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آموزشگاه انعکاس منبع جدیدترین اطلاعات، مقالات و دوره‌های آموزشی دکوراسیون داخلی

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foreword from the editors

Welcome one, welcome all to *Best in Design*, 2019! In a first for *Interior Design's* "Best" series, this book surveys a spectrum of project types rather than focusing on a single genre. Between the soft-touch matte-finish covers (another first) are vibrant, tantalizing chapters devoted to residential, hospitality, workplace, and multifamily development, plus one more comingling categories from retail to research.

This comprehensive array reflects how today's design firms are working: increasingly diverse in their expertise and output. Mixing-it-up is also apropos given the cross-influencing of typologies. Indeed, many of the featured offices and education spaces look remarkably like boutique hotels, while several of the hospitality projects could pass for private homes. But although the aesthetic boundaries between categories are ever blurring, the design of the 117 projects featured—in locales ranging from Minneapolis to Dubai, New York to Norway—are sui generis, each a first (and only one) of its kind. Delve into Dirk Denison Architects and Desai Chia Architecture's residences, clean of line and modernist of spirit. Behold groundbreaking homes by *Interior Design* Hall of Fame members Belzberg Architects and Bates Masi + Architects, and a multifamily development by Clodagh Design. There are future-minded workplaces by the likes of Felderman Keatinge + Associates, ZGF, and STUDIOS Architecture, and inspiring hospitality destinations by Tsao & McKown Architects, Rottet Studio, and Jouin Manku—all Hall of Famers. Skidmore, Owings & Merrill's quartet of superlative submissions include the soaring JTI headquarters in Geneva, a Best of Year winner, and the towering Burj Khalifa, published once again in our pages. All are wholly unique.

And yet another first: With this book, we've inaugurated a trim size that exactly matches the magazine's—a portable, user-friendly format that, dare we say, is ideal for gifting?

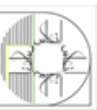


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residential

Private homes are as unique as their occupants. For concrete evidence of that fact, look no further than the following sanctums, ranging from primary to secondary residences, city apartments to remote getaways, new-builds to ambitious renovations. All answer the challenges of their particular acreage, base building, or architectural envelope—steep or skinny sites, curved glass curtain walls, landmark designations—with aplomb while artfully accommodating programs that are exceedingly personal, whether integrating collections of paintings and sculptures, opening sight lines to coastal waterways, or simply satisfying the homeowner’s particular definition of comfort.

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11,900 square feet
AIA Los Angeles
Residential Architecture
Awards

Set on almost two sloping acres in Los Angeles, the Bridge Residence holds literal and figurative meanings. The latter refers to the bridging of two architectural languages expressed by the building's L-shape volume. The entry presents an opaque face of dry-stacked limestone interrupted by a single slit of glazing. Its opposite side is a three-level composition in glass that cascades down the verdant hillside framed by faceted aluminum-composite plates. Projecting perpendicular is the literal bridge of the house, the kitchen. With floor-to-ceiling glazing on two sides, and white oak elsewhere, it appears to float when the hydraulic hangar doors on both sides of the garage below are open to the pool deck.

Inside, the double-height entry is dominated by a Belzberg Architects signature, a tour-de-force staircase. Co-starring is Jeff Goodman Studio's dramatic glass chandelier. This space also acts as the circulation knuckle between private zones: three bedrooms within the glazed sector and the master suite in the limestone segment.

Nora Wolin Interiors selected the contemporary furnishings, like the cast-brass dining table overseen by an 8-foot-long chandelier, while Belzberg designed the open white-ash cabinets to hold the clients' stellar collection of glass art.



Belzberg Architects

BRIDGE RESIDENCE, LOS ANGELES



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Clockwise from opposite top: Hydraulic hangar doors on either side of the garage open it to the pool deck. The Boffi kitchen has a cozy seating nook at one end. Lit lanternlike at night, it perches above the garage, overlooking the pool. Belzberg's tour-de-force staircase is joined by a Jeff Goodman Studio chandelier in the entry gallery. Dry-stacked limestone on the facade is the first view upon arrival. ➤

BELZBERG ARCHITECTS HAGY BELZBERG, ANDREW KIM, GLENN GINTER, DAVID CHEUNG, DANIEL RENTSCH, ISABEL HERMANN, SUKI HO

PROJECT TEAM NORA WOLIN INTERIORS, STEPHEN BILLINGS LANDSCAPE ARCHITECTURE, NOUS ENGINEERING, ANTIERI & SOTELO CONSULTING ENGINEERS, KIMLEY-HORN, DUGALLY OBERFELD, LEE STUCKER CONSTRUCTION

PHOTOGRAPHY BRUCE DAMONTE
belzbergarchitects.com

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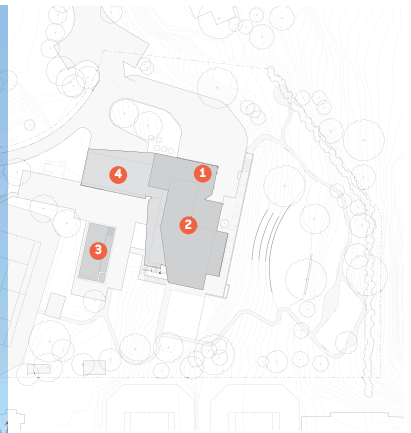


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- 1 ENTRY
- 2 LIVING
- 3 POOL
- 4 KITCHEN

0 20 40 80

Left: Belzberg articulated the building's glazed faces with angular frames of seamed aluminum composite that provide passive solar control.



Peter Marino Architect

STAR ISLAND HOUSE
MIAMI BEACH, FLORIDA

A long-standing client (for whom Marino had designed homes in Connecticut, Manhattan, and Palm Beach) commissioned the firm to build a new residence in Miami, near their adult children and grandchildren. Navigating the challenges of a tight footprint, the architect came up with the solution to build two rectangular volumes. A long and narrow two-story volume comprises the private spaces: a master suite and library on the lower floor, with three guest rooms upstairs. The sun-soaked double-height library faces the bay, while the adjoining master suite purposefully functions as its counterbalance: a darker, cooler retreat for the couple that provides respite from the humid South Florida climate. The second volume, which is both shorter and wider, is set further back on the property and contains the primary public space—a vast, airy living and dining area monumentally scaled at 24 feet in height. For both sections, Marino specified a variety of limestones inside and out, citing the materials' natural cooling abilities.

As planned, the clients' extensive art collection features throughout—especially in the double-height living room, where enormous Richard Prince paintings hang salon-style, the arrangement perfectly in tune with the eccentric yet sophisticated feel of the house as a whole.



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13,100 square feet



PETER MARINO ARCHITECT PETER MARINO, GEORGE RESTREPO,
BILL CHEESEMAN, JOHN DUNNE, PAOLA PREITTO, EVE RABOY, WANG GU,
JUSTIN PIERONI

LANDSCAPE DESIGNER NIEVERA WILLIAMS DESIGN

PHOTOGRAPHY MANOLO YLLERA

petermarinoarchitect.com

Clockwise from opposite: Dominican Coralina and Bianco Venezia limestone, specified for their cooling capabilities, clad the exterior. The double-height living room features Richard Prince paintings and a Yonel Lebovici sculpture. Slabs of Arco Iris onyx envelop the guest bath. Antique Phulkari textiles and Josef Hoffmann lamps adorn the sumptuous master bedroom. Walls are limestone, one of Marino's favorite materials.



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Marmol Radziner

MANDEVILLE CANYON HOUSE, LOS ANGELES

The site is a hillside in the Santa Monica Mountains covered in native vegetation. When *Interior Design* Hall of Fame member Ron Radziner and his family selected the location for their two-story home, the architect and his design-build firm Marmol Radziner worked with the natural landscape, not against it.

The home's rectangular forms, with a facade of dark gray brick and metal paneling, thread through the existing sycamores and shrubs. The structure follows the gradual slope of the land and floats 3 feet over the canyon floor on the eastern end. Floor-to-ceiling glazing and connected outdoor living spaces further integrate the architecture with the landscape.

The great room, with its panoramic views, spans more than half the length of the ground floor. An open stairwell connects this flexible space to a more private second floor, where a den separates the bedroom wing and master suite. The proportions of the house are such that spaces are neither too close nor too far apart. It's a house built for connection, both with nature and between its inhabitants.

MARMOL RADZINER LEO MARMOL, RON RADZINER

PROJECT TEAM JOHN LABIB & ASSOCIATES, GROVER-HOLLINGSWORTH & ASSOCIATES, BECKER & MIYAMOTO, ARMEN MELKONIAN

PHOTOGRAPHY ROGER DAVIES, TREVOR TONDRO

marmol-radziner.com



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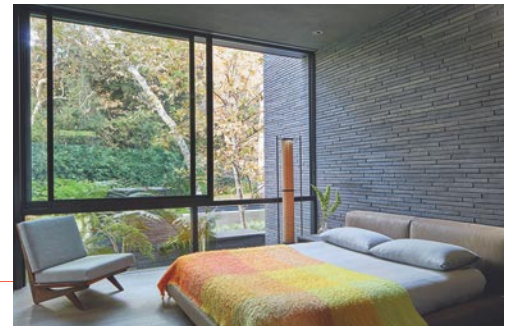
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Clockwise from opposite top: Clear sight lines to the exterior landscape are present throughout. The structure is nestled among the site's native sycamore trees. The bedroom wing and master suite are located on the more private second floor. The length of the great room opens up to an uninterrupted view of the pool. Cushy leather-upholstered seating rests on custom hardwood flooring in the great room.

7,000 square feet



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Bates Masi + Architects

GEORGICA COVE
EAST HAMPTON, NEW YORK

Clockwise from bottom: Three of the four structures of this residential compound are visible from the gravel drive: the one on the right contains bedroom suites and a home office; the largest one, on the left, houses common spaces on the lower level with guest quarters above; and in between them stands the pitched-roof garage. Slats and shingles made of cedar clad the facades. Furnishings—like a hall's vintage Arne Vodder chaise and Kieran Kinsella ceramic table—were selected by Erica Millar Design. Teak-and-leather chairs flank an Uhuru Design table in the living room.

A couple hired Bates Masi + Architects to design a house on a cove in East Hampton. Instead, the firm designed four. Well, not four houses exactly, but rather a quartet of cedar-clad buildings around an open courtyard, creating a compound that perfectly suits the couple's life. All the structures, which together sleep up to 12 people, are put to use when the clients' children and grandchildren visit in summer. When it's just the two of them, the couple can close off buildings and live more intimately. Principal Paul Masi came up with the concept after squiring clients around houses he and fellow *Interior Design* Hall of Fame member (and firm founder) Harry Bates had built in the area. Masi describes the compound as "expanding or contracting depending on who is using it and what season it is."

The clustering of buildings—and their simple shapes—recalls the area's agricultural past, when barns and outbuildings multiplied as local farms prospered. Whereas the buildings' public-facing sides are mostly closed or veiled by privacy-fostering slats, the opposite sides have large cutout openings, the better to take in the splendid view of the sloping lawn, lap pool, and glittering cove.



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4 structures: sleeping pavilion, guest quarters, dining pavilion, garage
6,500 square feet
2.2 acres



BATES MASI + ARCHITECTS PAUL MASI, HARRY BATES, DANIEL WIDLOWSKI, JACK BOOTON
PROJECT TEAM ERICA MILLAR DESIGN, J. MENDOZA GARDENS, STEVEN MARESCA, JOHN HUMMEL AND ASSOCIATES
PHOTOGRAPHY BATES MASI + ARCHITECTS
batesmasi.com



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Clockwise from left: A green roof is among the home's sustainable features. The house perches on a bluff overlooking Lake Michigan, its cantilevered edge giving the effect of levitating above the surrounding landscape. Polished terrazzo flooring conducts radiant heat. Interior spaces are tranquil and light filled. The upper and lower levels are connected at their midpoints by a glass-enclosed spiral staircase.

Dirk Denison Architects

LAKE MICHIGAN RESIDENCE, CHICAGO

Sitting atop a bluff overlooking Lake Michigan, this sinuous residence is poised to maximize its scenic views. Part of the structure cantilevers out over the hill above the tree canopy, its floating glass pavilion housing an airy living area. The building is serene and minimal inside and out, with intricate suspension trusses and columns on the facade its only ornamentation.

The lower level, connected by a sculptural, glass-enclosed spiral stair, is embedded into the hillside and houses guest bedrooms. Materials here were chosen by Dirk Denison Architects not only for their beauty but also for performance. Polished concrete and terrazzo are robust and the perfect vehicle for radiant heat. All-natural carpets and drapery and filtration systems help keep the air pure, a must for the allergy-prone owner. When not in use, the lower level can be completely deactivated for energy savings.

Elsewhere, the building is green in more ways than one. The envelope is high-performance glass, and charging stations were installed for the owner's two electric vehicles. The ribbon shape of the building accommodates a verdant courtyard between the two wings. A green roof quite literally tops it all off. It's an ascendant extension of the landscape.

9,000 square feet



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DIRK DENISON ARCHITECTS DIRK DENISON,
MICHAEL FLATH, JACOB DODDS, TYLER WALDORF

PROJECT TEAM NORCON, ENDRESSTUDIO,
ENSPECT ENGINEERING CONSULTANTS, I.G.
CONSULTING, TERRACON, BUILDING ENGINEERING
SYSTEMS, MARIA SMITHBURG, SCOTT BYRON & CO.,
MITCHELL B. KOHN LIGHTING DESIGN

PHOTOGRAPHY TOM HARRIS/HEDRICH BLESSING,
WILLIAM ZBAREN, ERIC LAIGNEL
dirkdenisonarchitects.com

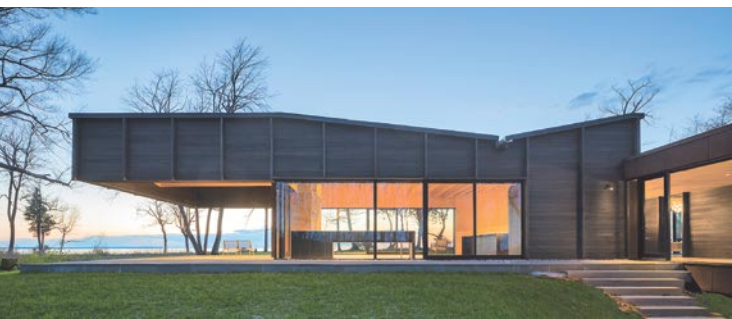


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Desai Chia Architecture with Environment Architects

MICHIGAN LAKE HOUSE

A real estate entrepreneur clipped and saved a newspaper story about Arjun Desai and Katherine Chia's glassy weekend pavilion that won an *Interior Design* Best of Year Award in 2013. The entrepreneur was intrigued by the way the house practically floated above its spectacular surroundings, a bucolic estate in rural New York—because he had just bought 60 acres on a remote peninsula jutting into Lake Michigan. Arguably even more extraordinary than the New York site, this one sits between a cherry orchard and a bluff plunging 120 feet down to the water. "The lake looks like the ocean from up there," Katherine Chia notes.

For comfortable enjoyment of the scenery, the house's butterfly roof extends 20 feet over a bluestone-paved terrace with an outdoor fireplace. Cor-Ten steel wraps the fireplace wall, while other exterior sheathing is 1-by-6-inch cypress boards with *shou sugi ban* finish, a traditional Japanese charring technique that naturally resists bugs and rot. The 4,800 square feet are massed in three volumes, grouped like the nearby fishing villages and joined by a glass-enclosed breezeway with doors at both ends for cross ventilation. Interior trim, flooring, and custom furnishings are ash from trees logged on-site.



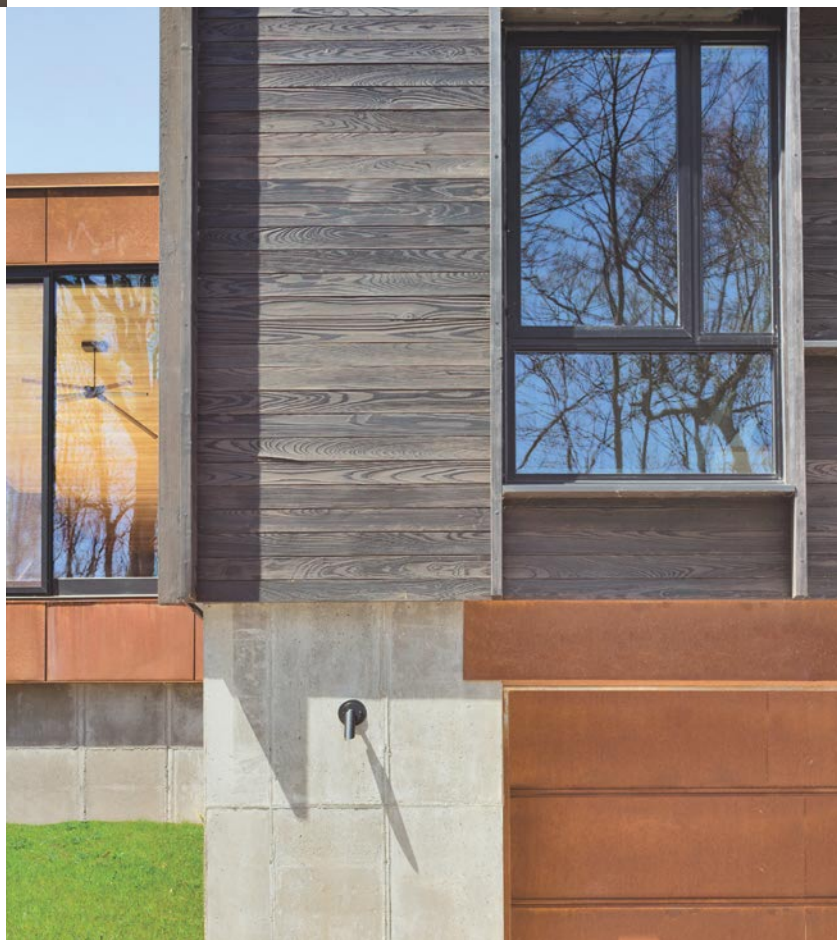
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Clockwise from opposite top: Though used primarily for family vacations, the house features geothermal heating and cooling for efficiency year-round. Charred cypress defines architectural elements inside and out. Supersize windows draw in views. Cor-Ten figures in the materials mix. Desai Chia reclaimed dying ash trees from the site for use as interior cabinetry, flooring, ceiling panels, trim, and furniture. ➤

4,800 square feet
AIA Honor, Merit, and Design Awards
American Architecture Award
Interior Design Best of Year Award



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Left: The roof cantilevers 20 feet over the terrace, which boasts unobstructed views of Lake Michigan and the surrounding woodlands.



- 1 ENTRY
- 2 DINING AREA
- 3 KITCHEN
- 4 LIVING AREA
- 5 TERRACE
- 6 MASTER SUITE
- 7 GUEST SUITE



DESAI CHIA ARCHITECTURE ARJUN DESAI, AIA; KATHERINE CHIA, FAIA

ENVIRONMENT ARCHITECTS RAY KENDRA, AIA

PROJECT TEAM APEX ENGINEERING & MANAGEMENT, BAYSHORE ENGINEERING, JOZWIAK CONSULTING, CHRISTINE SCIULLI LIGHT + DESIGN, SURFACE DESIGN, JAMES R. GAINFORT AIA CONSULTING ARCHITECTS, WOODBINE CUSTOM FURNITURE & CABINETRY, WAARA TECHNOLOGIES, EASLING CONSTRUCTION, DARLING BOTANICAL CO.

PHOTOGRAPHY PAUL WARCHOL

desaichia.com
env-arch.com

آموزشگاه انعکاس منبع جدیدترین اطلاعات، مقالات و دوره‌های آموزشی دکوراسیون داخلی

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3,000 square feet

This fourth-floor residence in a landmark Chicago building had all the ingredients for design drama: late-1920s pedigree, high ceilings, spatial flexibility, and stunning views of Lake Michigan. But it took an imaginative architect couple—Nada Andric and her husband, Goettsch Associates' James Goettsch—to bring out the inherent potential and beauty.

"The project was about the strategic introduction of light," Andric says. A challenge was how to draw daylight deep into the core of the three-bedroom apartment. The three-step process consisted of minor architectural interventions, an edited palette of materials (Calacatta Vagli marble, silver-lacquer millwork, custom cut-and-loop carpeting) and colors (light and dark silver-greige), and carefully orchestrated artificial illumination. Lighting integrated within the walls—concealed in coves or behind floating partitions—sculpts evanescent planes of brightness. The effect is not about lighting the architecture, as is the norm—rather, light *becomes* the architecture, as the walls' continuous glow lends rooms a diffused, ethereal quality.

Nada Andric

LAKE SHORE DRIVE RESIDENCE, CHICAGO

The couple also commissioned artwork to mediate between interior and exterior. The living area forgoes window treatments; instead, a Jacob Hashimoto installation of handmade paper kites drapes the view.



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Clockwise from opposite top: Furnishing the dining area are Ludwig Mies van der Rohe Brno chairs—a design dating from the era the building was erected. A custom installation by Jacob Hashimoto drapes the living room's view of Lake Michigan. Built-in lacquered shelving houses the couple's library. The living room incorporates a gasless fireplace hearth.

DESIGN TEAM NADA ANDRIC,
JAMES GOETTSCH

PROJECT TEAM IMPERIAL WOODWORKING,
CAMPOLONGHI, ONELUX

PHOTOGRAPHY JON MILLER/
HEDRICH BLESSING

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Clockwise from left: Extensive glazing on all sides ensures stunning views of the fjord and mountains. Floating stairs lead to a mezzanine nook. Aspen slats define the sauna. Flooring is granite. The building's offset volumes are clad in treated pine.

Stinessen Arkitektur

EFJORD RESIDENCE, NORWAY

Secreted in the Ofoten fjord in northern Norway's Lofoten archipelago is a small, snow-covered island. On that island is an award-winning retreat from not only the frantic urban work life of its owners but also the stifling notions of what a cabin in the woods should look like.

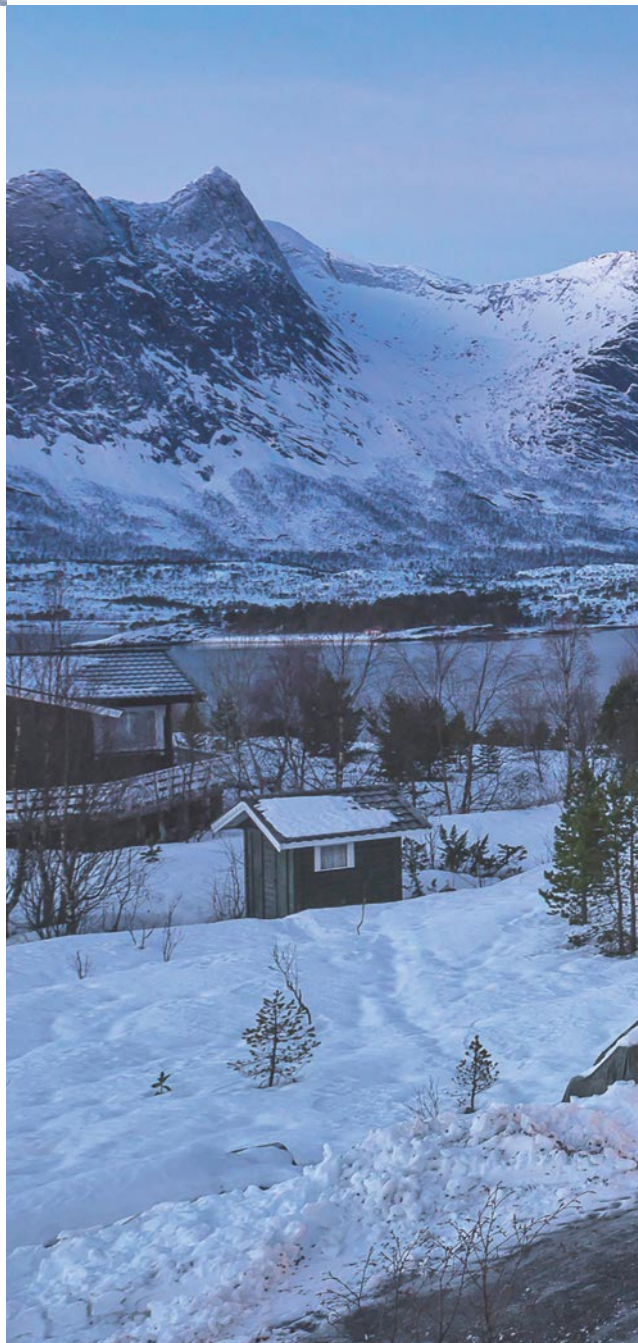
Instead of a plain glass box or rustic wood structure, Stinessen Arkitektur's Snorre Stinessen developed a conceptual achievement: a house of two volumes in equipoise but offset just enough to frame astonishing views of the fjord and a pair of daunting mountain peaks. The eastern end opens toward a ridge, its back to its neighbors for privacy, while the front greets the water.

Exteriors are wrapped in pine treated with iron sulfate for an even, gray patina. Birch veneer—like the pine, it's local to Norway's thick forests—clads all interiors apart from the sauna and the bathrooms, both in aspen. Neutral, nubby rugs warm up the concrete floors, as does a simple hearth by the living room windows. Its flames, when viewed from the leather sofa, burn hypnotically against all that ice.

STINESSEN ARKITEKTUR SNORRE STINESSEN

PHOTOGRAPHY STEVE KING

snorrestinessen.com



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2,300 square feet



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Dirk Denison Architects

LOGAN CIRCLE RESIDENCE
WASHINGTON, D.C.

This sleek apartment is a testimony to its thirtysomething owner's exacting—and visionary—way of life. A tech entrepreneur with a growing business, he wanted a place where life and work could merge, as he planned not only to work from home but also to hold meetings there.

Collaborating closely with his detail-oriented client, Dirk Denison created five work areas within the unified environment, each carefully constructed for a unique spatial experience. The spaces themselves transform. The upstairs conference area, tucked between the master suite and the guest room, can be closed off from both sides via pocket doors. The guest room also doubles as a corner office, with a built-in walnut desk. "The main thing was to create an oasis," says Denison. "Having a certain sense of order brings peace of mind."

Guided by that ethos, Denison kept the palette clean and simple. Most walls are paneled with quartered *anigré* veneer, and nearly everything else comes in shades of natural white or atmospheric gray. "I'm not a minimalist," Denison adds. "Our modern way of living demands fluid space, but beauty comes from richness of experience."



آموزشگاه انعکاس منبع جدیدترین اطلاعات، مقالات و دوره‌های آموزشی دکوراسیون داخلی



DIRK DENISON ARCHITECTS DIRK DENISON, TODD WEBB, MICHAEL FLATH, TYLER WALDORF
PROJECT TEAM GREGG BLEAM LANDSCAPE ARCHITECT, MITCHELL B. KOHN LIGHTING DESIGN,
 BETHESDA SYSTEMS, ENSPECT ENGINEERING CONSULTANTS, HOFFMAN BOROWSKI &
 ASSOCIATES, TADJER-COHEN-EDELSON ASSOCIATES, POTOMAC WOODWORK,
 PUREFORM BUILDERS

PHOTOGRAPHY ERIC LAIGNEL
dirkdenisonarchitects.com



Clockwise from opposite:

The upstairs conference area is made private by sliding shut the master bedroom's pocket door, which recesses into the quartered anigré millwork; a Wolfgang Tillmans print hangs in the stairwell. Denison's goal was to create a simple and precise space to help bring a sense of calm and organization to the client's busy life. Jonathan Kline's grid in black ash and casein paint punctuates the dining area. A 1960s Buckminster Fuller Geodesic Sphere in aluminum and a 1970s Harry Bertoia sculpture in copper and brass flank a linear fireplace set in a surround of milky-white travertine—the same stone used to pave the entry zone. A seating niche and storage are tucked below the oak staircase.

2,200 square feet



Axelrod Architects

BAUHAUS LOFT, TEL AVIV

Thousands of Bauhaus-style buildings were constructed in Tel Aviv, Israel, in the 1920s through the '40s, many designed by German-Jewish architects. A present-day architect tasked with renovating one of the many houses from that era might feel duty-bound to preserve it. But this apartment occupies a building that had long been a medical clinic and was only recently converted into luxury housing. By the time Irit Axelrod of Axelrod Design saw her client's space, it had already been gutted. This freed her to go in a completely different direction with the layout, which is a loft, rare in the city, and the styling, which is decidedly industrial.

Not that there weren't design challenges along the way, first and foremost being the apartment's oddly angled footprint. "My work is very disciplined and orthogonal, so this project took me out of my comfort zone," Axelrod says. Her solution was to float nearly everything—the stainless-steel kitchen cabinetry; the massive black-steel volume housing a pair of bathrooms behind which two bedrooms are tucked—away from the perimeter. An exception is the herringbone oak floor, which extends from wall to wall, its zigzags echoed in the linear ceiling fixtures overhead.



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Clockwise from bottom: A patinated black-steel volume floats free of perimeter walls in the center of the loft; it contains bathrooms, storage, and a laundry room. Lighting is a key design element, recalling the angular footprint and fostering shadow play as the day draws to a close. The mix of black, white, and gray finishes is softened by herringbone oak flooring. The kitchen island is gleaming stainless steel.

AXELROD ARCHITECTS IRIT AXELROD, ORIT TSABARI, MICAEL PELED, NOGGA SEGEV
PROJECT TEAM ORLY AVRON ALKABES LIGHTING DESIGN, PILO PROJECT MANAGEMENT
PHOTOGRAPHY AMIT GERON
axelrodarchitects.com



2,100 square feet
 Interior Design Best of Year Award





Roger Ferris + Partners

POOL HOUSE, WESTPORT, CONNECTICUT



ROGER FERRIS + PARTNERS ROGER FERRIS

PHOTOGRAPHY PAUL RIVERA

ferisarch.com

The couple figured the waterfront lot would be perfect for a new house right up until the moment they saw the Roger Ferris–designed mansion next door. It had been completed for celebrity clients decades before, and in the interim Ferris had become an acclaimed modernist. So the couple switched course, purchasing not only the land but also the neighboring house, creating a combined estate of 13 acres, and asking Ferris to conceive a crisp pool house to accompany their newly acquired residence.

A grassy berm gently rises to shelter the path to the pool house entry. A low-iron-glass skylight floods the interior with sunshine, balancing illumination from a wall of glass sliding doors that faces Long Island Sound. An aluminum trellis shelters the view, casting rhythmic shadows on the long terrace of precast-concrete pavers.

The 25-yard indoor lap pool is completely surfaced in tiny glass mosaic tiles. At the head of the pool, an internal glass sliding wall opens onto a studio softened by artist Grayson Perry’s wall-size tapestry. The studio also hosts overnight visitors, thanks to its fold-down bed, full bathroom, and kitchenette, the latter hidden behind natural-finish Douglas-fir shiplap walls.

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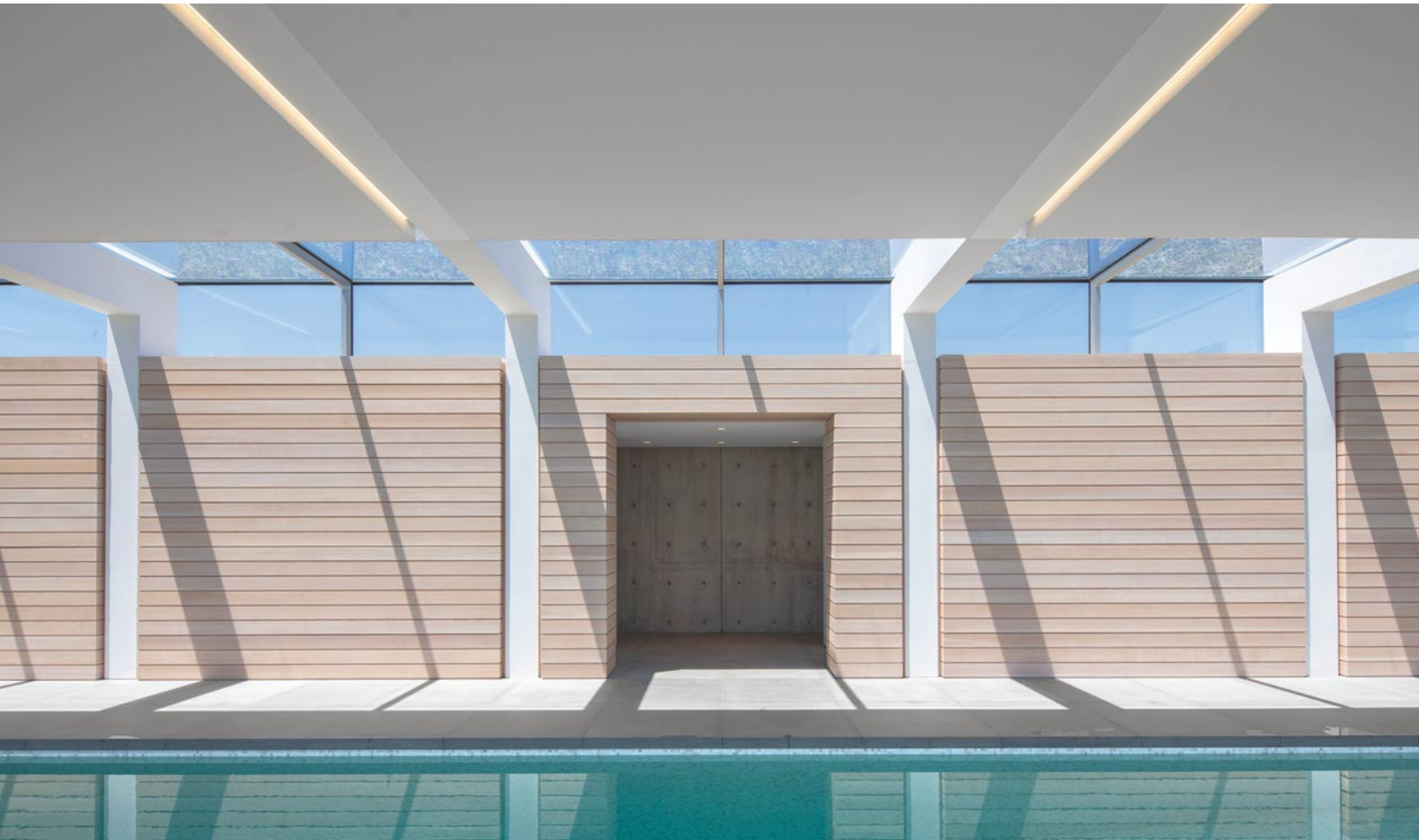
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Clockwise from top left: Earth shelters the concrete entrance, while a green roof absorbs excess heat. At night, the pool house acts like a horizontal lantern. Quartz tops the kitchenette's counter. Columns bracketing natural-finish Douglas-fir shiplap siding are wrapped in glacier-white Corian. The aluminum brise-soleil casts striped shadows onto the glass-fiber-reinforced concrete flooring used both inside and out. ➤



4,280 square feet
AIA Honor Award



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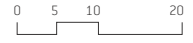
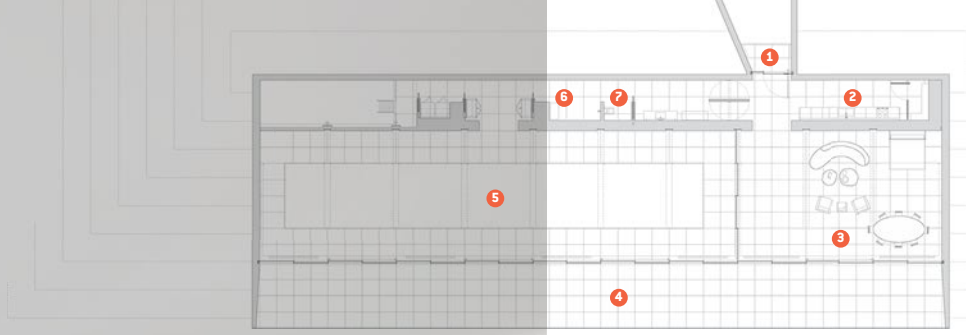


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- 1 ENTRY
- 2 KITCHENETTE
- 3 STUDIO
- 4 TERRACE
- 5 POOL
- 6 SHOWER
- 7 POWDER ROOM

Left: Located behind glass sliding doors, the studio hosts a spectacular 24-foot-long tapestry by Grayson Perry on its rear wall.



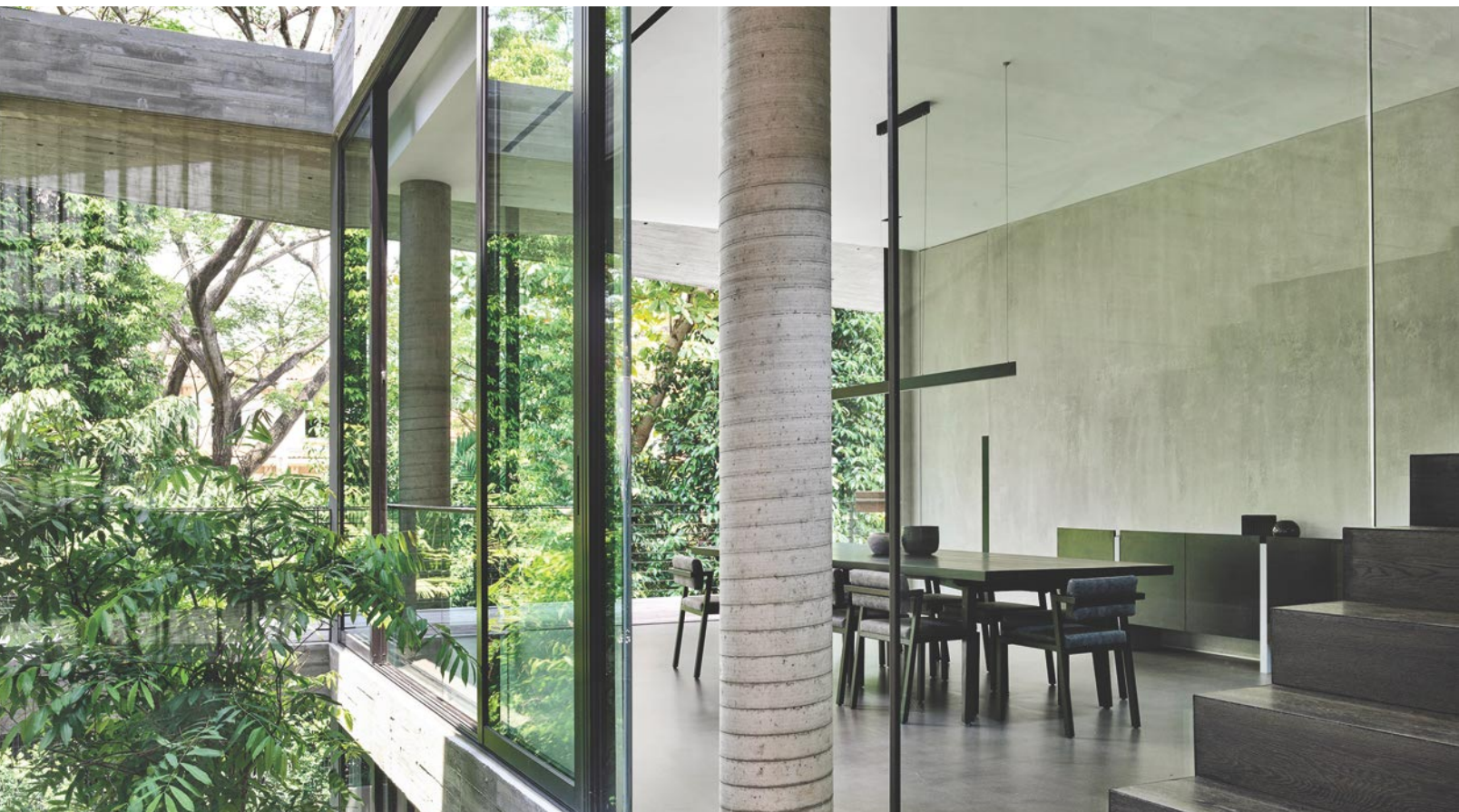


A 1980s housing development in Singapore was surrounded by a mishmash of disparate properties—other houses, commercial buildings, a prison, even an airport. But a certain plot in the enclave had a drawing card: a profusion of mature trees out back. The decision was made to build a house on it that would interact freely with this green sanctuary. Park + Associates kept the materials simple: board-formed concrete, cement plaster, and abundant glazing. The palette creates a sense of austere calm that allows one's gaze to drift naturally outside.

The dining room contains little more than a table and chairs. In the master bath, a sunken tub abuts a glass curtain wall with arboreal views. On the ground floor, a living area opens to a swimming pool and patio, the hub of family activities and outdoor entertaining. Upstairs, windows on both sides allow for cross-ventilation—and yet more leafy vistas. The structure as a whole deliberately differs from the cookie-cutter sameness of its neighbors. And that, of course, was the idea.

Park + Associates

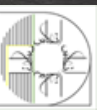
STARK HOUSE, SINGAPORE



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6,700 square feet
A&D Trophy Awards

Clockwise from opposite top: Rattan seating furnishes the pool area. The cantilevered second floor is wrapped in plentiful glazing to take advantage of the foliage-filled lot. Even the serene stone-clad bathroom feels part of the landscape. The dining room is clean of line and free from visual clutter.

PARK + ASSOCIATES LIM KOON
PARK, CHRISTINA THEAN,
PHACHARA ATIRATANA, SIRIPHONG
SAKSURASUB, ADRIAN GESMUNDO,
MUTIARA HERAWATI
PHOTOGRAPHY DEREK SWALWELL
parkassociates.com.sg



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320 square feet

Habitat Workshop

WEST VILLAGE APARTMENT, NEW YORK

Jieun Yang founded Habitat Workshop after working at Skidmore, Owings & Merrill, winning its foundation's architecture prize for her research on post-World War II suburbs in Sweden, France, and Japan. She's since used this knowledge for a series of thoughtful, minimalist New York residences, collaborations with the Cooper Hewitt Smithsonian Design Museum, public art installations, and showstopping exhibition designs.

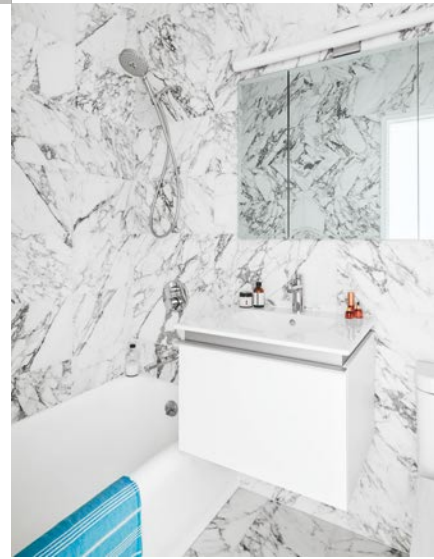
For a studio apartment in New York's West Village, Yang chose to define the space using a common necessity that's nevertheless hard to come by in cramped city apartments: storage. While small at a cozy 320 square feet, the studio feels spacious, thanks to its neutral palette of lacquered maple, richly veined Fior di Bosco marble, Statuario Venato stone, and gray porcelain tile. Custom built-ins define the kitchen, where cabinetry forms an elongated grid. The living room's storage units, meanwhile, trace the perimeter of the apartment, integrating existing architectural elements, including windows, portals, and the monumental fireplace, now repurposed as an ersatz library.

HABITAT WORKSHOP JIEUN YANG

PROJECT TEAM NABRU DESIGN COMPANY, SWAN TILE & CABINETS

PHOTOGRAPHY CAMERON BLAYLOCK

habitatwksp.com



Clockwise from top left: A custom window seat/storage unit extends to the living room fireplace, repurposed as a miniature library, creating a restful reading nook. Benjamin Moore's Decorator's White paint brightens walls. The kitchen's Fior di Bosco marble backsplash is joined by Bosch appliances and a Smeg range. Statuario Venato slabs, their pattern rife with movement, clad the bathroom from top to bottom.

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2,400 square feet
Interior Design Best of Year Award
Iconic Award
A' Design Award
International Design Awards
German Design Award

Clockwise from left: The cabins are sited on the landscape's naturally existing ledge. A concrete hearth burns firewood sourced from the property's private forest. Exterior cladding is cedar that has been treated with iron sulfate and kept outside for months to achieve an even patina. The same wood clads the sauna's custom interior.

Stinessen Arkitektur

MALANGEN RETREAT, NORWAY

Above the Arctic Circle, overlooking a fjord on one side and shielded by a forest on the other, sits one of Snorre Stinessen's most impressive and eco-conscious projects to date. The unusual configuration of this family compound, comprising multiple cabins, plays with the way that the visitor slowly discovers what's hidden behind the wooden doors. Even the outdoor areas remain private, with only waterscapes or trees as neighbors.

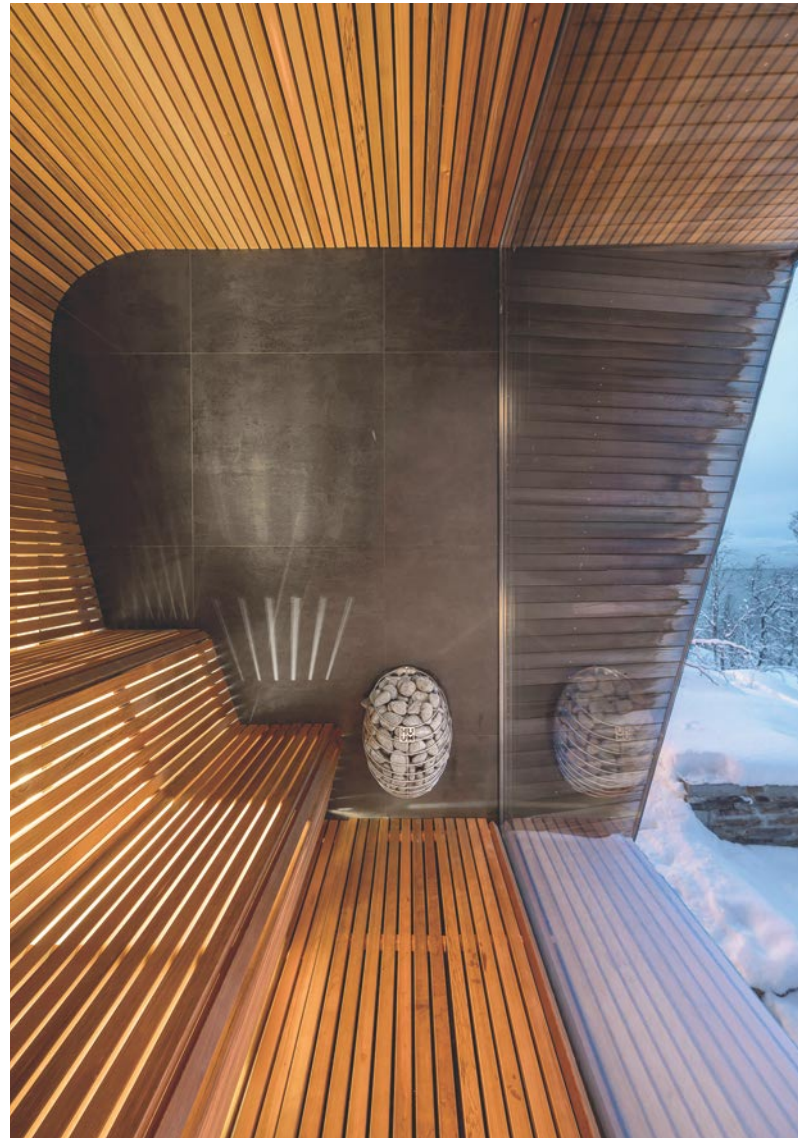
In addition to the aesthetic appeal of the design, it checks off all the environmentally friendly boxes: The forest was protected during the building process, all wood was sourced locally, water is used with restraint, and electricity is primarily hydropower. "The construction of separate volumes with in-between spaces naturally creates different temperature zones for a very controlled use of energy for heating," Stinessen explains.

Natural environment and man-made architecture meet seamlessly and unpretentiously. Stinessen understands these intersections. Take the central courtyard, which, with its fireplace and outdoor kitchen, serves as a winter piazza, or the south-facing outdoor area that becomes the setting for long meals on balmy nights. Of course, regardless of the season, there's also the sauna with a view.

STINESSEN ARKITEKTUR SNORRE STINESSEN

PHOTOGRAPHY TERJE ARNTSEN, STEVE KING

snorrestinessen.com



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Hacin + Associates

FOUR51 PENTHOUSE, BOSTON



The new multistory building that houses this penthouse fits seamlessly into Boston's Back Bay neighborhood. But the duplex apartment is anything but staid. Facing the challenge of incorporating a clean, minimal space into a historic context, the design team curated a selection of natural, carefully crafted elements to create a modern identity amidst tradition. Collaborations with bespoke North and Central American designers use modest, utilitarian materials, such as plywood, blackened steel, and concrete. The design is entirely contemporary, full of unassuming organic materials and layered, natural textures that impart a level of domestic authenticity, such as woven-paper carpets, clay walls, and wild silk. Custom furniture, an ethereal LED light installation cascading down the floating staircase, and contemplative artworks utilizing innovative materials, such as smoke, result in a sanctuary that honors the clients' wish for a timeless, meditative space.

HACIN + ASSOCIATES DAVID HACIN, JENNIFER CLAPP, REBECCA RIVERS, MATTHEW MANKE

PROJECT TEAM HOLLAND DEVELOPMENT, THE HOLLAND COMPANIES, SOUZA TRUE & PARTNERS, ALLIED CONSULTING ENGINEERING SERVICES, DECELLE-BURKE-SALA AND ASSOCIATES, SOLUTIONS IN METAL, WILLIAM BRAY CABINETMAKER, TILES BY PERFECTION, ADTECH SYSTEMS, STUDIO 1THOUSAND, PAIGE ELECTRIC COMPANY

PHOTOGRAPHY BOB O'CONNOR PHOTOGRAPHY

hacin.com

5,800 square feet
IIDA New England Design Awards
Interior Design Best of Year honoree



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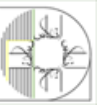
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Clockwise from right:
A custom light installation designed in collaboration with Studio 1Thousand illuminates the duplex's blackened-steel and glass staircase that celebrates the client's background in metal fabrication. A Lindsey Adelman floor lamp, custom seating, and smoke painting by Sheila Gallagher gather in the living room. A Brian Volk-Zimmerman nightstand and dresser, both in white oak and lacquer, define a bedroom; the painting is by Mark Sheinkman.



2,800 square feet
AIA Awards
SARA National Design Award
The Architecture MasterPrize

A modernist box clad in cedar is a Hamptons staple, and nothing looks more elegant in the bright summer sun. Nothing, that is, except for Desai Chia Architecture's take on the classic: a ground-up home for a family with two young children comprising 2,800 square feet with an additional 800 square feet of terraces and balconies.

All materials were selected for ease of maintenance and durability. The cypress exterior is treated with *shou sugi ban*, the traditional Japanese process of burning the surface of wood to make it rot-proof and bug-resistant. A "zipper" of beams along the spine of the building reinforces the home's rugged aesthetic. The ground floor houses the family room, two bedrooms and a bunk room, a bathroom, and a garage; above sit a living-dining area, kitchen, powder room, master suite, and two studies.

A large photovoltaic array rests within the roof to capture enough energy to power the entire home, while the roof itself cantilevers to reduce solar heat gain on both floors. When the weather is temperate, the family can gather on one of three terraces and balconies or out on the lawn, essentially doubling the home's usable living space.



MONTAUK HOUSE, NEW YORK

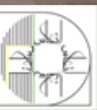
Desai Chia
Architecture



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Clockwise from opposite top: The exterior is charred cypress and concrete. The kitchen features Caesarstone counters and end-grain wood flooring. Built-in storage in the dining area was inspired by Joseph Cornell. The team positioned windows to take advantage of natural ventilation from prevailing winds. The living room offers Piero Lissoni sofas, armchairs by Pierre Paulin, and a Brent Comber coffee table. ➔



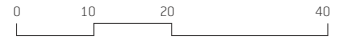


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- 1 STUDY
- 2 DECK
- 3 MASTER BATHROOM
- 4 MASTER BEDROOM
- 5 LIVING AREA
- 6 DINING AREA
- 7 POWDER ROOM
- 8 KITCHEN

Left: Sheltered terraces and balconies adjacent to upper- and lower-level living areas greatly expand the usable square footage.

DESAI CHIA ARCHITECTURE
 KATHERINE CHIA, FAIA; ARJUN
 DESAI, AIA; KENNETH MITCHELL;
 RYAN ERB

PROJECT TEAM MURRAY
 ENGINEERING, SASKAS
 ENGINEERING, CHRISTINE SCIULLI
 LIGHT + DESIGN, SUMMERHILL
 LANDSCAPES, ARAN

PHOTOGRAPHY PAUL WARCHOL
desaichia.com

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932 Design Consultants

CORALS APARTMENT, SINGAPORE



Spare yet luxurious. This is the defining trait of a duplex apartment designed for a couple with two young children in Daniel Libeskind's Corals at Keppel Bay complex. A strong sense of materiality and a restful palette of charcoal, white, and beige define the airy spaces. The main living area is a double-height curvilinear volume with sheer white draperies that hug the building's fin wall, taking inspiration from a yacht's billowing white mainsail. Anchoring one end is the open kitchen, where dark-stained cabinetry contrasts with the island's fluted pale-oak base and creamy solid-surfacing countertop.

The setting creates a serene environment for the owners' collection of designer furniture. Lounging options have soft curves, as in seating that evokes pebbles in the children's play room. "We were inspired by the water and knew that we should keep the interiors simple so as not to detract from the view," says 932 Design Consultants director C.K. Low.

The master bedroom speaks the same language of understated elegance, its marble focal wall backdropping Carlo Colombo's generously proportioned Isabel bed. As Low puts it: "Simple doesn't have to be boring, and luxury doesn't have to involve bling."



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***Clockwise from opposite top:** Antonio Citterio's Dream sofa is backed by a timber wall. White sheers diffuse sunlight in the living area. In the children's play room, pillows resemble pebbles worn smooth by rushing water. Carlo Colombo's Isabel bed claims the master bedroom. The open kitchen adheres to a chiaroscuro palette.*



7,800 square feet
 IF Design Award
 K-Design Award
 IDEA Awards
 Singapore Design Award

932 DESIGN CONSULTANTS C.K. LOW, REGINA CHEN, ROYSTERN GOH

PHOTOGRAPHY TAI HENG

0932.am

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Vibrant with color, attuned to indoor-outdoor living, and ecologically intelligent. Such are the salient characteristics of this residence, built in the shadow of the Sierra Madre Mountains. All are a response to site and local culture. The project's first influence was the quartet of mature trees dotting the property. Rather than raze them, Moneo Brock opted to build around them and their dappled shade. The trees now figure into the architecture, conceived as an inversion of the customary plan. Bedrooms are located on the lowest level, adjacent to the garden and profiting from the cool, stable temperature of the earth's thermal mass during summer's fierce heat. Meanwhile, the upper-level communal spaces have the best views, with outdoor entertaining areas, including the pool, on the rooftop.

Inside and out, color is the chief protagonist. Paying homage to Mexican architectural doyens Luis Barragán and Ricardo Legorreta, the architects applied strong pigments to walls. Furnishings, too, owe a debt to design masters. Pieces by Patricia Urquiola, Hella Jongerius, and the Bouroullec brothers join custom items by Moneo Brock.

MONED BROCK BELÉN MONED, JEFF BROCK, IRENE ALBERDI, PEDRO ARNAZ, FRANCISCO BLÁZQUEZ, JUAN CRESPO, GUILLERMO AVENZINI, ELÍAS SAD

PROJECT TEAM CONSTRUCCIÓN SORTEOS TEC, SOCIEDAD DE DISEÑO CONSTRUCTIVO, AISA ALTA INGENIERÍA EN INSTALACIONES, GRUPO INMOBILIARIO CANADA

PHOTOGRAPHY ADRIÁN LLAGUNO

moneobrock.com



Moneo Brock

CASA TEC 205, MONTERREY, MEXICO



آموزشگاه انعکاس منبع جدیدترین اطلاعات، مقالات و دوره‌های آموزشی دکوراسیون داخلی

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Clockwise from top: Moneo Brock's Parquet, a multicolor herringbone rug, and Sonia D armchairs, an homage to French painter and designer Sonia Delaunay, gather in the living area; wall tiles are by the famous Oaxaca artist Francisco Toledo. The rooftop is conceived as an exterior room delineated by trees that emerge from patios below. A mix of patterns, colors, and textures defines the interior design. The architects preserved four large trees on-site, now framed by the house. Moneo Brock designed the colorful entry screen, Plexijazz, its geometric blocks made of translucent acrylic and tinted vinyl.



9,200 square feet
The Plan Award finalist

آموزشگاه انعکاس منبع جدیدترین اطلاعات، مقالات و دوره‌های آموزشی دکوراسیون داخلی





3,500 square feet
3 bedrooms

Clockwise from left: Large-format porcelain floor tile emulates marble in the dining room; the table is hand-adzed, harkening to Southwest fashion but in a modern way. The skylit kitchen features a new solid-surfacing island and all-new cabinetry and appliances. Blown-glass ovals define a console in the dining room. A sculptural fixture lights the foyer. Neutral furnishings and white walls backdrop the clients' art collection, while wooden beams were stained darker for graphic contrast.

Samuel Design Group

MODERN CHARM, SANTA FE, NEW MEXICO

When a retired couple moved from Florida to New Mexico, they soon found their penchant for clean lines didn't jibe with the local Pueblo Revival architecture, all rounded corners and rustic wood. "They preferred a modern aesthetic," explains designer Lisa Samuel. That's where she came in, instituting a gut renovation that swapped small windows for expansive fenestration, tiny rooms for a seamless flow of larger ones linked by wide square portals, and forest-green and charcoal slate flooring for pale marble-look porcelain tile.

The couple's art collection—which includes an Andy Warhol—was of paramount importance. So Samuels treated walls to a brightening white and kept furnishings neutral so that the art—highlighted by all-new light fixtures—provides color pops and focal points. Existing beams were stained a deeper hue in the living room and the wooden planks between them covered over. Reconfiguring the kitchen, formerly dull and dark and now sleekly European in style, "increased storage two-fold," Samuel says. "It was a complete transformation." Samuel also designed several custom pieces, including an imposing carved-wood dining table that speaks to historic hand-adzed furniture from the Southwest but in an entirely contemporary way.

SAMUEL DESIGN GROUP LISA SAMUEL, ASID, IIDA, NCIDQ

PROJECT TEAM INNOVATION PAINTING

PHOTOGRAPHY DANIEL NADELBACH

samueldesigngroup.com



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1,950 square feet
AIA Chicago Design
Excellence Awards,
Divine Detail and
Distinguished Building
AIA National Housing Award
*Interior Design Best
of Residential*



Clockwise from far left:
With folding walls open,
the living room offers
views of the courtyard
from an Eames lounge
chair. Vertical mahogany
screens read as opaque
when viewed from an
angle. The quiet stack of
cedar-clad volumes
belies the interior's full
complexity. In the upstairs
meditation room, a tatami
mat hides a sunken
mattress that lies flush
with the floor. Toward the
rear of the courtyard, an
ofuro soaking tub enjoys
celestial views. CH20
chairs by Hans Wegner
pull up to a built-in dining
banquette in mahogany.

Dirk Denison Architects

CARMEL-BY-THE-SEA RESIDENCE, CALIFORNIA

In a top-to-bottom renovation of a Californian abode, Chicago modernist architect Dirk Denison channeled regional midcentury architecture and historic Japanese design to create calm in small quarters. Although the property overlooks Carmel and the Pacific Ocean, Denison devised an inward-facing solution that instated seclusion in a dense neighborhood. Reusing the existing foundation, he configured living spaces around a rectangular central courtyard. Above it, a glass roof thwarts salt air while preserving the connection to the elements; teak daybeds and an *ofuro* soaking tub set on river stones enhance the outdoorsy spirit. This sunlit core is visible from the office, galley kitchen, and dinette through vertical mahogany screens that read as opaque when viewed from an angle. The living room and master suite open directly onto the courtyard via folding walls that can be shut when privacy is desired.

Solar thermal gain through the glass roof creates little call for climate control; the clients rarely have to use their radiant floor heating. There's no need for AC either. Opening a few exterior windows can flush the rooms with cool air. The second floor takes advantage of natural ventilation as well. An oculus-topped meditation room opens to a pair of porches surveying the horizon.

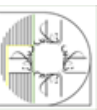
DIRK DENISON ARCHITECTS DIRK DENISON, MICHAEL FLATH, LESLIE JOHNSON

PROJECT TEAM THOMAS H GEORGE CONSTRUCTION, ENDRESTUDIO, BUILDING ENGINEERING SYSTEMS, BLASEN LANDSCAPE ARCHITECTURE

PHOTOGRAPHY DAVID MATHESON

dirkdenisonarchitects.com

آموزشگاه انعکاس منبع جدیدترین اطلاعات، مقالات و دوره‌های آموزشی دکوراسیون داخلی





آموزشگاه انعکاس منبع جدیدترین اطلاعات، مقالات و دوره‌های آموزشی دکوراسیون داخلی





This French Colonial-style house might boast one of the best views in Hong Kong, overlooking Victoria Harbour. Thanks to Cream's elegant design, however, the view inside is even better.

Entrances and circulation spaces are extraordinary throughout: Each door boasts a custom shaped handle inspired by the city's topography. The residence's three levels are accessed by an elevator enveloped in sandstone carved to resemble a flowing curtain. That elevator core is in turn wrapped by a staircase with a sinuous bronze balustrade.

The ground-floor living area is open plan, with a tone of midcentury glamour. Furnishings are by Vladimir Kagan, Hervé Van der Straeten, and other design superstars. The next level contains three bedrooms and a family room. Here, the muted color palette is complemented by natural textures, the minimalist aesthetic counterbalanced by handcrafted details. Last comes the floor-through master suite, its sleeping area bracketed by an upholstered panel at one end and a bespoke timber screen at the other. Its bathroom is a vision in marble and etched glass.

Speaking of visions, while the interior does indeed equal the landscape in terms of beauty, there's no reason to choose between them: Cream arranged every last piece of furniture to best capture the view.

Cream

PEAK HOUSE, HONG KONG



آموزشگاه انعکاس منبع جدیدترین اطلاعات، مقالات و دوره‌های آموزشی دکوراسیون داخلی





Clockwise from opposite top: The master suite's floating dressing table occupies a window nook. A staircase with an organically shaped bronze balustrade wraps the carved-sandstone elevator shaft. The master bedroom's parquet flooring is inset with brass. A custom mirrored bar reflects the dining area. The open-plan living area, furnished with a Vladimir Kagan sofa, overlooks a swimming pool and the harbor beyond. ➤

4,200 square feet
4 bedrooms

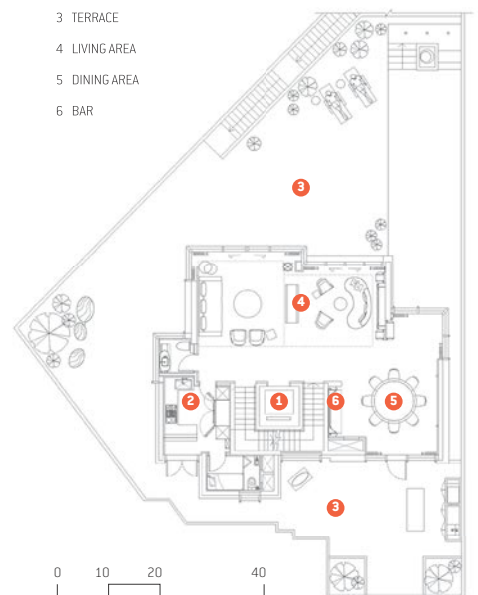






From far left: Stone flooring in the dining area is richly veined in shades of brown and gray. In the master bath, an oculus repeats the shape of the tub below; a floral-etched glass divider echoes the curve.

- 1 ELEVATOR
- 2 KITCHEN
- 3 TERRACE
- 4 LIVING AREA
- 5 DINING AREA
- 6 BAR



CREAM ANTONY CHAN, REEVIS WOO

PHOTOGRAPHY VIRGILE SIMON BERTAND

cream.com.hk

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Samuel Design Group

SERENE SOPHISTICATION, SANTA FE, NEW MEXICO

Lisa Samuel's design for this single-level dwelling takes inspiration from the wide-open high desert landscape. The clients, a couple relocating from the East Coast, emphasized the importance of their home being a sanctuary: a place to escape the stresses of daily life and reconnect. Samuel responded by focusing on the play of light and dark and the seamless ebb and flow of indoor-outdoor living. Dreamy tinted-plaster walls complement creamy Naxian marble, used in both the kitchen and bathrooms. An ample number of skylights ensures an abundance of natural light (and magical shadows playing on the plaster at dusk).

Samuel curated the space with a texture-forward approach and her self-coined "feelosophy," which centers around the idea that a space must evoke positive emotions to be successful. Exposed natural wood beams run through the great room, which encompasses the living and dining areas and the open kitchen. The chunky timber joists offset supple Liaigre sofas and provide contrast to the ethereal Murano glass chandelier over the dining table. In addition, purposefully arranged art creates focal points for reflection throughout.

SAMUEL DESIGN GROUP LISA SAMUEL, ASID, IIDA, NCIDQ

PROJECT TEAM ZACHARY & SONS HOMES,
LORN TRYK ARCHITECTS

PHOTOGRAPHY PETER OGILVIE

samueldesigngroup.com

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Clockwise from opposite:
A pair of Liaigre sofas outfit the living area. Vein-cut marble in tones of gray and taupe runs the length of the master bathroom. The dining area features a custom table in ebonized walnut. A Murano glass chandelier bathes the space in a warm glow.



3,540 square feet



آموزشگاه انعکاس منبع جدیدترین اطلاعات، مقالات و دوره‌های آموزشی دکوراسیون داخلی

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Clockwise from left: Mahogany planks clad the majority of the facade, visually anchoring the home to its natural surroundings. A translucent wine storage wall separates the family room from the floating staircase. The main entry has a Macassar ebony enclosure holding a gleaming, amorphous metal sculpture. The master bathroom includes a custom-carved stone vanity and a glass tub resting on rounded river stones. Jutting from the stone entry wall, a black steel window's splayed and angular form is juxtaposed with the home's otherwise orthogonal geometry.

Mojo Stumer Associates

OLD WESTBURY RESIDENCE, NEW YORK

Communing with nature isn't a pretense but the purpose in a lushly landscaped Long Island home that nonetheless stands steadfastly modern. Full-height windows soar at the center of the two-story ranch, allowing direct views through the interior to the old-growth forest beyond. Living areas are configured linearly along the glass rear facade, effectively eliminating the disconnect between indoors and out. Exterior stone cladding runs seamlessly inside, further blurring boundaries.

The open-air attitude extends to the floor plan, as separations between spaces are achieved not by walls but through functional elements like the double-sided fireplace demarcating the living and family rooms. Materials and finishes such as gray lacquer, black metal, and glass are intended to accentuate the minimalist geometry without overpowering it. But there are extravagant gestures as well, particularly in the master bath. Clay-colored tiles clad floors and walls, and ebonized-ash panels wrap cabinetry, a warm counterpoint to the stark white ceilings and the frameless glass that encloses the shower and tub. Outside, the cabana adjoining the infinity pool echoes the media mix of the house in a mélange of mahogany, stone, and metal.

MOJO STUMER ASSOCIATES MARK D. STUMER, MIKE DOYLE, JESSICA LICALZI

PROJECT TEAM STUART SENTER, SDG ENGINEERING, LAGUARDIA DESIGN GROUP, AUTOMATIC HOME SYSTEMS, AUDIO COMMAND SYSTEMS

PHOTOGRAPHY MARK D. STUMER

mojostumer.com

7,000 square feet

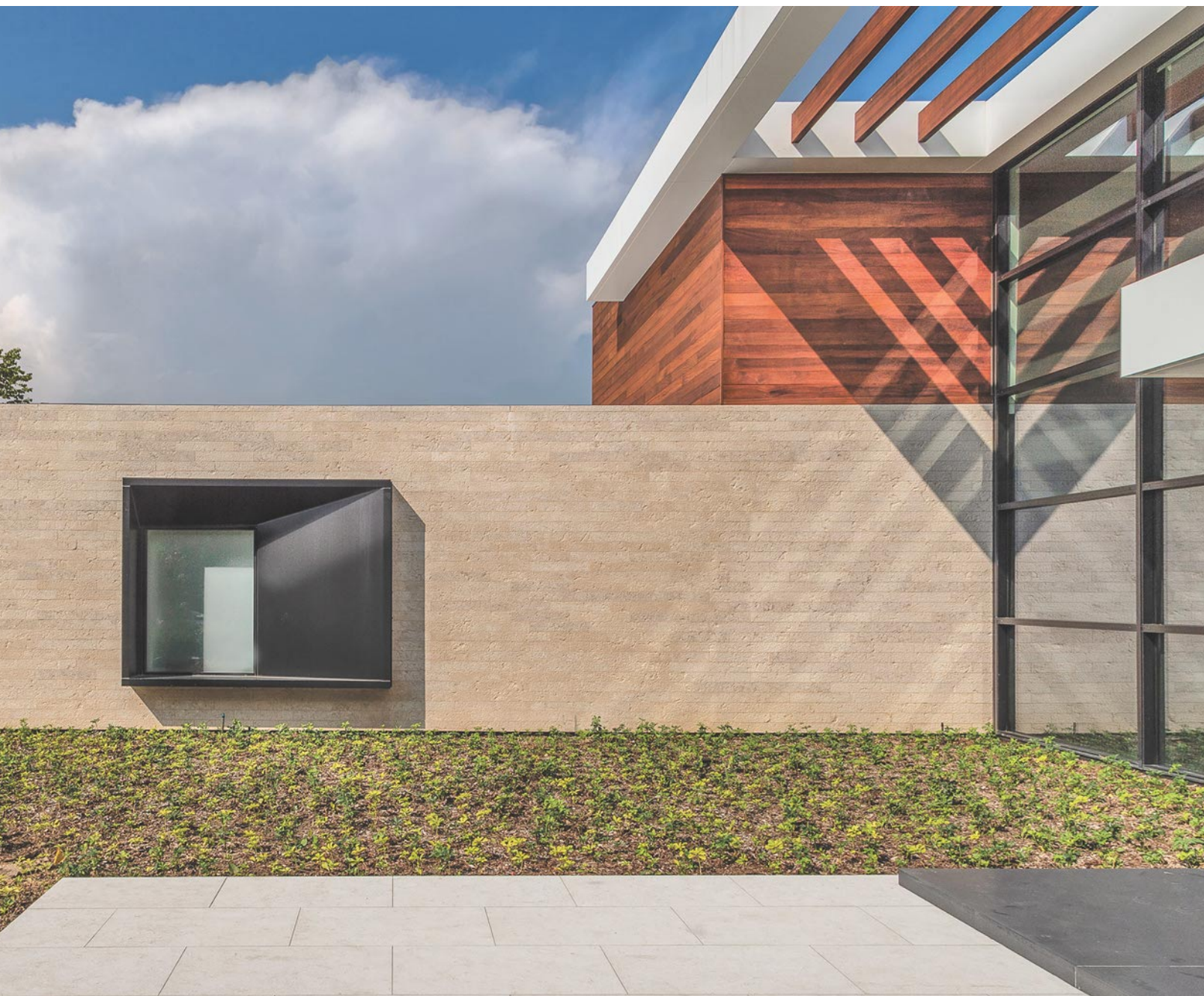
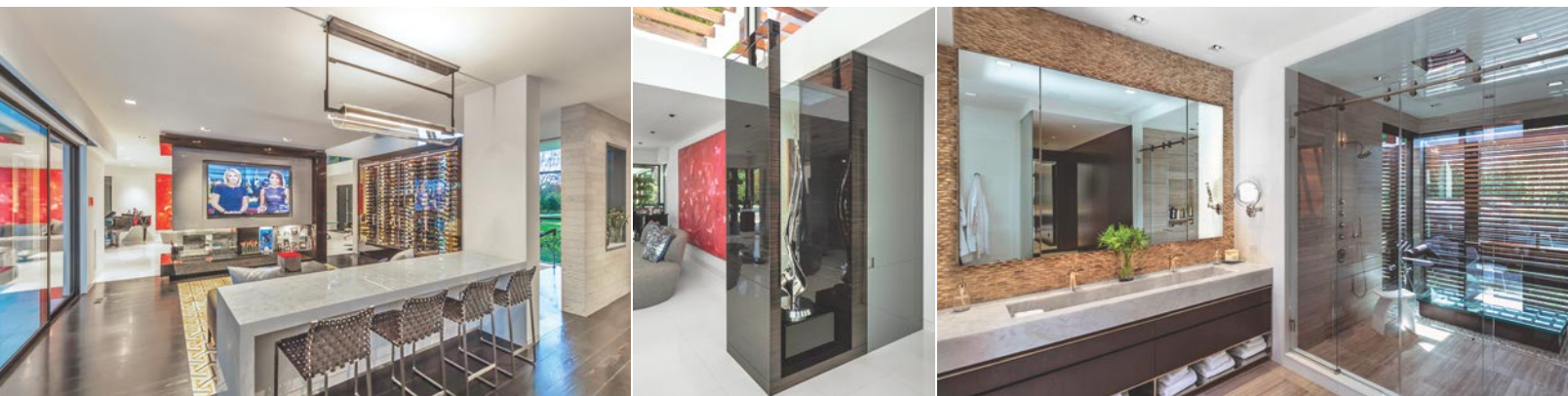


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JASMINE LAM Interior Design + Architecture

MANHATTAN ONE57 APARTMENT
NEW YORK

Enlisted to devise an upscale pied-à-terre for a Hong Kong family high in New York's One57 tower, designer Jasmine Lam was met with more than just a room with a view. The apartment's 1,300-square-foot central great room, a combination of living and dining areas, came complete with floor-to-ceiling glazing—and a breathtaking bird's-eye vantage of Central Park.

In response to the park's earthy hues, Lam conceived a neutral palette of cream, silver, and beige for interiors, the colors spanning a selection of opulent designer and custom furnishings.

Setting the tone is the entry foyer, where hand-forged metal screens hint at Parisian influences, backed by the warm texture of handmade Japanese *washi* paper on walls. Black-stained raked oak portals lead from here to the surrounding rooms.

While the apartment's perimeter glazing limited the use of traditional wall-hung art, sculptural lighting fixtures by Alison Berger and Gabriel Scott make up the difference—and cohabit peacefully with a dramatically striated dining table and unobtrusive lounge seating. What better place to take in the view?

JASMINE LAM INTERIOR DESIGN + ARCHITECTURE JASMINE LAM, NATALIA PASCOVICH, KAREN LOC
PROJECT TEAM DARTOM CONSTRUCTION, ATELIER SYLVAIN FREY, COOLEY MONATO STUDIO, ERIK BRUCE,
MAGNUM AV SYSTEMS, CES ENGINEERING
PHOTOGRAPHY MARIETTA LEUNG

jasminelam.com



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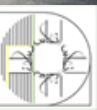
Clockwise from opposite top: Earthy tones of gray, beige, and gold foster a sense of serenity in the dining room. The sculptural walnut sideboard in the dining room is a custom piece by Jasmine Lam. Glass pendants by Alison Berger overlook Central Park. Matthew Fairbank sconces illuminate the entry foyer; the wall covering is handmade Japanese washi paper. Delicate lighting fixtures in the living room are by Gabriel Scott.



4,500 square feet
3 bedrooms



آموزشگاه انعکاس منبع جدیدترین اطلاعات، مقالات و دوره‌های آموزشی دکوراسیون داخلی



The Parisian firm of *Interior Design* Hall of Fame member Patrick Jouin and studio partner Sanjit Manku has placed a restaurant in the Eiffel Tower, designed an office building with dragonlike scales, and masterminded a flagship jewelry store with brass leaves drifting across its exterior. Now the firm turns its attention to the residential realm with a summer-home proposal. Tumbling down the foothills of the Crimean Mountains toward the gravel beaches of the Black Sea, the complex of eight pavilions will be sited a short distance from Sevastopol, once home to a fleet of nuclear submarines and not far from the seaside resort of Yalta. Up among the trees, peace reigns within swooping structures with undulating glazed exteriors and green roofs that seem to vanish into the nearby woods. Connected by a twisting paved walkway, the domed structures integrate ample outdoor space, including a patio defined by a latticed tower that weaves its way into a trellised ceiling. Once complete, the compound will be an ideal getaway for the client, an accomplished art collector and avid swimmer, and his family. Already, it's proof of what can result when imagination is permitted full rein.



Jouin Manku

MR. K'S SUMMER HOME, CRIMEA

JOUIN MAKU PATRICK JOUIN, SANJIT MANKU, YANN BROSSIER, DAPHNA GLAUBERT, ANNA LEYMERGIE, VALERIE REISDORF

RENDERINGS VISUAL STUDIO

jouinmanku.com



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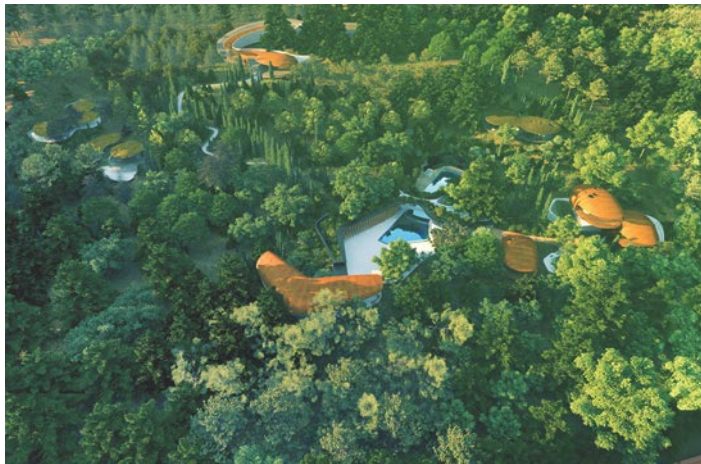
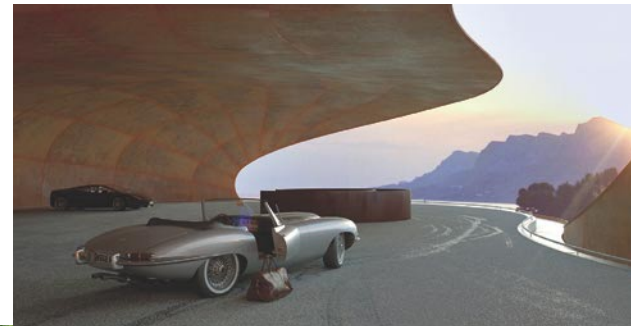
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Clockwise from opposite top: Glazed walls create porous boundaries between the landscape and the interiors. Pavilions climb the Crimean Mountain foothills. A swooping roof shades a vehicle worthy of James Bond; views are of the Black Sea. The complex is designed to disappear into the landscape. Latticed ceilings shade the patio.



16,000 square feet
On the boards

آموزشگاه انعکاس منبع جدیدترین اطلاعات، مقالات و دوره‌های آموزشی دکوراسیون داخلی



10,000 square feet
4 floors
NYCxDesign honoree
On the boards

Touring a duplex one-bedroom on the topmost floors of Hampshire House, a distinguished 1930s Caughey & Evans building on Central Park, SPAN Architecture principal Peter Pelsinski made an intriguing discovery. While investigating mechanical equipment one flight above, he happened upon a curious space: four windowless concrete boxes, each approximately 25 feet tall and 30 across, that lined the inside of the tapering mansard roofline. Shelves in the chambers contained old steamer trunks, chandeliers, and ledger books dating from the structure's original use as a hotel. Pelsinski wondered if the space could be annexed by the duplex below and turned into something truly remarkable.

Although the feasibility hunt for zoning restrictions uncovered no drawings at the Department of Buildings archives, luckily the structure itself housed a trove of documentation. An exhaustive review uncovered a 1974 approval clearly labeling the areas as storage, which helped SPAN make the case for conversion to habitable residential use.

SPAN's concept, slated for 2021 completion, is an airy four-level penthouse with a pool, terraces, a widow's walk—and drop-dead views, thanks to new windows, some 40 feet tall, cut into the copper roof. Working within inclined walls further challenged residential planning assumptions to create a one-of-a-kind environment.



SPAN Architecture

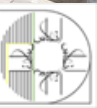
150 CENTRAL PARK SOUTH, NEW YORK



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Clockwise from opposite top:
 The building was designed by Caughey & Evans in the 1930s. SPAN's concept for the penthouse includes a lap pool placed just below the peak of the mansard roof. The roof's tapering form makes for intriguing interior volumes. A section view of the four-story interior, which starts on floor 36. New windows, some 40 feet tall, will be cut into the copper mansard roof. ➤

SPAN ARCHITECTURE PETER PELSINSKI, KAREN STONELY, ANDREA KNOX, ANASTASIA PAPADI, ANDREW PERCIVAL, EASON SU

RENDERINGS SPAN ARCHITECTURE, VIEWPOINT STUDIOS

span-ny.com

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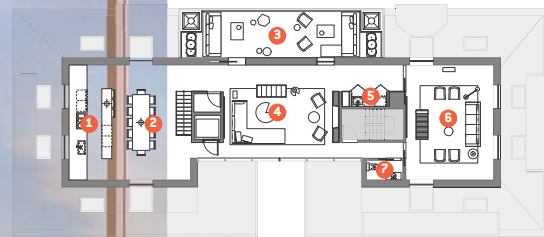


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- 1 KITCHEN
- 2 DINING AREA
- 3 TERRACE
- 4 GRAND SALON
- 5 WET BAR
- 6 FAMILY ROOM
- 7 POWDER ROOM



Left: The main living floor is flanked by a new terrace facing Central Park on one side and a 40-by-40-foot south-facing curtain wall on the other, where exhaust vents and equipment were once located.





As an associate director of Skidmore, Owings & Merrill, *Interior Design* Hall of Fame member Nada Andric has installed art programs in many of her projects, including some 500 works in the Burj Khalifa in Dubai, the world's tallest building. Andric's love of art and the imperative to make it an indelible part of her design work was gained through years of exposure to the art scene and a collaboration with a prominent contemporary collector on a number of projects in which paintings, sculpture, and other mediums are displayed. This collaboration includes a residence in a Park Avenue edifice designed by Rosario Candela, New York's preeminent apartment architect, which became a stately foil for a curated selection of the collector's works by John Chamberlain, Cy Twombly, Morris Louis, Sam Francis, Louise Bourgeois, and other leading names.

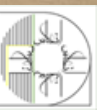
To anchor the living room's grand proportions and gracious uptown features, Andric layered an antique Bakshaish rug over custom parquet flooring and used minimalist window treatments in order to leave expansive wall space for art, illuminated by simple ceiling track lighting. Furniture is an eclectic combination of French Art Deco side tables, custom lounge pieces upholstered in Scalamandré wool and silk, antique Biedermeier chairs for a personal touch, and vintage Nicos Zographos center tables in glass and stainless steel.

Nada Andric

PARK AVENUE RESIDENCE, NEW YORK



آموزشگاه انعکاس منبع جدیدترین اطلاعات، مقالات و دوره‌های آموزشی دکوراسیون داخلی





4,500 square feet

Clockwise from opposite top: Nada Andric subtly resized the foyer of the Rosario Candela–designed apartment. A Louise Bourgeois bronze sculpture and a French Art Deco side table stand in the living room. The living room also sports a large Morris Louis canvas. A view of the foyer’s gleaming Carl Andre checkerboard floor sculpture and Dan Flavin light installation. Biedermeier chairs mix with a John Chamberlain sculpture and a monumental Robert Motherwell canvas in the living room; the rug is Persian, circa 1850.

DESIGN TEAM NADA ANDRIC

PROJECT TEAM IMPERIAL WOODWORKING

PHOTOGRAPHY CHRIS KENDALL



آموزشگاه انعکاس منبع جدیدترین اطلاعات، مقالات و دوره‌های آموزشی دکوراسیون داخلی





Dirk Denison Architects

MARIN RESIDENCE, CALIFORNIA

Clockwise from top: A perimeter wall creates a single form out of the "village" of buildings inside. Threaded through the floor plan are eight landscaped courtyards. Cedar shingles clad the exterior. The ceiling plane is fractured and folded along a diagonal pattern, exploring the interplay of light. The fireplace is faceted limestone.

Hired to build a single-story home and a guesthouse for a family of four, Dirk Denison made his first order of business a survey of the view—or, rather, the lack of a primary one. The site was enclosed by a stand of mature redwoods on one side and a mountain range on the other, so Denison created interior views by weaving courtyards and gardens through a "village" of glass-enclosed structures. The result is a home with as many outdoor as indoor rooms.

Steel-and-glass circulation spines knit together the complex, bound by a cedar-shingled perimeter wall. For the gardens, Denison avoided flowers and ornate foliage, adhering to a minimal yet architectural palette of olive trees, Japanese maples, rushes, and redwoods. The floor plan is based on an irregular grid, a pattern that informs decorative elements as well, from the family room's faceted limestone fireplace to the nested rectangles that compose the custom headboard in the master suite. Ceiling planes are subtly fractured and folded, peeling up to allow penetration of natural light.

آموزشگاه انعکاس منبع جدیدترین اطلاعات، مقالات و دوره‌های آموزشی دکوراسیون داخلی





7,100 square feet
AIA Chicago Distinguished
Building Award
*Interior Design Best of
Residential*

DIRK DENISON ARCHITECTS DIRK DENISON, JASON DOBBINS

PROJECT TEAM REDHORSE CONSTRUCTORS, ENDRESTUDIO,
BES ENGINEERING, ANDREA COCHRAN

PHOTOGRAPHY JOSH McHUGH, DAVID MATHESON

dirkdenisonarchitects.com



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Adriana Hoyos Design Studio

YACHT HOUSE, NASSAU, BAHAMAS

The refresh of a Caribbean abode accords it a newly edgy vibe, as requested by the owner, a bachelor who fell in love with the home's location (complete with a boat slip) and modern design. He turned to the original interior designer, Adriana Hoyos, for an update that would incorporate his personal style.

The owner requested a luxurious backdrop for entertaining family and friends, and Hoyos obliged with a sophisticated scheme—an earthy palette enlivened with boldly striated marbles and custom light-reflecting pendants and chandeliers. The kitchen is a central destination: big enough for parties yet cozy enough to enjoy the morning paper in, with swivel bar stools and smoked-glass pendants that cast a gentle glow. Six years ago, Hoyos had installed trellis millwork made of a tropical hardwood called *tornillo*. She based new stained-oak millwork on her original designs, using it for pocket doors and trim. Spacious rooms and verandas open to views of Nassau Harbour and the owner's yacht. And dashes of bright Caribbean color are peppered throughout, expressing the owner's joyful personality.

ADRIANA HOYOS DESIGN STUDIO ADRIANA HOYOS, ADRIANA LACRUZ

PROJECT TEAM J. SAUNDERS DESIGN GROUP; VANDOFF CONSTRUCTION

PHOTOGRAPHY KRIS TAMBURELLO

adriana Hoyos design studio.com

آموزشگاه انعکاس منبع جدیدترین اطلاعات، مقالات و دوره‌های آموزشی دکوراسیون داخلی

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Clockwise from opposite: In the grand salon, a wall of Calacatta Gold Borghini marble forms the backdrop for Fendi Casa seating and Tom Dixon occasional tables; SkLO's Lasso sculpture, with solid loops of handblown Czech glass, graces the modular coffee table. The spacious king bed in the master suite is custom. In the style of a Zen garden, glazed ceramic orbs rest on a bed of pebbles in a stairway niche. Intricate stained-oak millwork defines the dining room's ceiling and pocket doors.



19,370 square feet
IIDA Latin America Design Award
International Property Award



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Keiser Associates

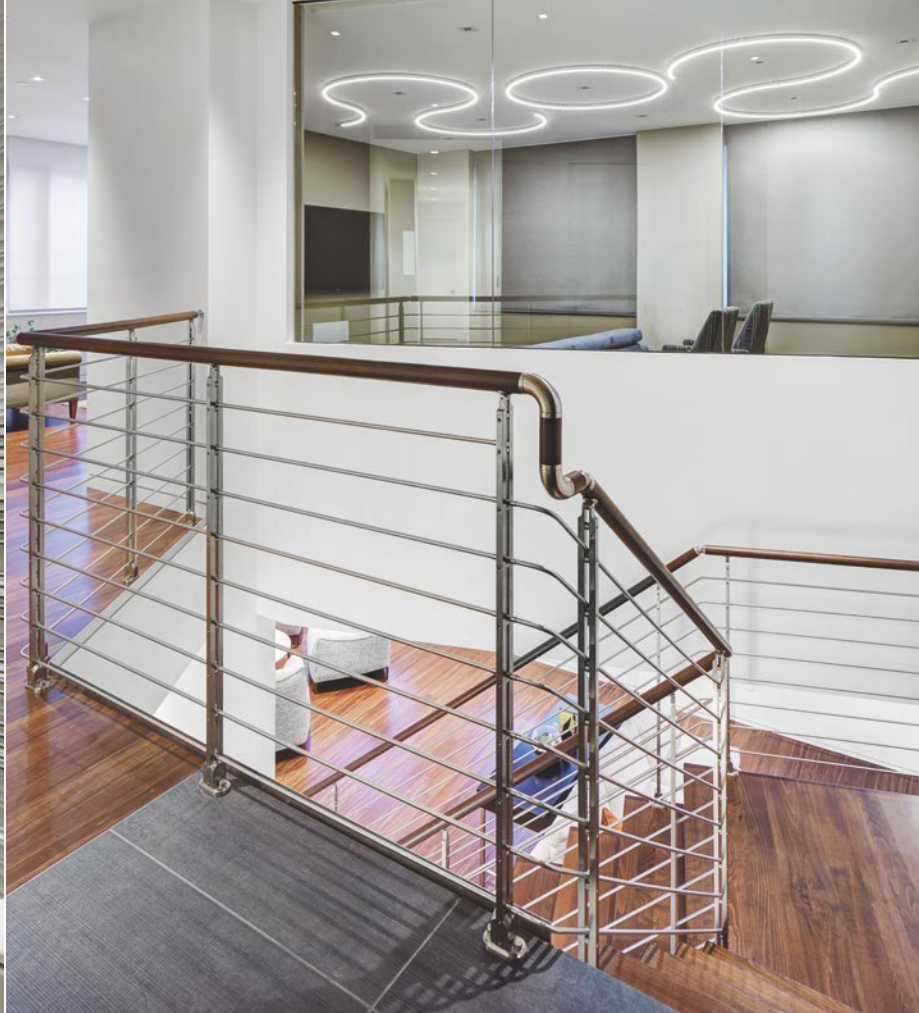
DUPLEX APARTMENT, NEW YORK

Juggling family life is hard enough without having to tackle issues of space. Enter Keiser Associates, which set about satisfying proper adjacencies between bedrooms—master, guest, and two children’s—while also working around several intrusive but unmovable HVAC units. The duplex’s floor plan went through several iterations, but ultimately the parents’ bedroom landed on the lower level, the others on the floor above. Then came the more thought-provoking challenge: conceiving an efficient, eye-catching connection between the two floors. The building’s steel structure is not a typical grid; rather, the beams meet at odd angles. So the decision was made to place the stairs between two of the angled beams. With no visible supports for the staircase except for the stringer, balustrades, and handrails, light and sight lines pass directly through it. In the end, it became a focal point that never fails to wow visitors. As for the family, they’re impressed with the amenities: two ventless fireplaces and radiant flooring, a master bath boasting a eucalyptus-clad sauna and fog-free mirrors, and separate media rooms that keep both kids and adults entertained.



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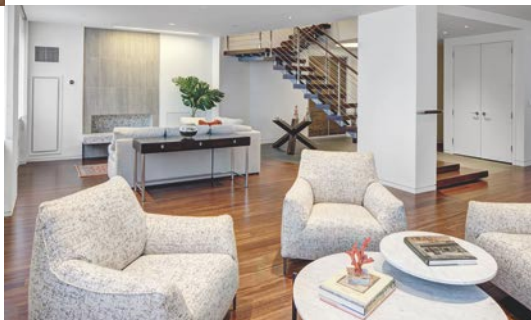
6,000 square feet

KEISER ASSOCIATES JOHN G. DYON, ROBERT ROSINSKI, KAREN KIM, DANILO BARZA

PHOTOGRAPHY WING WONG/MEMORIES TTL

keiserassociates.com

Clockwise from opposite: Quartz countertops and bamboo flooring define the light and airy kitchen. Textural tiles clad the walls of the guest bathroom. Imported Italian wood surfaces the treads of the custom staircase. Generously scaled seating fills the living area. The master bedroom features a laser-cut wood canopy.



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1,200 square feet



From left: The study's vintage burl-root coffee table is topped with glass. Shelving is edged with brass. An elegant chandelier surveys the dining table. The steel-studded bookcase doubles as a media unit.

Deniece Duscheone Design

SAN FRANCISCO LOFT

In San Francisco's trendy SoMa neighborhood, decades-old industrial buildings abound. Among their ranks is a former warehouse that designer Deniece Duscheone reimagined as an artful loft. Her vision comprised converting the residence's second bedroom into a plant-filled study strategically furnished to foster collaboration—all while retaining a chic, feminine air.

A steel-studded black-painted bookcase occupies the far wall, stretching almost all the way to the 14-foot-high skylight-punctured ceiling. Lined with a smattering of objets d'art plus carefully curated volumes on fashion and design, it backdrops two elegantly mismatched Holly Hunt armchairs—one slender, the other boxy—that Duscheone oriented toward a cozy sofa, encouraging conversation.

Then there are the room's landscape-inspired elements. Sky manifests in *Kumo (Cloud)*, a pigment on stainless steel by Miya Ando. Underfoot, an equally painterly Tania Johnson rug evokes a pond's placid surface in pure hand-knotted silk. At the center of it all is a twisting burl-root coffee table, a serendipitous vintage find.

DENIECE DUSCHEONE DESIGN DENIECE DUSCHEONE

PHOTOGRAPHY CHRISTOPHER STARK

denieceduscheone.com

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• SCHILLER PROJECTS, PAGE 94

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workplace

Ranging from an investment firm's New York HQ to a liquor label's global bases, these workspaces are aesthetically and functionally varied. But all leverage today's best practices for promoting

productivity and well-being: open plans with few private offices (even for law firms), abundant collaboration zones, activity-based planning and ergonomics, and access to light, views, and—ideally—the great outdoors. Many center on a feature staircase that not only invites and abets circulation but also symbolizes connection and elevation—in more ways than one.

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406,800 square feet
Interior Design Best of Year Award
 Chicago Athenaeum International
 Architecture Award
 CoDA Award merit

Clockwise from left: The cantilever is derived from the size of the site and had to adhere to very specific Swiss zoning and building regulations. Liam Gillick was commissioned to create the powder-coated aluminum panels that run alongside the main staircase. The curtain wall's modules are quadruple glazed. Anodized-aluminum ceilings, water-cooled for energy efficiency, appear throughout. In a café, Arne Quinze pendant fixtures hang above Lievore Altherr Molina tables and chairs.

Skidmore, Owings & Merrill

JTI HEADQUARTERS, GENEVA

It's as if part of this building has been lifted off the ground by an architecturally minded giant. The nine-story triangle, headquarters of JTI, a tobacco company, boasts a "heroic cantilever" in the words of Skidmore, Owings & Merrill interior design partner Stephen Apking, an *Interior Design* Hall of Fame member. While Apking led the New York-based interiors team, London design director Kent Jackson helmed the architectural side.

The curtain wall's diagonal mullions contribute to the effect of rocketing upward, and the quadruple glazing features air and roller blinds between the layers, among the building's many eco-conscious touches. In addition to the glass, white marble and silver tones pervade, warmed up by walnut and ipe millwork. A major commission from British contemporary artist Liam Gillick introduces color. Apking sees the installation's series of multicolor powder-coated panels as a "continuous landscape," following staircases and corridors to define circulation paths from the reception area all the way up through the office levels to the cafeteria.

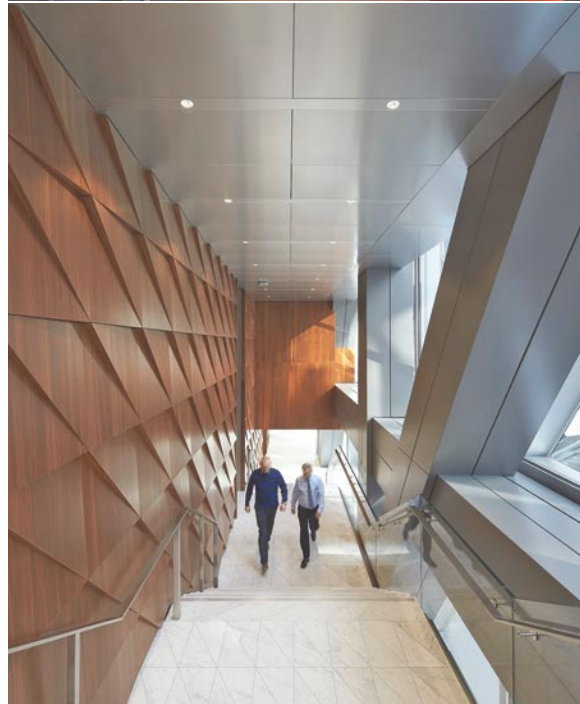
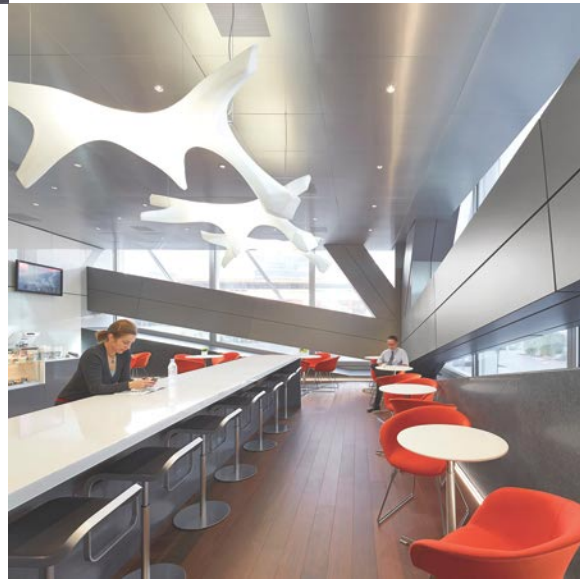
Apking and Jackson were fortunate to have ample time to integrate such art elements. The project's gestation period was a full three years. "Everything was in step along the way," Apking reports. How very Swiss.

SKIDMORE, OWINGS & MERRILL KENT JACKSON, YASEMIN KOLOGLU, MARTIN GRINNELL, JULIA SKEETE, DANIEL SILVA, LINNEA ISEN, NICHOLAS MUIR, PAOLO ROSSI, KATHERINE PINK, JEROME LE DORZE, STEPHEN APKING, URSULA SCHNEIDER, JOHN PICKENS, CYNTHIA MIRBACH, LAUREN KOSSON

PROJECT TEAM GROUP8, BURCKHARDT+PARTNER, INGENIE, JOSEF GARTNER, MAB-INGÉNIERIE, WEINMANN-ENERGIES, B+S INGÉNIEURS CONSEIL, KNIGHT FRANK, CBRE

PHOTOGRAPHY HUFTON + CROW, ADRIEN BARAKAT/DMK ARCHITECTURE PHOTOGRAPHY

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AECOM

ORACLE, SANTA MONICA, CALIFORNIA

Don't let the laid-back surfer vibe fool you. SoCal's Santa Monica has always been a place where things are built. That history was something technology company Oracle wanted to explore in its latest office, at 2600 Colorado Boulevard. AECOM was just the firm to help.

The ground floor relates to the company's other locations in a way that's familiar and consistent, with high-tech materials and patterns informed by pixels. As it progresses to the second and third floors, the design takes on a more relaxed attitude befitting the local culture.

Level two, for instance, pays homage to one of the most notable fixtures of the city's manufacturing past, the Douglas Aircraft Company. Engineered industrial materials and finishes recall a hangar brightened by sunny yellow graphics of soaring airplanes. The third floor relates to the city's beachcomber present and the touristic allure of its seaside pier. Ocean blue dominates the scheme, and finishing touches include reclaimed driftwood and light fixtures made from rope. The site itself connects industries of past and present as well: It was formerly the Higgins brickyard.

AECOM JAMES MERCHANT, EILEEN KICKISH, TIM HINKLE, MITCH TURNER, JADE LI, MEGAN ZELL, SARAH DEVINE, HAMID ALI, BRETT SHWERY

PROJECT TEAM CRESA, ARC ENGINEERING, NISHKIAN CHAMBERLAIN, ENGINEERING PLUS, BANGMAC CREATIVE, PIVOT, NEWSON BROWN ACOUSTICS, TASLIMI CONSTRUCTION

PHOTOGRAPHY TERRENCE WILLIAMS/WUNDR STUDIO

aecom.com



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Clockwise from opposite top: An open office area is defined by a mural of Rosie the Riveter, the cultural icon representing the women who worked in factories during World War II. The second floor is styled as an airplane hangar after the Douglas Aircraft Factory, a famed fixture of Southern California's manufacturing past. The third floor is nautically inspired in aquatic hues. Rope light fixtures resembling buoys complete the effect. A breakout room's molded-plywood chair is by Charles and Ray Eames.



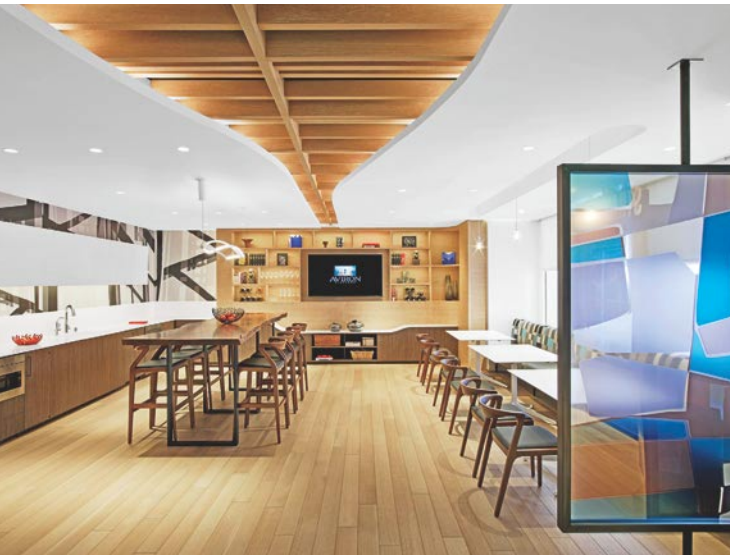
74,800 square feet

آموزشگاه انعکاس منبع جدیدترین اطلاعات، مقالات و دوره‌های آموزشی دکوراسیون داخلی



Felderman Keatinge + Associates

AVIRON PICTURES, LOS ANGELES



A rising tide may lift all boats, but without great crews on board, they won't get far. Such was the idea behind the design for the Hollywood office of Aviron Pictures, which specializes in the acquisition, distribution, and marketing of films in North America.

The company's values include people working together and pulling as a team. (*Aviron* means "rowing" in French.) FK+A, led by firm founders Stanley Felderman and Nancy Keatinge, abstracted that boating theme through the use of custom furniture, lighting, and art to convey both a sense of movement and collaboration. An acoustic felt wall covering of stylized oars is such a nod, as is a multimedia installation symbolizing the movement of water. Long banquettes and curvy trim throughout suggest high-end yacht interiors, while undulating wood-plank baffles peeking out from white ceiling soffits allude to the ebb and flow of tides, reinforcing the rowing and teamwork motifs. A graphic palette of blue, black, and white is also entirely seaworthy. You can practically feel the salt spray on your face and the wind in your hair.

FELDERMAN KEATINGE + ASSOCIATES STANLEY FELDERMAN, NANCY KEATINGE

PROJECT TEAM TASLIMI CONSTRUCTION, HAWORTH

PHOTOGRAPHY ERIC LAIGNEL

fkastudio.com



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Clockwise from opposite top: In the kitchen, a live-edge table is surveyed by timber ceiling baffles that take the shape of a boat's hull. On walls in a conference room, acoustic felt is cut in the shape of oars. The screening room's ceiling is printed like a circuit board, a custom design by FK+A's Stanley Felderman. A private office is outfitted with Haworth furniture. Beyond the solid-surfacing reception desk is a lounge vignette anchored by Warren Platner coffee tables.



20,000 square feet

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STUDIOS Architecture

INVESTMENT FIRM, NEW YORK



With a move to Hudson Yards from the General Motors Building, this private-equity and investment firm found itself in a very different kind of space. The column-free, core-to-perimeter floor plate proved both a challenge and an advantage for the STUDIOS Architecture team. Under the direction of the client's executives, the office culture was redefined from a traditional closed-door environment to a more varied one, with the majority of the 70 staffers moving to an open floor plan. In order to create distinct areas in the free-flowing, continuous space, STUDIOS used partitions of differing materials and opacities as well as ceiling interventions as architectural transitions. These serve to define zones—open workstations, café, executive offices—while retaining a sense of unity. As occupants travel around the floor, they are transported by subtle changes. The reception area's desk is a Donald Judd-like form in hot-rolled steel, designed to work in harmony with pieces from the client's extensive art collection. Nearby, breakout spaces, a conference room, and a boardroom are fronted in glass for visual inclusivity. And ceiling mechanicals have been left exposed, emphasizing the height of the space (almost 13 feet) and the remarkable views through the glazed curtain wall.



28,000 square feet



Clockwise from top left: Exposed-concrete floors pair with a highly organized lighting grid for a raw yet refined feel. The reception area provides enviable city views. Breakout rooms swathed in brightly colored fabrics are acoustically sealed due to their location directly adjacent to open work areas. A corridor's kaleidoscopic wall covering is by Sarah Morris for Maharam. Blocky modular seating is by Hay.

STUDIOS ARCHITECTURE TODD DEGARMO, JEFF LUSTIG, ADRIELLE SLAUGH, JEAN CHANDLER, KRISTIN KAISER

PROJECT TEAM JRM, HENDERSON ENGINEERS, SUSAN BRADY LIGHTING DESIGN, EREMOS

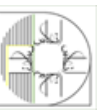
PHOTOGRAPHY BILYANA DIMITROVA

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Studio BV

PARAMETERS, MINNEAPOLIS

Changing the paradigm, Parameters is more than a showroom for Knoll, Muuto, and the other manufacturers represented. Designed by Studio BV, it is also a full and flexible workplace for the Parameters dealership. Embedded in the office environment is the showroom itself, which allows for a real-world demonstration of how the spaces and products relate to the professional and social functions they're designed to support. By accommodating all-day work sessions, the facilities become a laboratory for the designers and clients who come to use them.

A welcoming lounge and coffee bar, as well as conference rooms, impart a hospitality vibe that's an essential part of the mix. Offices are created in two different sizes and varying iterations, while workstation and benching systems exhibit myriad possible setups as they span the large open floor plate. The operational mantra here is "Diversity in all things"; the aim is to show multiple ways of configuring the same footprint—and also the effectiveness of mixing Knoll and Muuto products in a manner that strengthens each brand, balancing the legacy aura of the former with the contemporaneity of the latter.

STUDIO BV BETSY VOHS

PROJECT TEAM GREINER CONSTRUCTION

PHOTOGRAPHY COREY GAFFER

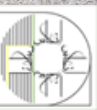
studio-b-v.com



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Clockwise from left: The lounge and coffee bar are outfitted with Knoll and Muuto furniture, rugs, and lighting fixtures. A branded wall with images of Hans and Florence Knoll as seen from a conference room. A flexible meeting room has a Muraflex wall that completely folds away, while the gallerylike space outside is furnished with Muuto ottomans. A portrait of Florence Knoll presides over the entry hall.

16,000 square feet





Schiller Projects

55 HUDSON YARDS, NEW YORK



SCHILLER PROJECTS AARON SCHILLER, COLIN CLELAND

PROJECT TEAM GARDINER & THEOBALD, SPACESMITH, STRUCTURE TONE, AMA ENGINEERING, TM TECHNOLOGY PARTNERS, TAD ASSOCIATES, KM ASSOCIATES OF NEW YORK, HDLC ARCHITECTURAL LIGHTING DESIGN, LONGMAN LINDSEY, DAVELLA CONSULTING, CODE GREEN, SILMAN

PHOTOGRAPHY ERIC LAIGNEL

schillerprojects.com

For Schiller Projects the process always starts with data. Asked to design the New York headquarters for Boies Schiller Flexner, a high-profile international law practice relocating from Midtown to Hudson Yards, the team descended on the firm's existing offices to observe work patterns, chart logistics, conduct interviews, and weigh expectations. They found that a conventional office layout had little to do with the ways the lawyers actually worked. More often, they gathered informally, even spontaneously, for on-the-spot meetings.

What the office needed was diverse spaces in an open, flexible, and dynamic plan. Ergo the 22 pop-in/pop-out work pods, 24 private phone rooms, and 12 conference rooms configured in a porous spatial matrix.

To break the vertical separation between the office's three stories, Schiller Projects implemented a free-floating curving staircase. The reception area—a double-height volume on the middle level—centers the offices, while the stairs spiral past glass-walled conference rooms. Overhanging it all is *The Ribbons*, a custom ceiling sculpture made of thousands of beaded strands falling in swooping catenary curves.

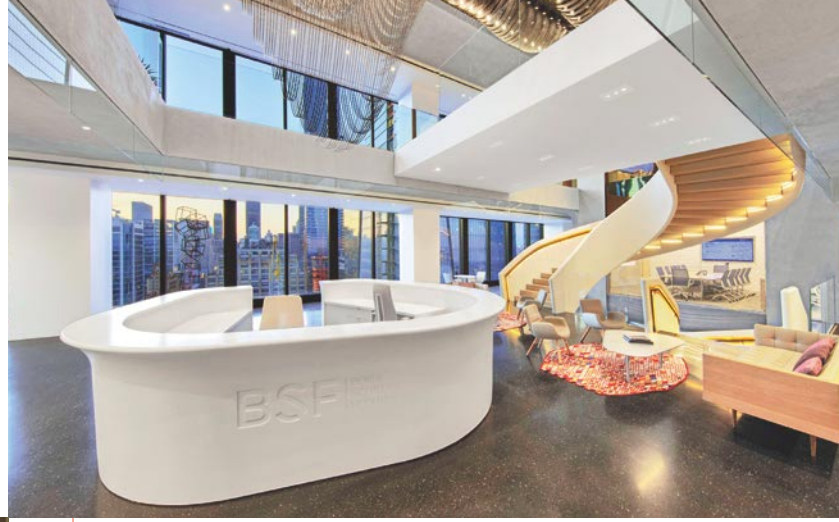
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Clockwise from left: Comprising thousands of strings of blackened gunmetal beads, The Ribbons installation threads its way through many of the public spaces on the top floor. The reception area juxtaposes rectilinear architecture with the sculptural forms of the front desk and the floating staircase. The office layout called for dozens of breakout and conference rooms. A bridge lounge across the double-height reception area serves as a lounge. LEDs with diffuser lenses illuminate the oil-rubbed bronze handrails of the custom staircase that connects the three levels.



81,000 square feet
LEED certified



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Clockwise from left: Laminate floors were replaced with white-oak planks. Brown leather banquettes were reupholstered in lighter beige tones. The Green, a multipurpose space, has a living wall containing over 2,200 plants; its Corian bar serves breakfast fare in the morning, coffee throughout the day, and cocktails in the evening. A new food hall operated by Claus Meyer has six artisan micro-restaurants. ➔

STUDIOS Architecture

4 TIMES SQUARE, NEW YORK

Frank Gehry's famed cafeteria for Condé Nast at 4 Times Square was the architect's first project in the city, featuring the signature rippling curves of his buildings rendered on a small scale. An invitation to dine there, among the editors of *Vogue* and *The New Yorker*, was a coveted opportunity. When the publishing company departed from the building, of course the cafeteria closed as well. In anticipation of a new generation of occupants, STUDIOS Architecture preserved key design elements while reprogramming the space as an amenity accessible to all tenants.

The team replaced the laminate flooring with white oak and reupholstered the winding banquettes, once dark brown, in beige. Blue and yellow, used for wall paint and café tables, have given way to white. The new palette brings a sense of airiness that complements Gehry's flowing forms in glass and titanium.

Dining offerings have been refreshed as well. Michelin-starred chef Claus Meyer, cofounder of Copenhagen's Noma, is offering a choice of six micro-restaurants in lieu of standard cafeteria stations. Accessed through a portal at the far end of the main dining area, a lounge serves coffee during the day and cocktails by night. The plant wall that curves behind the bar gives the lounge its name: The Green.

30,000 square feet

STUDIOS ARCHITECTURE DAVID BURNS, KURT WAYNE, JENNIFER BROWN, NELSON TANG, JULIA KOMARCZYK, LUIZ ZILBERKNOP, ADRIELLE SLAUGH

PROJECT TEAM SEVERUD ASSOCIATES, JACOBS DOLAND BEER, LOOP LIGHTING, ME ENGINEERS, JRM CONSTRUCTION MANAGEMENT, BLONDIE'S TREEHOUSE, EVENSONBEST, TM TECHNOLOGY, LONGMAN LINDSEY

PHOTOGRAPHY TOM MINIERI, JEREMY FRECHETTE

studios.com

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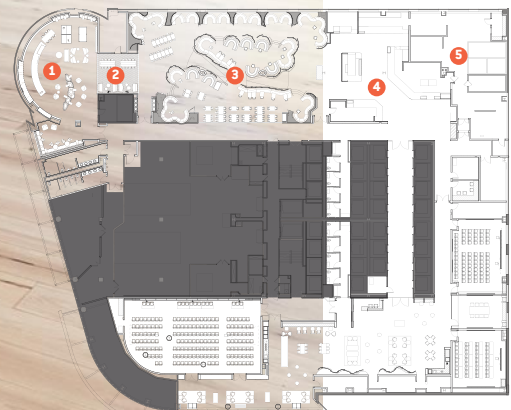




Left: The refurbished Frank Gehry glass walls and banquette seating remain the centerpiece of the café.



- 1 THE GREEN
- 2 PORTAL
- 3 CAFÉ
- 4 SERVERY
- 5 BACK OF HOUSE



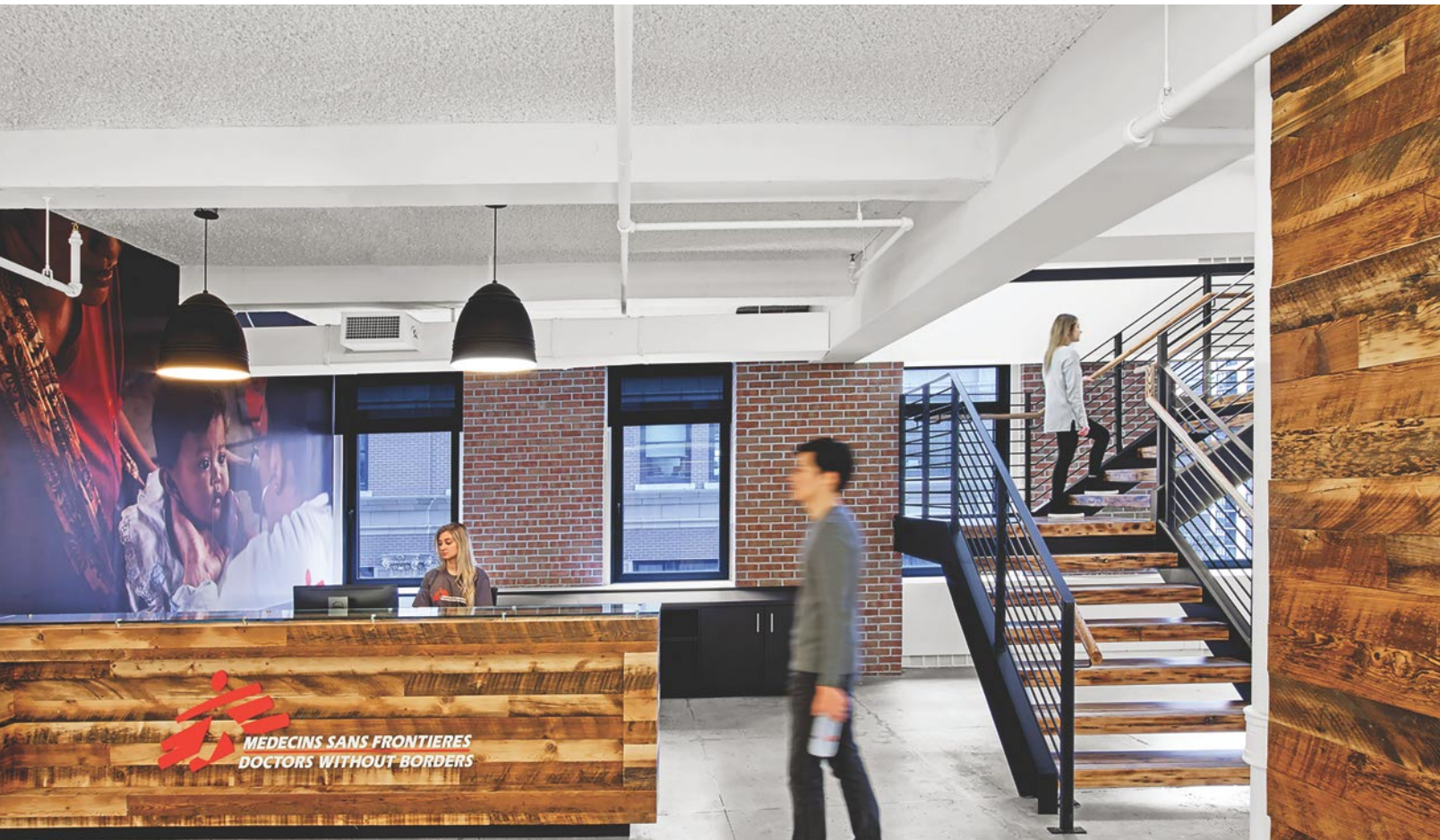


An Ebola outbreak in the Democratic Republic of the Congo. Air strikes in Yemen. Stranded migrants in the Mediterranean. Since 1971, Doctors Without Borders has swept into these and many other desperate corners of the world to deliver emergency medical assistance. En route, doctors and field operators often touch down at the nonprofit's U.S. headquarters in New York, which recently relocated to Lower Manhattan.

ENV designed the new office to reflect the compassionate ethos of the Nobel Prize-winning organization. Led by managing principal David Rush and interior design director Annie Lee, the ENV team created a peaceful, welcoming, and efficient 300-person workplace. They began with a gut renovation of the two-story space, creating a clean slate that they filled with warm materials, like reclaimed wood, and a muted color palette. The heart of the office is a lively café that encourages informal gatherings and collaboration, while the upstairs library offers quiet for contemplation and medical research. There's nothing flashy. Amid mostly gray furnishings, pops of Doctors Without Borders' trademark red and large-scale photography of patients keep the focus on the humanitarian mission.

ENV

DOCTORS WITHOUT BORDERS, NEW YORK



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Clockwise from opposite top: Throughout, custom digitally printed wall coverings depict scenes of doctors and patients in the field. Felt baffles moderate noise in the open-concept café. Reclaimed heart pine frames photographs in the elevator lobby. A mural of a girl receiving a measles vaccine in the Democratic Republic of the Congo covers a wall in an office area. The warm, welcoming reception is designed to put people from different cultures at ease.

60,000 square feet
NYCxDesign Awards honoree



ENV DAVID RUSH, ANNIE LEE, LOUIS CESPEDES, JIN YOON

PHOTOGRAPHY ERIC LAIGNEL

env-team.com

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17,300 square feet
 Interior Design Best of Year Award
 IIDA Oregon Design Award
 AIA Portland Award

Clockwise from left: Oak stairs lead to mezzanine work areas. A suspended chaise hangs in a work space like a tree-house swing. For heads-down work or private phone calls, a bank of hutches tucked away on the fourth floor draws inspiration from an alpine village. The atrium features the 1916 building's existing columns, bank vaults, and original marble. Two floating conference rooms made of more than 100 tons of steel were assembled on-site.

ZGF

EXPENSIFY, PORTLAND, OREGON

From the outside, the First National Bank Building in Portland, Oregon, seems an unlikely home for a 21st-century technology company. The neoclassical structure, listed on the National Register of Historic Places, dates to 1916. But inside, where employees work for expense-report software company Expensify, is a different story.

The interior centers on a decidedly of-the-moment trend: no workstations. Instead, staffers are invited to operate from anywhere. Options range from lounge chairs and overstuffed ottomans to a custom hanging chaise longue. For ZGF principal Alan Gerencer, it was one of the tactics that helped him conceive an energetic environment without permanently altering anything existing and noteworthy. "We used the historic structure as our canvas," he says, "going with simple lines that do not compete with it and modern materials that highlight its ornate detailing," including the original gold-leaf wall clock.

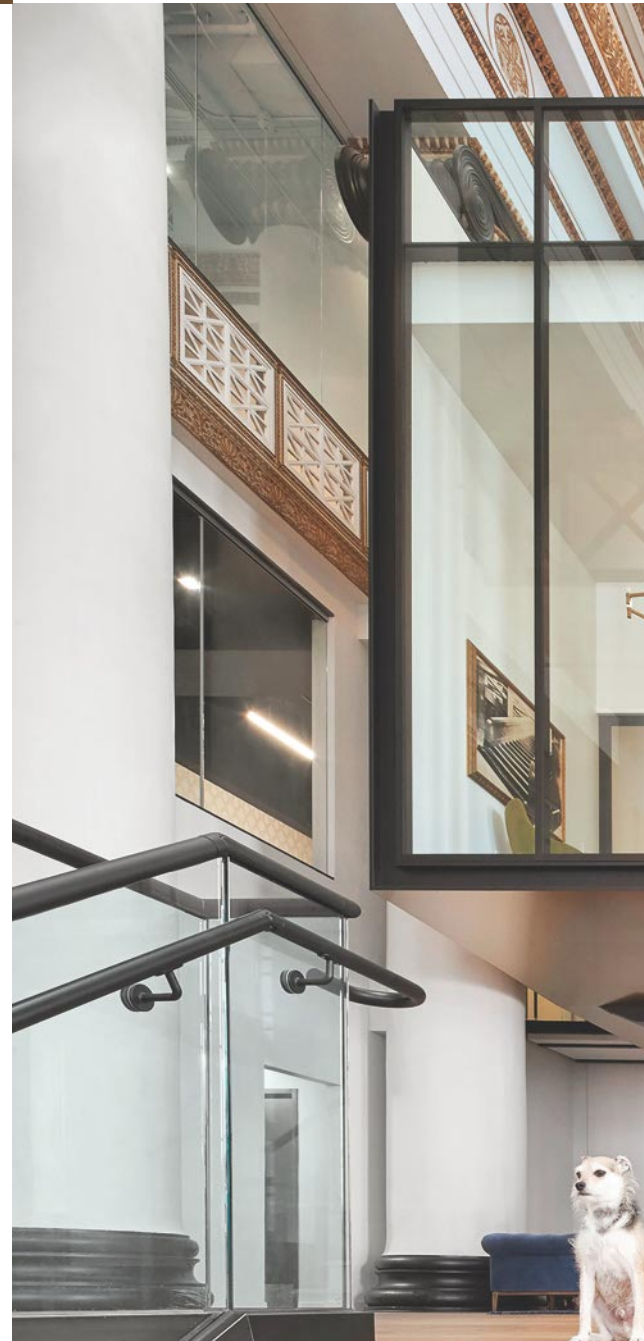
The main intervention is in the four-story atrium. Wide oak stairs encourage exercise, leading up to mezzanine work areas, usable space ZGF created where there previously was none. Over the course of a workday, employees can be found hustling from place to unique place, laptops in tow.

ZGF ALAN GERENCER, FRANCO ROSETE, GABRIELLA CALDWELL, JAN WILLEMSE, KIRSTEN JUSTICE, JEANNE JAMESON, CHARDONNAY CINTRON

PROJECT TEAM SWINERTON, KPFF CONSULTING ENGINEERS, GLUMAC, CODE UNLIMITED, MELVIN MARK COMPANIES

PHOTOGRAPHY GARRETT ROWLAND

zgf.com

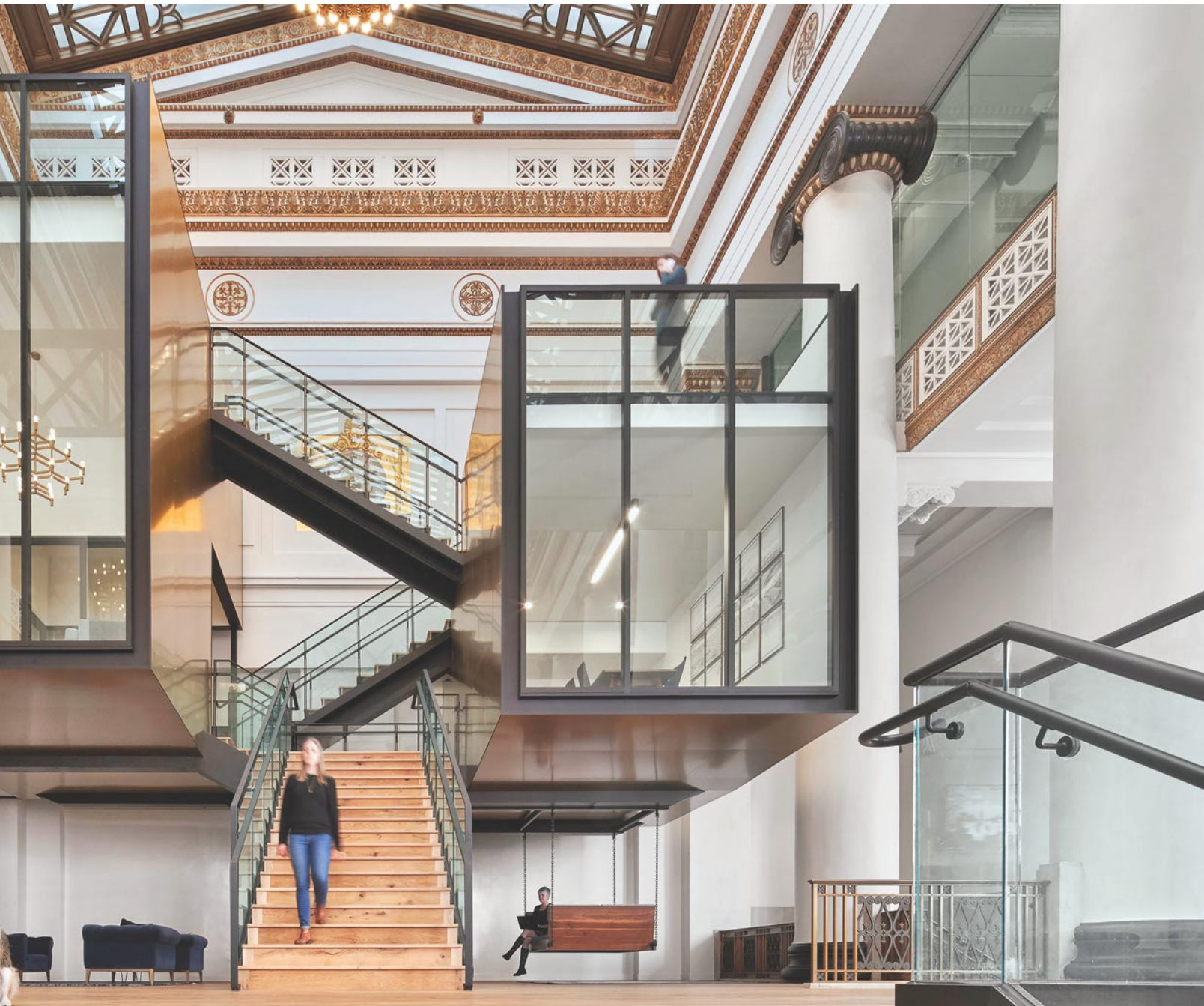


آموزشگاه انعکاس منبع جدیدترین اطلاعات، مقالات و دوره‌های آموزشی دکوراسیون داخلی

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FENNIE+MEHL

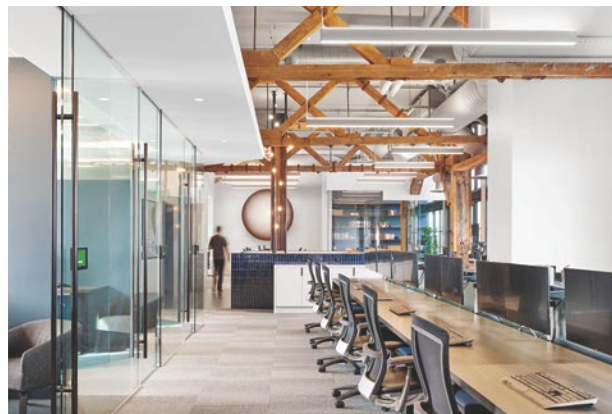
8VC, SAN FRANCISCO



Some blocks of the City by the Bay are really right on the bay. To reinvent a 1916 industrial building on San Francisco's historic Pier 5 as a contemporary office, design partner Doug Mehl timed the installation of new structural steel beneath the pier to dodge high tide. (And even then, "there was only four feet of headroom," he notes.) Those reinforcements let him clean up the structure's dilapidated and compartmentalized square footage, admitting natural light and dazzling water views.

The occupant is a venture capital firm using technology to reinvent the likes of healthcare and education with improved efficiency and transparency. For equivalent architectural transparency, glass replaced a metal roll-up garage door at the front, revealing the interior to the city's heavily trafficked Embarcadero roadway. Muscular timber columns, a concrete floor crossed by old railroad tracks, and a reconstructed steel stair are all softened by comfy hospitality-inspired furnishings. Indeed, there's no reception desk in the traditional sense. Instead, the double-height reception's curving bar and stools lend a cocktail lounge vibe, while a pool table waits in the games area beyond.

Clockwise from left: The conversion of a 1916 port building into an office sees an existing three-story staircase receive a pieced runner of vintage Persian rugs. The renovation highlights the building's robust original timber structure, adding glass for light and views. Comfortable, vintage-style lounge furniture graces the office entry. Glass-faced private offices and bench desking are located on the top floor.



FENNIE+MEHL DOUG MEHL, OMIED ARVIN, MINA AZARNOUSH, MIKE OGRINC

PROJECT TEAM PRINCIPAL BUILDERS, MG WEST, TUCCI LIGHTING, MEYERS+ ENGINEERS, PARADIGM STRUCTURAL ENGINEERS, PACIFIC WATERFRONT PARTNERS

PHOTOGRAPHY CASEY DUNN

fm-arch.com

11,000 square feet
Adaptive reuse

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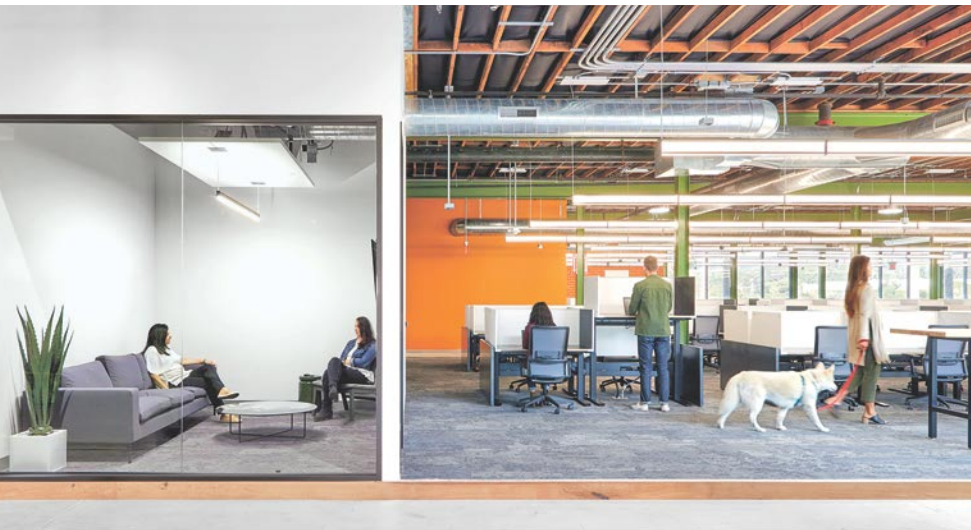
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Clockwise from left: Employees—and their pets—room freely through the open-plan setting. Lounge seating supports individual work, team meetings, and impromptu gatherings. The custom circular conference table emphasizes equality between employees. Staffers have access to the verdant interior courtyard.

HLW

PROCORE TECHNOLOGIES, CARPINTERIA, CALIFORNIA

When you're in the business of building, your work is never really done. That's why it's perfectly fitting for this construction software management firm's new headquarters by HLW to feel unfinished—after all, it supports ever-dynamic activity. A period of rapid expansion had forced the \$3-billion corporation into a warren of disjointed warehouses. Led by design principal Louise Sharp, the conception for the new campus, perched on a bluff overlooking the Pacific Ocean, was to create a unifying aesthetic journey for staff and visitors alike. The "front door" was designed around creating a visual connection through to the heart of the campus and to celebrate the ocean views. Steel trusses are exposed and painted "midcentury green," while the wooden ceiling frame and ductwork are laid bare, along with much of the original brickwork. To accentuate the connection with the outdoors, floor-to-ceiling glass was added to the building perimeter alongside 20 skylights spread throughout the space. This indoor/outdoor effect culminates in the courtyard, an unexpected oasis where café seating encourages lingering among the greenery.

HLW DAVID SWARTZ, MARK ZWAGERMAN, LOUISE SHARP, BRIAN PERA, AMY RANGEL, WEINA LI

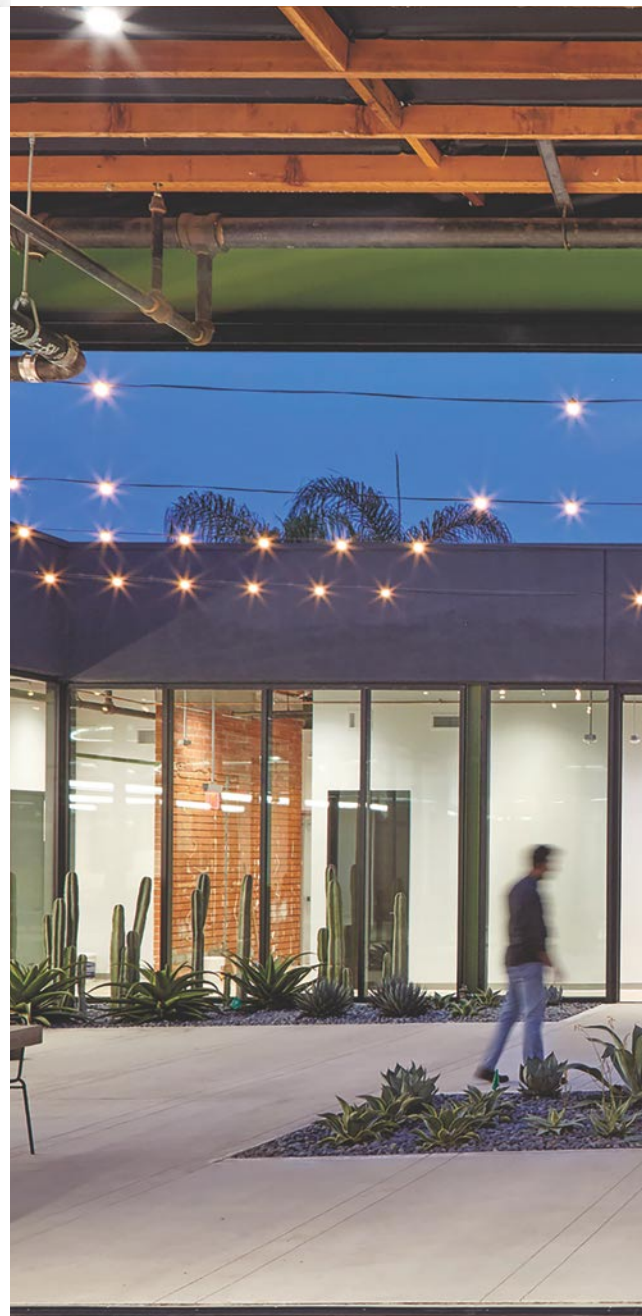
PROJECT TEAM CLUNE CONSTRUCTION COMPANY, BLACK LTD, AMA CONSULTING ENGINEERS, TANGRAM STUDIO, SEELEY BROTHERS

PHOTOGRAPHY KIM RODGERS

hlw.design

63,000 square feet

IIDA Southern California Calibre Design Award

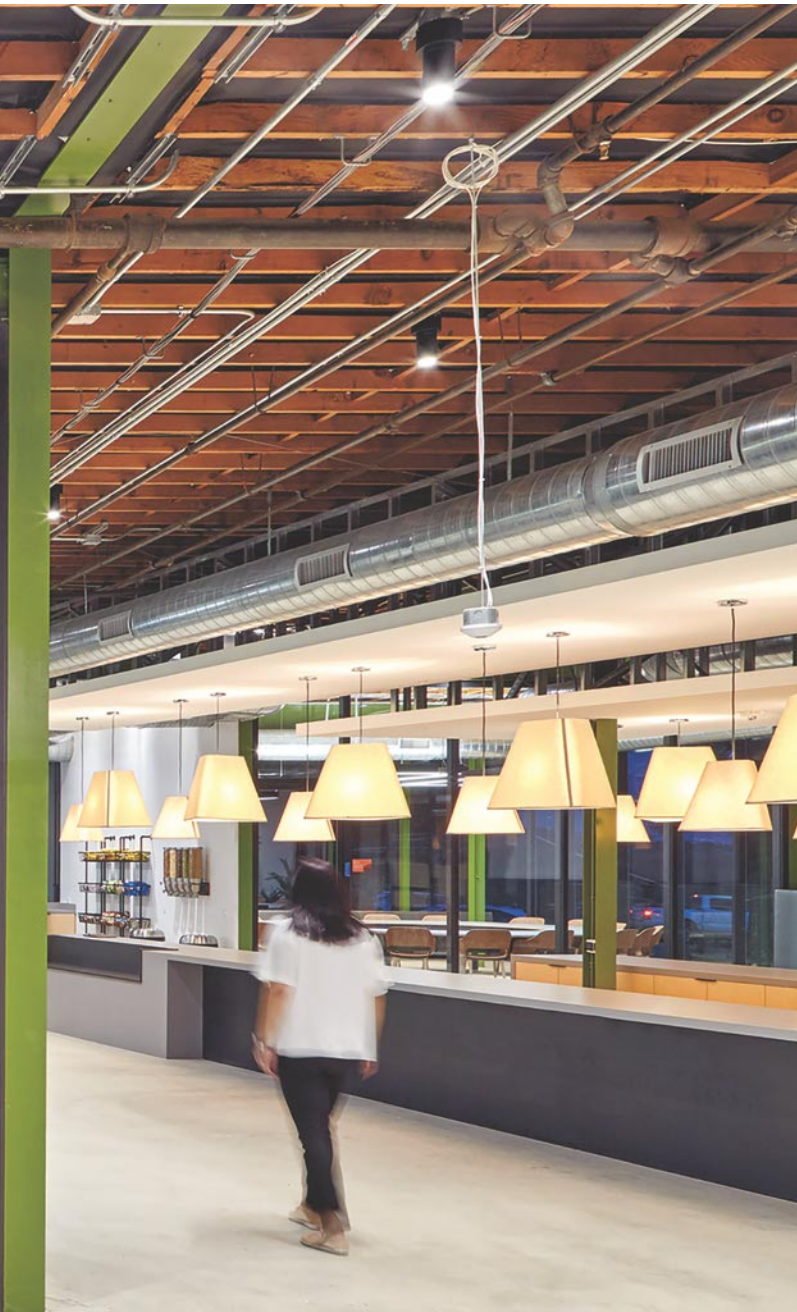


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The Switzer Group

WELLS FARGO 30 HUDSON YARDS, NEW YORK

Sleek, efficient, and high-tech? Sure, but today's office must also be future-proof. As conceived by the Switzer Group, Wells Fargo's new Manhattan flagship in a towering skyscraper meets the unpredictable demands of a fast-moving world.

Supporting staff well-being is one way toward a bright future. So Switzer stacked communal spaces at the glass curtain wall to soak up natural light and panoramic city views. Private and communal seating areas meet diverse communication needs. Dedicated work zones for 200 users per floor (the office spans nine) include 120-degree workstations—each desk offering sit-stand functionality. Deeper in the floor plate, an innovative custom lighting system supports internal biological clock rhythms by mimicking the natural progression of the sun throughout the day.

Built-in flexibility is paramount. In administrative areas, a storefront system by Adotta can be disassembled to accommodate any change, such as the need for more private offices. The two trading levels rest on flooring elevated 18 inches—a strategic move for the efficiency of under-floor air ventilation and cable management. Acoustical ceilings, defined by their pristine white curves, are also easily accessible. They're a nod to sailboats on the nearby Hudson River.

THE SWITZER GROUP LOU SWITZER, LUC MASSAUX, KENT HIKIDA, MANDI MARSH, JOSEPH BOVA, AMER SAHOORY, RACHEL SIMM, ERICA MATTISON, JOHANNA RIESS, WALTER LEUTE, PATRICK ROTHWELL, TOUFIC SAAD, SUNG SHIN
PROJECT TEAM WELLS FARGO CPG, RELATED, CRESCENT CONSULTING, SYSKA HENNESSY GROUP, ROBERT DERECTOR ASSOCIATES, TURNER & TOWNSEND, STRUCTURE TONE, ROBERT SILMAN ASSOCIATES STRUCTURAL ENGINEERS, ROBERT DERECTOR TELECOMMUNICATIONS, LONGMAN LINDSEY, KUGLER NING LIGHTING, ROMANO GATLAND, GILLMAN CONSULTING

PHOTOGRAPHY GARRETT ROWLAND

theswitzergroup.com

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Clockwise from opposite:
A digital media wall rises up the open staircase. Semiprivate spaces suit team and individual work. A custom circadian-rhythm lighting system syncs overhead illumination with the warm-to-cool tone of the sun's rays throughout the day. Meeting rooms situated in each of the building's four corners soak up views and resolve the challenge of the structure's geometry.



500,000 square feet
WELL certified
LEED Platinum pending



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Ted Moudis Associates

MEDIABRANDS, NEW YORK

TED MOUDIS ASSOCIATES MITCHELL ROSS, JEFF KNOLL, LIZA MARTINS

PROJECT TEAM J.T. MAGEN & COMPANY, GOLDMAN COPELAND,
SIGNWORKS, SPECTRA

PHOTOGRAPHY GARRETT ROWLAND

tedmoudis.com

For its sprawling new office in Midtown Manhattan, Interpublic Group's Mediabrands wanted to blur the line between work and play. The company called in Ted Moudis Associates, which had previously masterminded offices for its other agencies, to envision a space that would eliminate assigned seating in favor of free-address bench desking.

Budget constraints limited the team's ability to make major changes to the existing structure, so they adapted the space by dividing it into neighborhoods with borders defined by contrasts in both color and furnishings. In one such area, a patch of crimson carpet tile pairs with an oversize desk lamp plus loungers inspired by Charles and Ray Eames, while some 10 feet away, gray broadloom and long rows of computer tables resemble a more traditional workspace (though the trompe l'oeil wallpaper may beg to differ).

The team accentuated existing architectural features with spirited decor. To wit: the faux boxwood hedge that runs alongside glass-walled meeting rooms. Its archway, which opens to the kitchen, is echoed in wall graphics adorning Le Salon—the aptly named breakout room whose inward-facing, Rococo-inspired soft seating makes it primed for stimulating conversation.



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95,000 square feet

Clockwise from opposite: Contrasting carpet tile creates a visual boundary between work areas. The company logo is emblazoned on the wall of a lounge furnished with cushy sofas. An anthropomorphic sculpture lends levity to a conference room. Black and white stripes accent a breakout area that is partially concealed by matching drapery. In Le Salon, Rococo-inspired seating mixes with a trio of coordinating chandeliers.



Le Salon



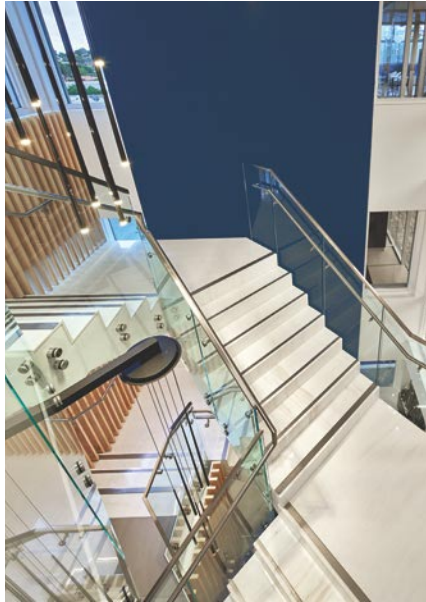
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Aref & Associates



Clockwise from left: The Bianco Dolomiti marble stairs are lit with pendants powered by solar panels (as is all the lighting). Bar-height stools sit under Vibia Halo pendants by Martín Azúa. Ward Bennett deck-style Scissor chairs gather in reception. The alfresco balcony incorporates a fountain, gas fire, and adjustable overhead trellis.

K1 INVESTMENT MANAGEMENT MANHATTAN BEACH, CALIFORNIA

Surf's up at this investment firm's four-level workplace less than five minutes from the Manhattan Beach shore. The indoor-outdoor concept starts with glass panels and exterior doors that are flung wide open to "take full advantage of ocean breezes on a daily basis," notes principal designer Frozan Aref, who oversaw the project with co-principal Mohammed Aref. The doors are rarely closed, she explains, since it only occasionally rains in Southern California. The designers also added beachy elements to a large heated outdoor balcony. Plate-glass panels guard an always-on gas-flame fireplace that evokes oceanside bonfires. Succulent-planted perimeter walls, meanwhile, deliver greenery, and a waterfall contributes the soothing sound of splashing water.

The building is powered by rooftop solar panels, complete with on-site battery backup. Acoustic louvers that hang over the workstations echo the balcony's adjustable trellis sunshade, which is electronically controlled via a wall switch. "From a seated position, everybody has visual access to natural daylight," Mohammed notes. Which is not to say that everyone sits, precisely, since each workstation is outfitted with a convertible standing desk.

AREF & ASSOCIATES FROZAN AREF, MOHAMMED H. AREF, DAVID FLORES, LEANNA LI

PROJECT TEAM ARC ENGINEERING, GRIMM & CHEN STRUCTURAL ENGINEERING, CLUNE CONSTRUCTION COMPANY

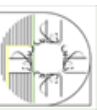
PHOTOGRAPHY PAUL BIELENBERG

aref.com



15,000 square feet
LEED Gold certified

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12,000 square feet

AECOM

HANGAR 1093 BY GE VENTURES, MENLO PARK, CALIFORNIA

Arguably North America's greatest inventor, Thomas Edison is known for delivering electricity in ways that enhance our lives. Art and functionality elegantly combined in his invention of the lightbulb, creation of the gramophone, and design for an early motion-picture camera. It's apt, then, that GE's flagship events and meeting center, Hangar 1093, integrates art, functionality, and innovation in the transformative spirit of the company's iconic founder. (His Edison General Electric Company would eventually become GE.)

The design provides spaces in which creative thinking is incubated, featuring rooms that shapeshift with ease. On entering reception, a dynamic artwork of wheels and cogs—a tribute to Edison's tinkering—invites visitors to take part in the spirit of invention. Down the corridor, glass walls treated with a protective film shield confidential content on computer monitors while allowing visitors a glimpse of a jet engine turned into a conference table base in the boardroom. At the back, an entertaining zone transforms at the drop of a curtain into a workroom, and folding doors open onto a patio. A partition cleverly retracts into the ceiling in a final graceful transformation of light and space.



Clockwise from top left: Depicting a girl folding a paper plane, a graphic in reception honors women in engineering. Metal-bead curtains frame private phone booths. An interactive art piece of cogs and wheels harks back to inventor Thomas Edison. Curtains cordon off breakout spaces intended for quick tête-à-têtes.

AECOM CHANDLER BONNEY, QUIN WU, JILL KURTH, MARK WHITELEY, BRETT SHWERY

PROJECT TEAM D.A. POPE, TITUS, HOWELL ELECTRIC

PHOTOGRAPHY ROBB WILLIAMSON/AECOM

aecom.com

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The challenge: new headquarters for a financial firm that unites its two divisions—Eagle Point Credit Management and Marble Point Credit Management—without blurring the line between them. The solution: a 100-person layout across 20,000 square feet of second-floor space that positions Eagle Point on the building's waterfront side and Marble Point on its street side, each with an open-plan trading floor along its perimeter. The businesses are separated by a row of back-to-back private offices, each with motorized sit-to-stand desks, that run down the center core of the space.

At the front of the office, MKDA devised a shared reception area and conference center that includes an executive pantry, two conference rooms, and a boardroom with access to the waterfront terrace. Among the other communal spaces are phone, huddle, and wellness rooms and a café with walnut millwork, a ceramic tile backsplash, and high-top tables beneath coffered ceilings. "MKDA partnered with our team to devise an elegant solution that would meet our regulatory requirements," says Eagle Point manager Lauren Patton, "while also providing a sophisticated, productive, and social work environment that we can grow in for many years to come."

MKDA

EAGLE POINT CREDIT MANAGEMENT
GREENWICH, CONNECTICUT



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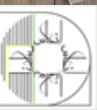
***Clockwise from opposite top:** Benches face a building-length terrace with views of Greenwich Harbor. A row of private offices with Teknion glass walls runs down the central core, dividing the floor in two. The common reception area features a custom walnut-and-stone desk with a Hubbardton Forge bronze pendant overhead. The bathroom of the wellness area incorporates white marble and custom walnut millwork. An open trading floor is defined by its contemporary coffered ceiling.*

20,000 square feet

MKDA JULIA LINDH, BETH GENOVA, ANGELA RAIMONDO
PROJECT TEAM MAGNA CONSTRUCTION, INSIDESOURE, SOUTHPORT
 ENGINEERING ASSOCIATES
PHOTOGRAPHY ALEXANDER SEVERIN
mkda.com



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IA Interior Architects

BACARDI GLOBAL OFFICES

Clockwise from top left: The brand's lucky-bat motif vivifies a wall at the North American headquarters in Miami. In London, dramatically lit limited-edition Bombay Sapphire bottles are joined by leather chairs and blown-glass pendants. Back in Miami, cherry-red accents reign. In the Lisbon office, inspiration came from the city's characterful streets, with colorful patterned tiles around the bar sourced from a local manufacturer.

In 1864, two brothers bought a tin-roof distillery in Cuba to perfect their rum-making technique—and discovered fruit bats living in the rafters. A Spanish and Cuban symbol of good fortune and family unity, the bat became the logo that launched Bacardi. With the opening of a second distillery in Spain in 1910, the brand became Cuba's first multinational corporation. Today, still family owned, Bacardi is the largest privately held spirits company in the world.

Looking to pay homage to this history, Bacardi chose IA Interior Architects to design multiple offices across the globe: in Miami, London, and Lisbon. It was important that the three sites share a consistent look while celebrating the uniqueness of each location. The company's five brands (which, in addition to the namesake label, include Bombay Sapphire, Martini & Rossi, Grey Goose, and Dewar's) are represented through Bacardi's signature artwork adapted for bespoke lighting, fabrics, tiles, and wall coverings. In London, the office bar includes copper-patina tabletops and antique leather furniture. The Lisbon outpost plays off the Portuguese city's characteristic patterned tile. And in Miami, a mini-museum displays vintage ephemera. The story worldwide? A crafted expression of Bacardi's heritage that perfectly poises the brand for future growth.

IA INTERIOR ARCHITECTS MIAMI: MARLENE M. LIRIANO, GISSELLE AMADOR, ADAM TREISER, VANESSA MARTIN, DENISE PAULINO, GEORGE DE LA HOZ. LONDON: GILLIAN BURGIS, ROBERT ATKINSON. LISBON: ILARIA PARMIGIANI, ROBERT ATKINSON

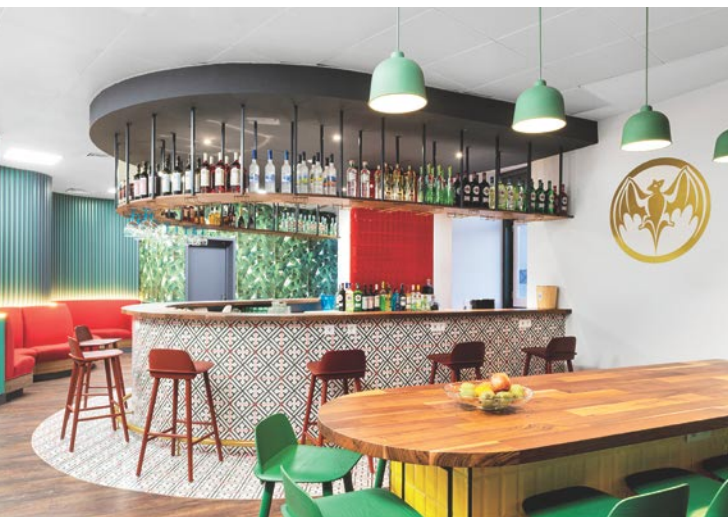
PHOTOGRAPHY ROBIN HILL, MATT CANT, IDUNA

interiorarchitects.com

Miami: 75,000 square feet

London: 10,000 square feet

Lisbon: 4,000 square feet



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Gary Lee Partners

PRIVATE INVESTMENT FIRM, CHICAGO



The team behind Gary Lee Partners has exacting standards and an eye for detail. For over 25 years, the Chicago firm, led by *Interior Design* Hall of Famer Gary Lee, has been serving workplace and residential clients around the globe. Evidence of the team's meticulous nature can be found in this office design for a private investment firm, whose industrial roots can be traced through family leadership to the early 1900s.

The firm wanted to consolidate multiple divisions in three different cities into a single downtown Chicago headquarters. This required accommodating the needs of individual businesses brought together under the roof of the parent company, while integrating them under a shared identity and vision. Lee, principal David Grout, and director Chantal Lapointe distributed glass-fronted private offices across the existing building's perimeter, tethered by a hallway that follows the graceful curve of the exterior wall. They established a warm, sophisticated palette of neutral colors that highlight the parent company's inherently residential style—a long-established tone that's kept fresh with modern and attractive materials, finishes, and furnishings. These include Oscar Isberian rugs underfoot; elegant seating and other pieces from Halcon, Haworth, Vitra, and more; and a curated selection of LED fixtures.

Clockwise from left: Detailing is meticulous. The elevator bank and lobby align with a glass-fronted conference room. The main corridor follows the curve of the building's exterior wall. Offices have glass fronts and river views. Ample natural light illuminates the neutral palette of the conference room.



GARY LEE PARTNERS GARY LEE, DAVID GROUT, CHANTAL LAPOINTE

PROJECT TEAM ECI CONSTRUCTION

PHOTOGRAPHY STEVE HALL/HALL + MERRICK PHOTOGRAPHERS

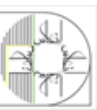
garyleepartners.com

25,570 square feet

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Gerner Kronick + Valcarcel, Architects

FINANCIAL SERVICES COMPANY, NEW YORK

Organizational cultures are changing so rapidly that a 2011 office design can be rendered obsolete by 2019. Case in point: a financial services company's North American headquarters in New York. When Gerner Kronick + Valcarcel, Architects first worked on the firm's six-story Midtown office a decade ago, the design emphasized private offices and meeting rooms. Since then, collaborative open layouts have become all the rage. Captain-of-industry lairs are out; sit-stand desks are in. So the firm had the architects back to redo two floors used by traders and investors.

Led by principal Richard Kronick and senior designer Philip Hall, the GKV team drastically reduced the number of private offices and added shared spaces like phone, huddle, and conference rooms. They removed all enclosures along the perimeter windows and installed rows of desks—giving more employees views of Central Park and the Hudson River. In the new floor plan, which accommodates an extra 126 workstations, concentric layers wrap around the building's core, with private rooms at the center. This being 2019, it goes without saying that open pantries and colorful lounge areas came with the revamp.

160,000 square feet
541-person office



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Clockwise from bottom:
Pierre Paulin armchairs brighten a north-facing lounge. Felt wall covering and curtains enclose phone rooms furnished with Eero Saarinen chairs and Gijs Papavoine side tables. Maple partitions and modular acoustic screens carve out a lounge area between workstations.

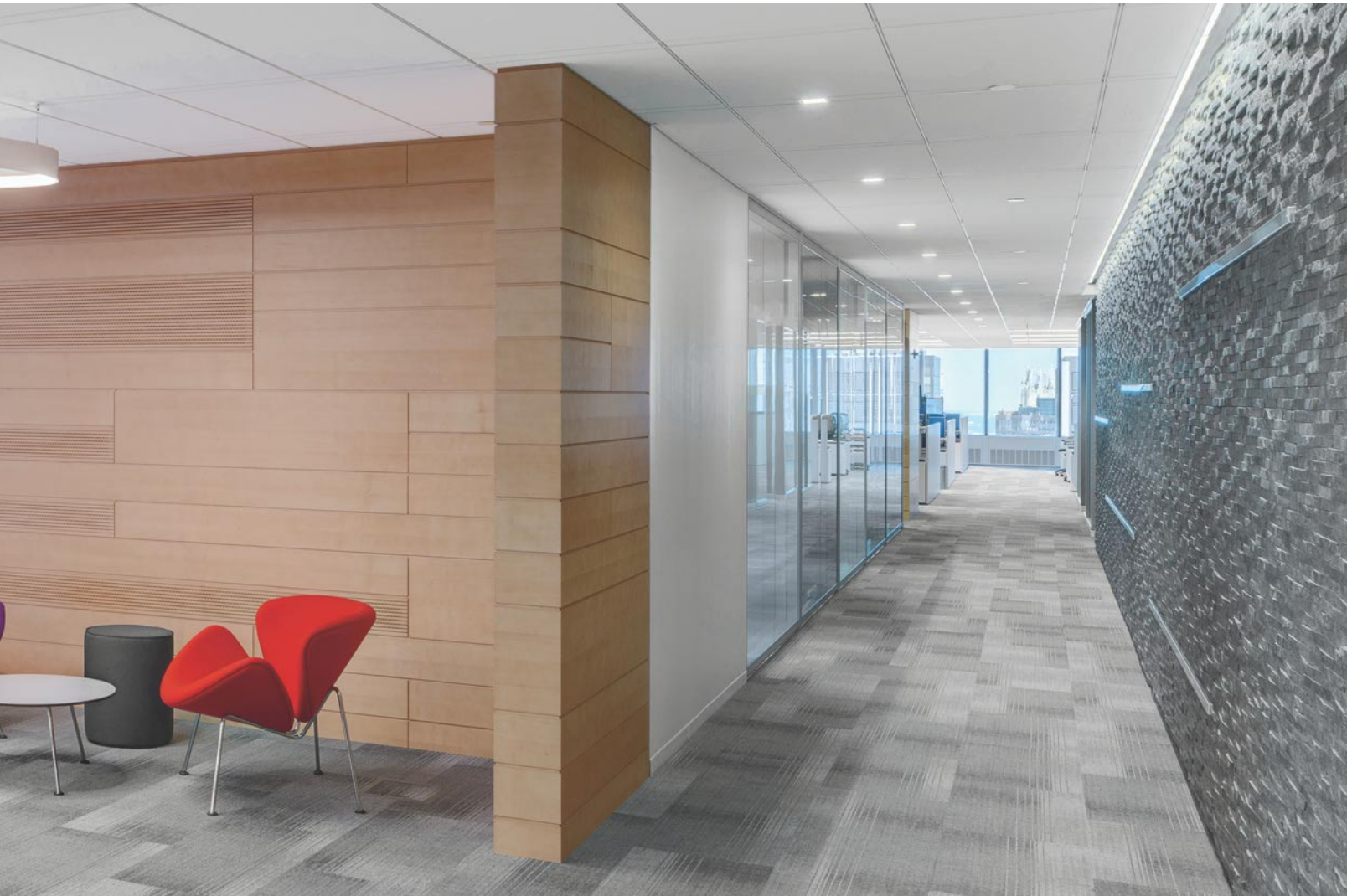


GERNER KRONICK + VALCARCEL, ARCHITECTS RICHARD KRONICK, AIA; PHILIP HALL; SILKE RAPELIUS, AIA

PROJECT TEAM VVA PROJECT MANAGERS, ROBERT DERECTOR ASSOCIATES, ML STUDIO

PHOTOGRAPHY ADRIAN WILSON

gkvarchitects.com

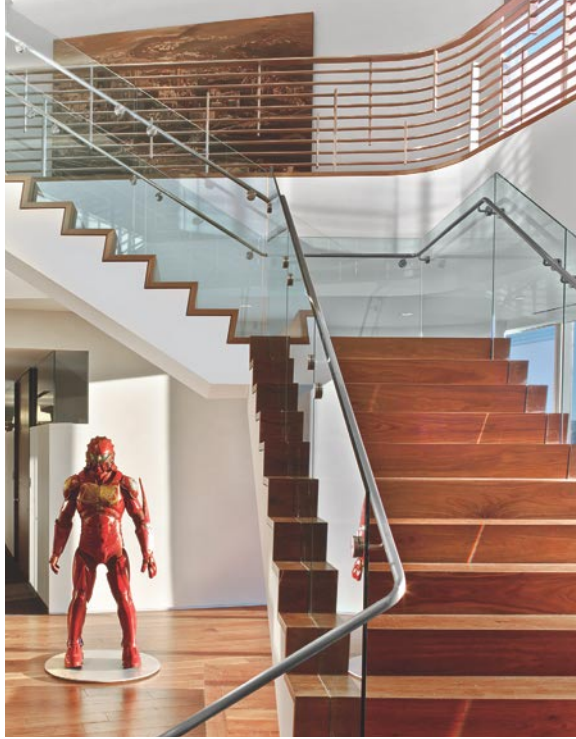


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Though Legendary Entertainment rose long after the sun set on old Hollywood, the media conglomerate was keen to recapture the industry's heyday glory at its new corporate headquarters. Asked to conjure the office, FKA engaged on every level, working with the executive committee and marketing group not only to design custom furniture, fixtures, wall coverings, and carpet but also to create all the art in the space. The resulting environment is classic, with a feel that subtly links to the movie capital's fabled past while conveying Legendary's forward-looking vision.

The substantial nature of the corporation, which includes film, television, digital, and comic divisions, is made immediately evident by the scale of reception, a multipurpose space that's used for town hall meeting and prescreening functions. A sense of fun is conveyed by an abstracted sculptural version of Godzilla, one of Legendary's film characters, and the lobby includes a painting of the CEO's hometown populated by other monsters and heroes from the company's movies and comics. And the corporate logo—a shield knot based on ancient Celtic symbols—appears in playful graphic and sculptural interpretations on walls throughout the space.

FELDERMAN KEATINGE + ASSOCIATES STANLEY FELDERMAN, NANCY KEATINGE

PROJECT TEAM TASLIMI CONSTRUCTION, HAWORTH

PHOTOGRAPHY ERIC LAIGNEL

fkastudio.com

Felderman Keatinge + Associates

LEGENDARY ENTERTAINMENT, BURBANK, CALIFORNIA



آموزشگاه انعکاس منبع جدیدترین اطلاعات، مقالات و دوره‌های آموزشی دکوراسیون داخلی

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***Clockwise from opposite top:** An action figure stands next to the light-flooded staircase. Godzilla, in abstracted form, looms over the reception desk. The company's distinctive shield knot logo appears on the boardroom wall. Floor-to-ceiling windows survey the city. A custom carpet evokes Hollywood's Art Deco past.*



175,000 square feet

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ENV

TOMMY HILFIGER, NEW YORK



Like many U.S. companies looking to increase efficiency, Tommy Hilfiger brought its headquarters east—except in this case, that meant moving from Chelsea’s landmarked Starrett-Lehigh Building to a smaller, less storied site in Midtown.

Upon entering reception, visitors are greeted by People’s Place, named after the first store Hilfiger opened, in 1971. The original was a community center of sorts that included a hair salon and record shop and hosted rock concerts in the basement. This latest iteration features a generously appointed lounge designed to be the heart of the office.

Meeting rooms are larger than average, appointed with long tables to accommodate the two dozen teams that often weigh in on collections. Mock stores and showrooms have spotlights to show off the goods. In gathering spaces like the coffee bar, bleacher seating joins vintage furniture and rugs. ENV stripped the gypsum board from structural columns for a touch of industrial chic. And to accent the otherwise clean crispness of the envelope, the team chose the timeless color combination for which the brand is known: red, white, and blue.



Clockwise from left: Swivel stools by Werther Toffoloni join a digital wall in a showroom. Walls are trimmed in the brand’s logo colors. In the coffee bar, Eero Saarinen chairs are upholstered in cotton velvet and mirrored ceilings resemble urban skylights. Studio 7.5 chairs stand on a custom rug in a conference room. The reception level, with its casual hospitality feel, transitions by way of a wooden staircase to offices on the third floor.

ENV DAVID RUSH, ANNIE LEE, ADAM SNYDER, HERBY JOSEPH, SOL SEONG, ROBERTO QUINTANAR, LOUIS CESPEDES, RUSSELL CONLEY

PHOTOGRAPHY ERIC LAIGNEL

env-team.com



205,000 square feet
NYCxDesign Awards honoree

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60,000 square feet

Clockwise from left: Glazed walls and a marble-top conference table lend authority to the boardroom. Classic designs, such as an Eero Saarinen pedestal table, outfit offices; elsewhere, clever gallerylike nooks are furnished via Herman Miller, B&B Italia, and others, with vintage pieces sprinkled in. Recessed lighting and inset carpet delineate zones within the lobby. A monumental concrete staircase joins the upper and lower floors.



Design Republic

TAKE-TWO INTERACTIVE SOFTWARE, NEW YORK

When video-game developer Take-Two decided to move from its raw space in SoHo to a polished office in Midtown, it wasn't playing around. The move symbolized a maturation of the company and of the gaming industry as a whole, and the new site needed to communicate the change. Design Republic was just the partner needed.

High ceilings introduce grandeur at the entry, strengthened by imposing concrete walls and exposed columns. An audiovisual triptych shows off the latest games from T2 labels Rockstar (publisher of *Grand Theft Auto*) and 2K. Nearby, a massive concrete stair rises to the second floor's pantry and terrace, both sleek with a black-and-white palette.

Of course, any gaming company's office needs a place to play, and the second floor is largely devoted to just that. By day, consoles for T2 games offer the perfect spot for employees to master new titles; after dark, guests can celebrate a launch party or challenge each other to a round or two on the consoles. With Design Republic's sophisticated world-building and thoughtful design, T2's new offices are a real level up.

DESIGN REPUBLIC GABE HERNANDEZ, JESSICA MAZUR, MAGGIE DESMOND, MEGHAN McCAULEY

PROJECT TEAM ROBERT DERECTOR ASSOCIATES, TAD ASSOCIATES, SEVERUD ASSOCIATES CONSULTING ENGINEERS, SPK LEWIS, LJ DUFFY, LIGHTING WORKSHOP, ACOUSTIC DISTINCTIONS

PHOTOGRAPHY FRANK OUDEMAN

designrepublic.us.com

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Clockwise from left: A 30-foot OLED screen animates the atrium, displaying real estate opportunities to clients. Open workstations include sit-stand desks to support ergonomic needs. Axo suspension lights line the elevator lobby. Crisscrossing light bars define social areas. In the two-story atrium, floor-to-ceiling windows offer panoramic views of downtown Los Angeles; a glass-and-stone stair connects reception to the commons, which can host luncheons and events.

Aref & Associates

CUSHMAN & WAKEFIELD, LOS ANGELES

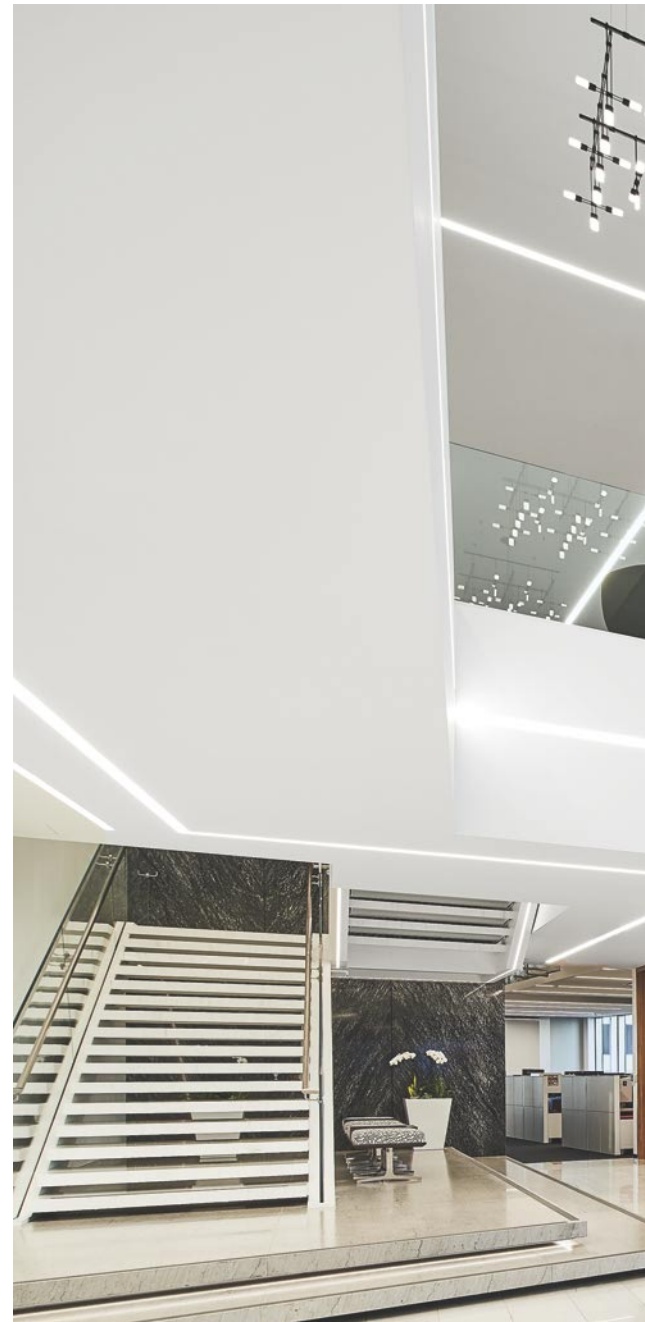
Nobody knows the real estate market better than global firm Cushman & Wakefield. So, when it came time to relocate its downtown Los Angeles headquarters, the firm found a spot with true significance: Wilshire Grand Center, the first new office building constructed in DTLA in 25 years.

Aref & Associates' scheme for the 36,000-square-foot space, located high up on floors 24 and 25, takes advantage of the location's ample natural light and stellar city views. Interior walls show off Cushman & Wakefield's enviable art collection, plus photography taken by some of its 180 employees. Interconnecting stairs join the lobby to the upper-level events space; amenities include a café and a wellness room; and for work proper there is a combination of huddle rooms, focus rooms, and open-plan workstations furnished with classic offerings from manufacturing heavyweights.

And while Cushman & Wakefield celebrates its centennial with the move, the collaboration with Aref & Associates is truly forward-thinking. The HVAC system is designed to meet International WELL Building Institute criteria, offering fresh-air intake on each floor. What's more, the project is certified LEED Gold.

AREF & ASSOCIATES FROZAN AREF, MOHAMMED H. AREF, DAVID FLORES, SAMANTHA MITCHELL
PROJECT TEAM CUSHMAN & WAKEFIELD, JACOBS ENGINEERING GROUP, BRANDOW & JOHNSTON, CORPORATE CONTRACTORS
PHOTOGRAPHY PAUL BIELENBERG
aref.com

36,000 square feet
 LEED Gold certified
 WELL certified

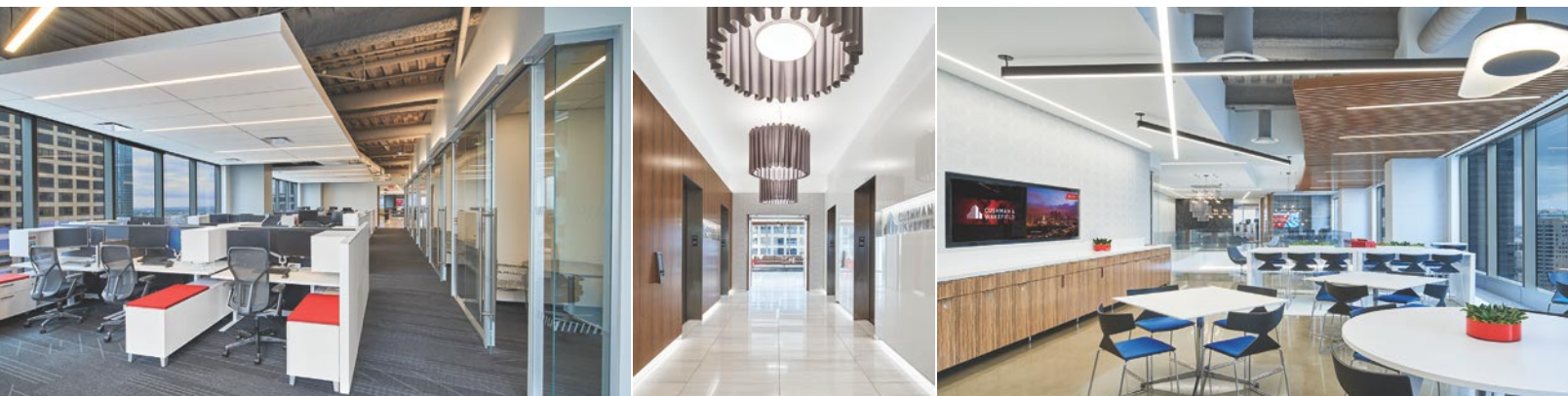


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HLW

WINSTON & STRAWN, NEW YORK

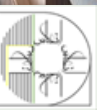
Law firms aren't exactly known for their fluency in progressive design. But after years of tolerating a dimly lit and isolating environment, this international practice was ready to amplify the buzz by having HLW create a workplace worthy of its vibrant, forward-thinking culture.

The defining element in this transformation is the café, a hybrid gathering space for colleagues to connect, whether through formal meetings or casual collisions, over a snack or a spreadsheet. The sharp geometry of the tiled floor echoes in the dimensional folds of the PET-derived acoustical ceiling treatment. The central gathering table has been custom milled in an unexpected zigzag configuration, while the built-in banquettes are upholstered in dapper Paul Smith stripes. Luminous solid surfacing covers the semicircular bar.

The radiance extends to office areas, thanks to glass walls that enhance visibility and allow light to permeate deeper into the space. So, although the overall number of offices increased, the floor plan actually feels more open. Private offices and meeting rooms were reconfigured to take better advantage of adjacencies, and videoconferencing and presentation technologies were upgraded, resulting in more seamless connectivity between team members and clients.



آموزشگاه انعکاس منبع جدیدترین اطلاعات، مقالات و دوره‌های آموزشی دکوراسیون داخلی





30,000 square feet

Clockwise from opposite top: Generously sized windows distribute natural light throughout the office. Corian tops the bar in the café. Casual adjacencies lend a residential feel to the law firm. Offices are enclosed in glass to boost transparency and openness. Barber & Osgerby's glazed ceramic stoneware forms flooring in the café.



HLW SUSAN BOYLE, JOHN MACK, HEATHER HERNANDEZ, CURRIE GARDNER, CHRIS LEE, DINEET SAPRA

PROJECT TEAM AMA CONSULTING ENGINEERS, ACTIVE DESIGN GROUP ENGINEERING, SPARK STUDIO, TM TECHNOLOGY PARTNERS, SHEN MILSOM & WILKE, VERREX, CLUNE CONSTRUCTION COMPANY, BURNHAM NATIONWIDE, DAVELLA STUDIOS, THE ATLANTIC GROUP

PHOTOGRAPHY CHRIS COOPER

hlw.design

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HYL Architecture

BATES WHITE, WASHINGTON, D.C.

Consulting firm Bates White tapped HYL to design a headquarters that would provide a competitive edge in a tight labor market with a space that embodies its detailed approach to business strategy and collegial culture. Key to achieving those aims was balancing individual offices for all employees with enticing communal zones for coworking and mingling.

HYL provided solo work spaces—outfitted with adjustable-height desks and ergonomic seating for all—while ensuring the resulting dense floor plate doesn't feel compartmentalized. Extra-wide corridors, glass office fronts, and dynamic lighting elements impart the desired sense of airiness and connection. Collaborative areas, meanwhile, are plentiful and fully activated: There are lounge-like meeting rooms and a robust working café with pool table and 24-hour market.

A warm, textural palette threads through the space. Various elements nod to the work being conducted by Bates White employees, which entails rendering complex and confusing data understandable for clients. One example is the café's powder-coated aluminum ceiling, which at first glance appears to be a kinetic, random crisscross but in actuality is an organized, repeating module.

Use of recycled materials, zero-VOC paint, LED lighting, and daylight harvesting addresses employee and environmental wellness, helping the headquarters achieve LEED certification in the process.

HYL ARCHITECTURE CATHERINE HEATH, ANTONY YEN, WILLIAM FISCHER, ELIZABETH RUTHERFORD, TYLER HALEY

PROJECT TEAM HITT CONTRACTING, WFT ENGINEERING, ROCKROSE, SBLD STUDIO

PHOTOGRAPHY GARRETT ROWLAND

hylarchitecture.com



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Clockwise from opposite top: The interconnecting open stairs provide uninterrupted sight lines through both floors. The bistro, with an acoustic-grid ceiling, features a custom farmhouse-style communal table. The pantry doubles as a work space courtesy of a large island. Fabric panels enlivening the conference center are cobalt—the same hue used as an accent color throughout. Reconstituted walnut panels clad reception, with Knoll table and armchairs.



85,000 square feet
LEED certified
IIDA MAC Merit Award

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Brereton

LENDINGCLUB, LEHI, UTAH

Employees in satellite offices can sometimes feel separate, as if they're not part of the company. To combat this, LendingClub hired Brereton to make its Lehi, Utah, campus feel connected to the San Francisco headquarters, while still retaining a sense of local character.

Meeting and training spaces were sited at the central core in order to leave the windowed perimeter—with views of nearby mountain ranges—open to workstations. Social spaces are sprinkled between the workstation clusters, as are huddle pods for impromptu meetings. Amenities are located adjacent to the elevator lobby to encourage employees to visit other parts of the building outside of their neighborhoods. Also prompting intra-staff interaction is the main connecting staircase. Its inviting design, with extra-wide treads and glass balustrades, facilitates movement between floors, creating a more dynamic and connected community. The stair even serves as a breakout area and an extension of the pantries on both levels.

Architectural elements and finishes reference the stunning landscape, with wood and textured fabrics that mimic the appearance of the rock formations seen in the distance. The overall palette was inspired by the surroundings, with brand-associated colors layered in to reinforce identity and forge links with the team back in California.

BRERETON LANCE WILLIAMS, TANYA AYERS, PAUL DURAND,
MICHAEL CASTRO, RENE SANDOVAL, JOHN ZAITZ

PROJECT TEAM STACK REAL ESTATE, CBRE, DUNN ASSOCIATES,
HUNT ELECTRIC, CCI MECHANICAL, AVDG, INTERIOR MOTIONS

PHOTOGRAPHY NICHOLAS SWAN

brereton.com



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Clockwise from opposite:
 The central stair doubles as a meeting space, breakout area, and extension of both floors' pantries. Social spaces dot the landscape between workstation clusters to promote collaboration. The angled walls defining huddle pods mimic the nearby mountain ranges. Branding elements in reception help connect this satellite campus to the main headquarters. Earth-tone furnishings reflect Utah's natural beauty.

75,000 square feet



DLR Group

CARLSON CAPITAL, NEW YORK



18,500 square feet
ASID Design Ovation Award

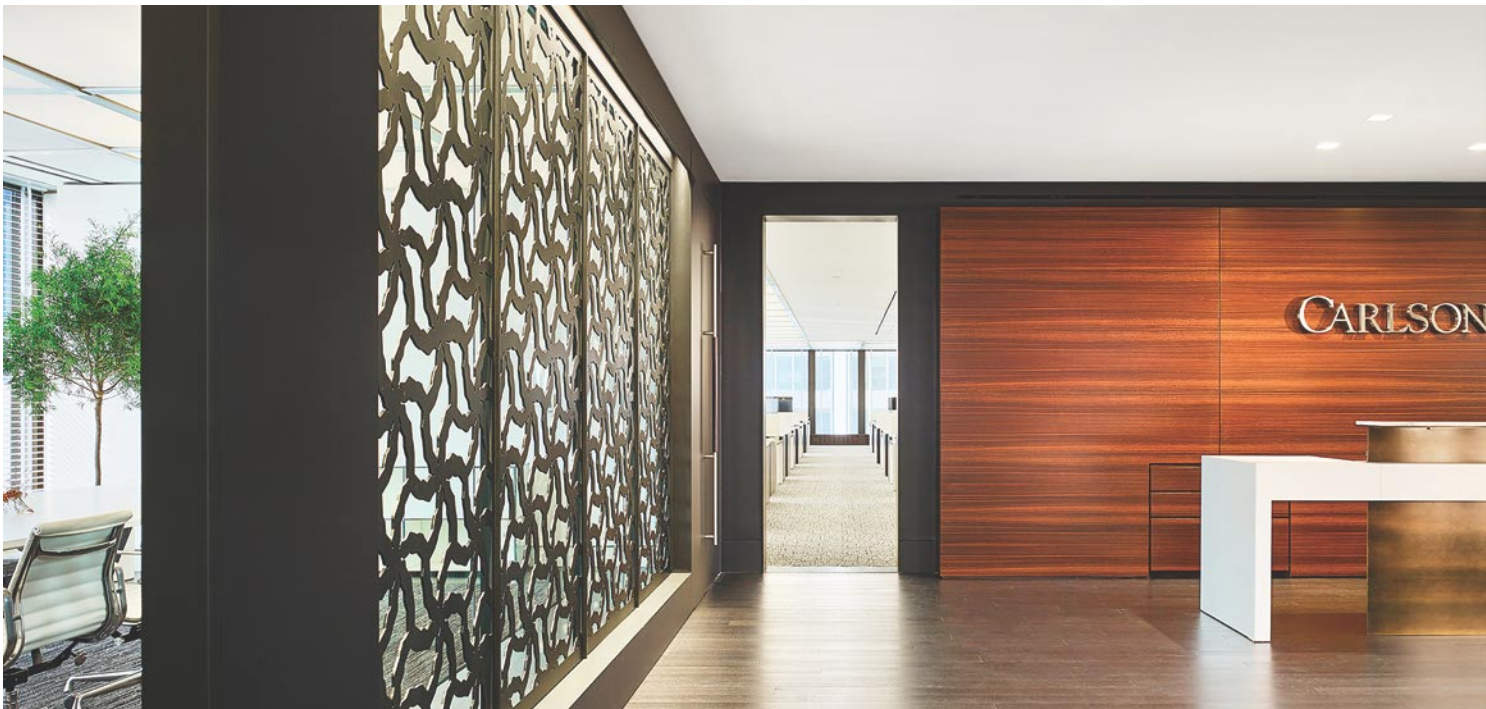
Working within the parameters that govern a landmark building can be intimidating—or stimulating. While plotting this asset manager's move into Ludwig Mies van der Rohe's Seagram Building, DLR Group was mindful of the historically preserved luminous ceiling panels along the perimeter of the floor. Hardly an obstacle, the treatment became an inspirational element that shaped the concept for the entire space. Beginning in the elevator lobby are gleaming slabs of travertine sourced to coordinate with the cladding used in the iconic building's main lobby. A custom metal filigree screen separates the reception area from the main conference room, the materiality echoing the preserved panels. Fumed eucalyptus walls and white oak flooring exude natural sophistication, a dusky contrast to the blaze of white quartz beneath the floating marble top of the reception desk. This artful milieu stretches from public-facing areas to the galley kitchen, outfitted with granite-top counters, millwork clad in bronze-finish metal, and a custom tile installation. But when it's business time, the moody surroundings surrender to brilliantly illuminated office spaces, ensuring optimal connection and efficient communication.

DLR GROUP ANDRE STAFFELBACH

PROJECT TEAM TRISTAR CONSTRUCTION

PHOTOGRAPHY NICK MERRICK

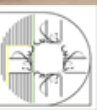
dlrgroup.com



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Clockwise from right:
Sculptor Pamela Sunday's custom tile installation joins a Bertjan Pot pendant in the galley kitchen. A custom metal screen adjoins the reception area. Charles and Ray Eames chairs in white leather gather in the corner conference room. A Vladimir Kagan sofa and coffee table sit near the elevator lobby.





Aref & Associates

BOSTON CONSULTING GROUP, PHILADELPHIA

Analog and autonomy were in vogue when this global management-consulting pioneer was founded in 1963. But fast-forward to the open and collaborative workplace of today, where digital and human needs are satisfied by technology and mobility. Almost entirely open plan, the free-flowing office is divided into “villages.” Spaces for individuals or teams—phone booths, huddle spots, conference rooms—all provide full connectivity to technology. High ceilings capitalize on the daylight that pours in from expansive windows that punctuate the perimeter. Natural surfaces like wood and stone dominate the material mix in the lobby and reception area, as hospitality-leaning lounge settings welcome clients and guests. Multipurpose common areas, including a communal space for team events and get-togethers, are flexible enough to expand or contract depending on the activity. When it’s time for independent duties, sit-stand desks assure each workspace supports the ergonomic needs of the individual. But the crowning achievement must be the two-story atrium that connects teams at all levels, a “Zen garden” that also serves as a calming yet vibrant backdrop for stylish affairs.

AREF & ASSOCIATES FROZAN AREF, MOHAMMED H. AREF, DAVID FLORES,
MONIQUE BLAIS-ALGIE, LEANNA LI

PROJECT TEAM GARDINER & THEOBALD, BALA CONSULTING ENGINEERS, LONGMAN
LINDSEY, HILLMANN DIBERNARDO LEITER CASTELLI, WAVEGUIDE, STRUCTURE TONE

PHOTOGRAPHY PAUL BIELENBERG

aref.com

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Clockwise from opposite: A wood-slat ceiling and stone surfaces exude a natural vibe in the reception area. Robert Sonneman's LED pendants lead to a green wall in the elevator lobby. Communal lounge seating mingles in the café. Lanternlike pendants and ultramarine accent lighting define the atrium.



42,000 square feet



آموزشگاه انعکاس منبع جدیدترین اطلاعات، مقالات و دوره‌های آموزشی دکوراسیون داخلی



17,600 square feet



Arcturis

SPIRE INNOVATION CENTER, ST. LOUIS

Corporations love to say they want to encourage innovation, but not all of them are sure of the best way to do it. That's where a firm like Arcturis comes in. When Spire energy company wanted to reinvent an underutilized office space, Arcturis began by asking what would make its users more creative. The answer? Flexible spaces that foster connection.

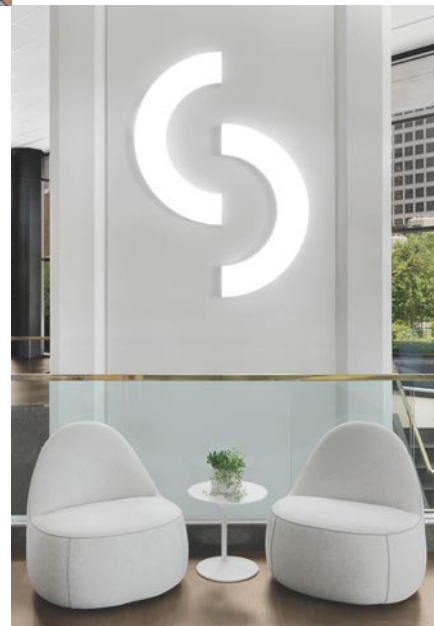
The team transformed the double-height space into a multipurpose innovation center, with a video wall and architectural lighting that directs eyes up to the surrounding mezzanine. A coffee bar and lounge are located by the staircase at the intersection of the two levels, so that employees from both areas can easily access the new social spaces. Private focus rooms, picnic tables and benches for quick tête-à-têtes, and meeting areas defined by gypsum-board fins support multiple uses.

As for fostering bright ideas, the firm devised lighting programs of varying brilliance: sculptural fixtures in large zones; smaller, warmer lights for more petite workspaces; and in conference rooms, standard fixtures that match existing ones elsewhere. Innovation, after all, sometimes depends on familiarity.

ARCTURIS SHELLY BECKEMEIER, BRIAN WAITE, RITA RADLEY, OLIVIA GRAFF, ALLISON NELKE

PHOTOGRAPHY ALISE O'BRIEN PHOTOGRAPHY

arcturis.com



Clockwise from top left: Custom art by Alicia LaChance adds a personal touch to a lounge. Warm pendant lights are hung low to create coziness in breakout areas intended for private phone calls. Sculptural "light bars" define the double-height multifunctional zone. The company logo beams brightly in a seating nook near the entry.

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Felderman Keatinge + Associates

8i, LOS ANGELES

Creating human holograms for augmented, mixed, and virtual reality—that's the brave new world of software company 8i, which aims to bring immersive content to consumers so they can interact and innovate together even if they are not in the same room.

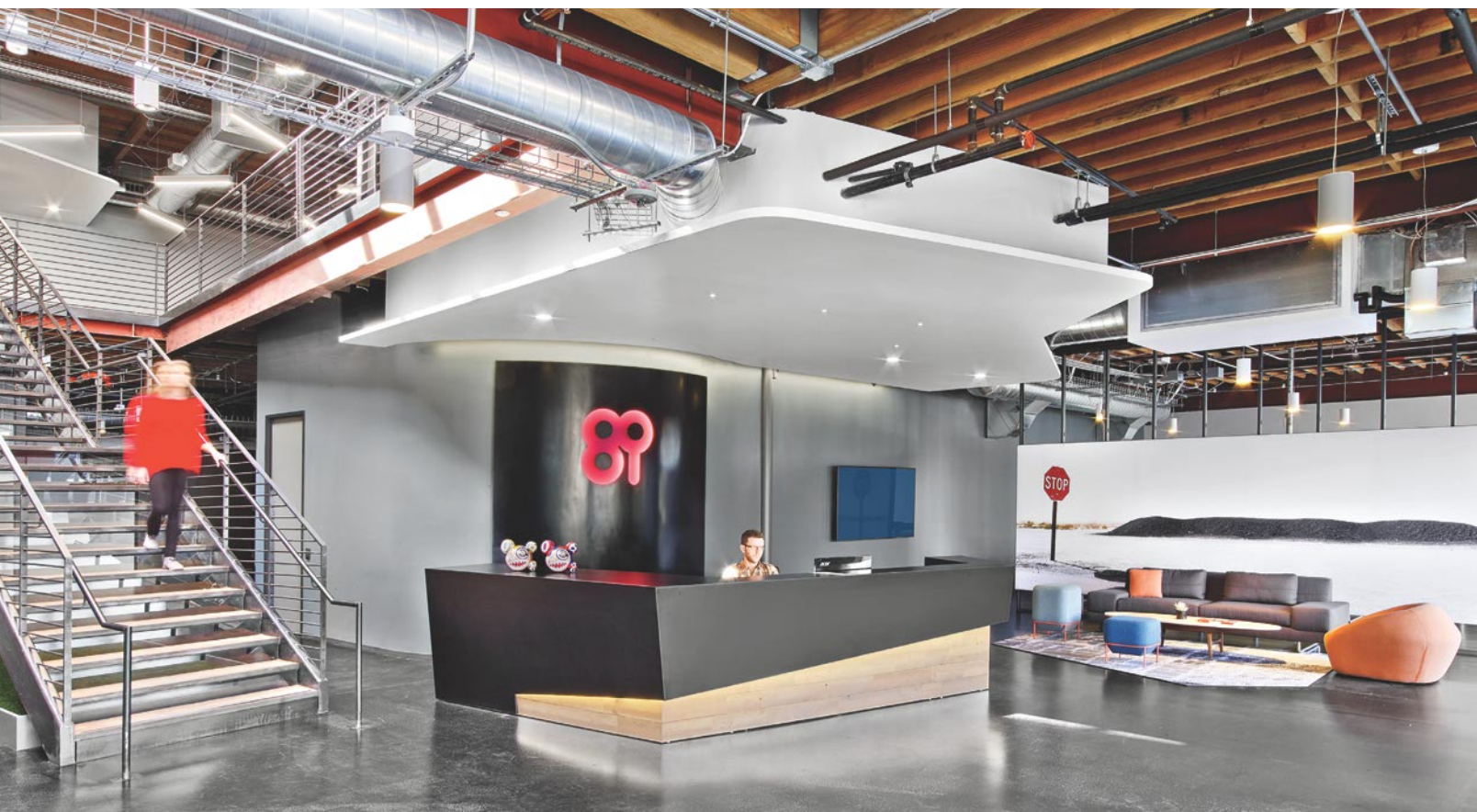
The company's headquarters started as two floors of raw open space in a low-rise building. FKA's objective was to deliver a workplace that would not only evolve along with the growing company but also establish intimacy, foster interactive collaboration, and stimulate innovative thinking. This required cutting a hole in the floor plate to create a central glass-roof "town square" that serves as a conduit for the natural flow of physical space—and fresh ideas—between the two levels. Incorporating a broad staircase flooded with abundant daylight, this is the true heart of 8i, where the community can gather and grow. Along with providing multiple workspace options—offices, workstations, breakout and conference rooms, and two large green-screen studios—FKA created original artwork, including digitally printed images on zone-defining floating panels that absorb sound while allowing air and light to flow freely around them.

FELDERMAN KEATINGE + ASSOCIATES STANLEY FELDERMAN, NANCY KEATINGE

PROJECT TEAM HOWARD BUILDING CORPORATION, HAWORTH

PHOTOGRAPHY ERIC LAIGNEL

fkastudio.com



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Clockwise from opposite top: Custom furnishings populate the workplace. The architects created the digitally printed images on the floating acoustical panels. The headquarters occupies a two-story building. Communal tables are topped in concrete. Cutting through the floor slab created a central "town square" for gatherings and circulation.



18,000 square feet

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SkB Architects

OBJEKTS, SEATTLE



Furniture procurement firm objekts is far from typical. The company required a workspace that reflected its unconventional work style—one that rejected the standard showroom concept and instead embraced multiple roles: event space, hospitality destination, and an evolving product showroom that creates intriguing experiences through beauty, contrast, and surprise. The result is a stylish, hospitality-forward workspace that dissolves the edges between vintage and modern, crafted and natural. When visitors arrive at the two-story 1940 brick building in Belltown, they travel up a staircase to the second floor. There, they find a horseshoe-shaped bar beneath a filtered skylight—an arrangement that functions as a reception desk as well as a social hub. The mood is loosely modeled on a speakeasy. There's even a discreet portal in the shelving behind the bar, a tiny servery that opens to a meeting room reimagined as a hideaway. Opposite, a wall punctuated with art-filled niches allows passersby to see into the studio, an eclectic space that eschews uniformity. Nearby, the Veranda, with gauzy sheers and palm trees, is where all manner of presentations and mingling can take place.



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6,500 square feet

Clockwise from opposite top: A marble-and-walnut bar functions as a reception desk and social hub. Shelving behind the bar incorporates a small pass-through portal for the easy conveyance of drinks to the secret redbrick meeting room beyond. The speakeasy-like meeting room features a salmon-colored glass conference table. The luxe kitchen is tailored to catered events. A flex space is defined by sliding glass-and-steel walls; to the left open niches offer glimpses into the studio beyond.



SKB ARCHITECTS SHANNON GAFFNEY, KYLE GAFFNEY,
ERIKA BIGGS, KAT HARDING, DANA ABDALLAH
PROJECT TEAM HST, ENVIROMECH
PHOTOGRAPHY NICHOLAS WORLEY
skbarchitects.com

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MKDA

FRIEDMAN, NEW YORK

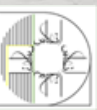


When accounting and advisory services firm Friedman left its traditional corporate space at 1700 Broadway and moved to the 21st floor of One Liberty Plaza, it wanted to match the bold move with an even bolder headquarters. MKDA was up to the challenge, conceiving a workplace with a postmodern industrial-chic feel and tons of flexibility.

MKDA carved out 75 glass-front perimeter and interior offices for partners and senior accountants but left much of the floor open, including a central core housing a library, den, workroom, community hub, kitchen, living room, and café. "We activated the corridor in response to the human desire for engagement and emotional connectivity to one's corporate culture," says MKDA creative director Edin Rudic. Concrete floors and block walls form a neutral canvas for graphics from 71 Visuals and wall coverings from Flavor Paper, Glamora, and others. Herman Miller workstations, geometric-patterned flooring, and custom ivy light fixtures round out the mix. "We knew MKDA would provide a functional space that would meet our specifications and design requirements," said Friedman comanaging partners Harriet Greenberg and Frederick R. Berk in a joint statement. "The results speak for themselves."



آموزشگاه انعکاس منبع جدیدترین اطلاعات، مقالات و دوره‌های آموزشی دکوراسیون داخلی





45,000 square feet

Clockwise from opposite top: A sculpted desk brightens up reception. A teal logo and red seating from Andreu World pop against concrete block walls. Exposed ductwork brings an industrial vibe to collaborative and social spaces along a corridor. Bathrooms feature botanical wall coverings. The community hub offers bleacher seating and hospitality-level high-top tables and bistro banquettes.



MKDA MICHAEL KLEINBERG, EDIN RUDIC, ARI WEISFELNER, MICHAEL GARCIA, YENNY OLIVARES
PROJECT TEAM JOHN GALLIN & SON, CRAVEN CORPORATION, AKF, RYAN SOAMES ENGINEERING, SPECTRA, LONGMAN LINDSEY, BENHAR
PHOTOGRAPHY GARRETT ROWLAND
mkda.com

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H. Hendy Associates

SAP INNOVATION CENTER, NEWPORT BEACH, CALIFORNIA

16,000 square feet

Located within Newport Beach's historic Lido Marina Village, the SAP Innovation Center seamlessly serves two masters. The business software firm tapped H. Hendy Associates to transform the space into not only a research and development home for its engineers and designers but also a community gathering space. Aiming to attract local creatives, a branded coworking space called HanaHaus functions as an innovation hub.

Evenly split between the sectors, the two-story space has a plethora of indoor and outdoor work zones complete with the latest technology. Tracking the movement patterns of SAP employees as well as HanaHaus patrons enabled H. Hendy to thoughtfully program the floor plan, desk layout, and overall flow of spaces. The mix of open confab zones, conference and focus rooms, and even Orange County's first Blue Bottle Coffee shop leaves the choice of where—and how—to work up to the individual. HanaHaus can also transform into a public event space without losing its functionality—or charm. The dockside building was initially developed in the early 1950s as the yacht-in Newport Balboa Savings Bank, and the team chose to preserve and showcase two of its original vault doors.

H. HENDY ASSOCIATES JENNIFER WALTON, JEEP PRINGSULAKA, SARA McCLUNG, DELPHINE MSIKA, TODD NAKANISHI

PROJECT TEAM TK1SC, TANGRAM, SMS ARCHITECTS, HOWARD BUILDING CORPORATION, GRIMM + CHEN, ANDERSON HOWARD, IMPACT VISUAL ARTS, STUDIO LAND 360, CBRE, BURNHAM-WARD PROPERTIES

PHOTOGRAPHY RMA ARCHITECTURAL PHOTOGRAPHY

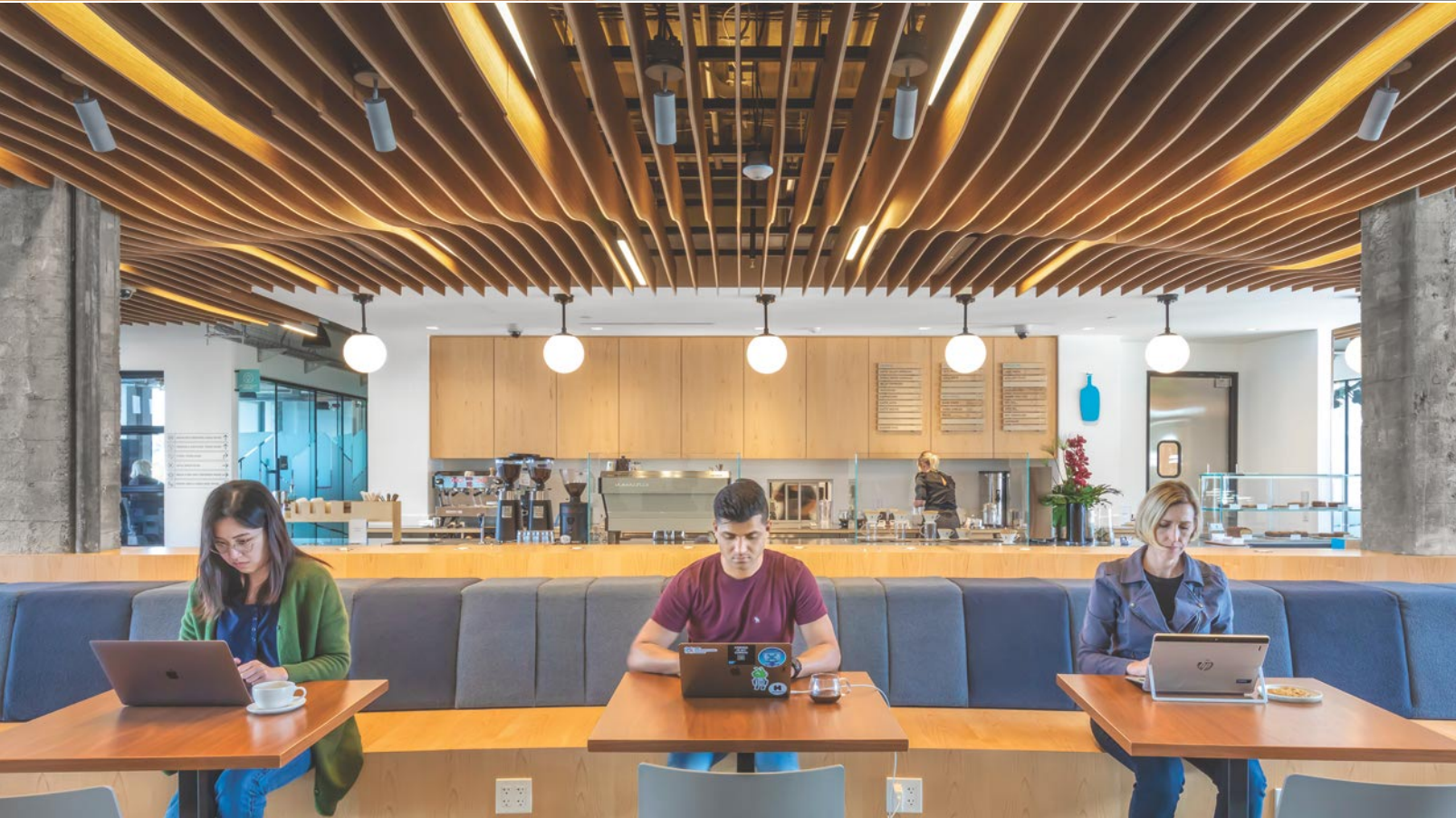
hhendy.com

Clockwise from bottom left: A herringbone felt wall covering provides a playful color and texture upgrade to individualized work and chill zones. A team room with adjustable-height desks segues to a patio. Wood paneling offsets a green wall, beyond which lie Steelcase workstations. A grand staircase leads from HanaHaus's industrial-look reception, with its raw concrete walls and exposed ceiling ductwork, to the mezzanine. World-class espresso is served at the in-house Blue Bottle Coffee shop.



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آموزشگاه انعکاس منبع جدیدترین اطلاعات، مقالات و دوره‌های آموزشی دکوراسیون داخلی



Ted Moudis Associates

FOOT LOCKER, NEW YORK

The sporting goods and sneaker mainstay Foot Locker wanted to shake things up. A new building in New York's Midtown proved the ideal playing field for Ted Moudis Associates, tasked to whip up a professional (but not starchy) environment where both corporate and retail divisions could play ball.

Comprising 145,000 square feet across three floors, the plan eschews a central core. Instead, collaboration promenades crisscross, connecting north to south and east to west. Glazed meeting rooms mingle with open-plan deskings and workstations; elsewhere, colorful circular rugs mark zones for informal brainstorming sessions. The floors are linked by a three-story staircase that encourages employee activity. Furnishings, meanwhile, are classic but not conservative, with seating by Allermuir, Stylex, Andreu World, and Bernhardt dotted across floor surfaces that range from polished concrete to resilient gym flooring (very on-brand).

The open work areas include touchdown stations along the perimeter windows, perfect for accessing a little vitamin D. When it's time for a break, just head to the roof terrace, where benches are scattered among pyramidal skylights that break through the roof like glittering icebergs.



آموزشگاه انعکاس منبع جدیدترین اطلاعات، مقالات و دوره‌های آموزشی دکوراسیون داخلی





145,000 square feet

Clockwise from opposite top:
Photomurals serve as branding and wayfinding elements. Custom artwork reiterates the company's global outlook. Monochrome pendants join a multihued seating vignette in the main café. Vitrines in the promenades display memorabilia. An interconnecting staircase links the three floors.



TED MOUDIS ASSOCIATES NEIL PAPPONE, GENE MANEZ, RICHARD BLISS, TAREN VELLA, MICHELLE BEGANSKAS, JAMIE FEUERBORN, JUDITH CARLSON

PROJECT TEAM JOHN GALLIN & SON, ROBERT DERECTOR ASSOCIATES, LIGHT DESIGN COLLABORATIVE, PRECISION SIGNS, MIKE McKOY, IDL WORLDWIDE

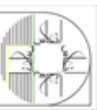
PHOTOGRAPHY GARRETT ROWLAND

tedmoudis.com

آموزشگاه انعکاس منبع جدیدترین اطلاعات، مقالات و دوره‌های آموزشی دکوراسیون داخلی

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Starting fresh in brand-new digs after two decades in an inherited office, this law firm was eager for the chance to express its identity through space. Just as its corporate culture strikes a delicate balance between the professional and the unconventional, the company's headquarters is a seamless blend of refined office environment and idiosyncratic accents such as a trio of fish tanks and a Battle of the Bands trophy perched amid the firm's legal awards.

Private offices and discrete open-plan neighborhoods are configured for maximum efficiency. Indirect cove lighting gives lower ceilings the illusion of greater height, while floor-to-ceiling windows harness natural illumination. The strategically placed glass-railed staircase also generates a sense of spaciousness, establishing a focal point as it links the main reception area with the gathering hub and café below. Layered seating areas and a coffee bar adjacent to reception serve double duty as client welcoming areas and event space. Perimeter offices are separated from the café by an exposed structural truss painted vibrant cobalt. That color is picked up by the dimensional wall panels bordering the café, where communal tables and spicy chili-red counter stools offer relaxed vignettes.

HYL Architecture

BUCKLEY, WASHINGTON, D.C.



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Clockwise from opposite top: A rigorous kit of parts was used to plan the deep floor plate, mixing open and closed office areas to achieve a high level of efficiency. Handblown glass pendants dangle above the central staircase. The conference room's glass enclosures boost transparency. Vibrantly upholstered stools meet communal tables in the café. An exposed steel truss marks the café boundary.

66,000 square feet
LEED certified



HYL ARCHITECTURE CATHERINE HEATH, ANTONY YEN, ROB GRABARZ, LAUREN OTTO, JOHN STOVALL, RACHEL JUHN

PROJECT TEAM HITT CONTRACTING, CBRE, CMS AUDIOVISUAL, CERAMI & ASSOCIATES, PALADINO AND COMPANY, GIRARD ENGINEERING, THORNTON TOMASETTI

PHOTOGRAPHY PRAKASH PATEL

hylarchitecture.com

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Aref & Associates

HOGAN LOVELLS, LOS ANGELES

Clockwise from bottom: White marble, eucalyptus paneling, and a colorful steel sculpture by Brad Howe mark the main reception. The commons lounge incorporates circular LED pendants and a bar-height live-edge table milled from an elm log. A new marble stair with low-iron-glass balustrades links the two floors.

AREF & ASSOCIATES FROZAN AREF, MOHAMMED H. AREF, DAVID FLORES, SAMANTHA MITCHELL

PROJECT TEAM SIMON WONG & ASSOCIATES, GRIMM & CHEN
STRUCTURAL ENGINEERING, CLUNE CONSTRUCTION COMPANY

PHOTOGRAPHY PAUL BIELENBERG

aref.com

The elite Avenue of the Stars address sparkled, as did the Pacific Ocean out the windows. The prestigious international law firm Hogan Lovells asked Aref & Associates to design a space to match its ethos: fresh thinking and proven experience that adapts to a fast-changing and interconnected world. That is exactly what Aref design principals Frozan Aref and Mohammed H. Aref dreamed up and implemented: a vibrant space prioritizing collaboration at all levels through innovative technology and lively communal areas in an office setting where all staff have full access to various work settings depending on their needs.

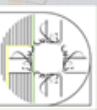
Now there's a universal office size and, thanks to extensive internal glazing, access to daylight for everyone. Each workspace is designed with an ergonomic sit-stand desk. Reception, accented by Brad Howe's organically shaped cobalt sculpture, has a progressive vibe courtesy of eco-friendly eucalyptus wall and ceiling paneling. The commons lounge, where Hogan attorneys and staffers can dine or work collaboratively over cappuccinos, is situated along the west side with direct views of the ocean through vast windows that channel natural daylight deep into the core. The two levels are connected by a floating white-marble stair that sparkles with low-iron-glass balustrades.



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38,000 square feet
LEED certified



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Clockwise from left: Bamboo wall panels are removable for easy maintenance. The edges of the recycled-glass countertop were finished off-site, minimizing installation time. The design scope included a complete gutting of the space and the installation of a new dynamic ceiling with dimmable LED lighting. Furnishings are low or no VOC and fabrics are mostly Cradle to Cradle certified.

Peck, Peck & Associates

COLLABORATION CENTER, WASHINGTON, D.C.

When the PPA team first saw this office space, they knew they needed to bring it into the 21st century. But there wasn't much time: Initial gutting of a portion of the 1950s building had to happen concomitantly with design. Luckily, they were full of ideas that not only transformed the project into the client's concept of a collaboration center with a youthful, noninstitutional design but also reduced waste and saved time in the process.

Innovations abound: A wood feature wall in the lobby utilizes a first-of-its-kind mounting bracket system that makes the panels appear to float. Reeds embedded in resin form walls. Informal seating gathers around USB and power ports, so that users can "plug and play" while connecting with one another. And a new dynamic ceiling is wired with dimmable LED lighting to make sure everyone looks and feels their best.

Best of all, every product in the project is recyclable, and most are made of recycled materials. It's proof that even in Washington, D.C., efficiency and environmental responsibility can work together.

PECK, PECK & ASSOCIATES ALEXIS PECK, VALERIE DeGENNARD

PROJECT TEAM JVP ENGINEERS, DEVMAR

PHOTOGRAPHY ERIC TAYLOR PHOTOGRAPHY

bit.ly/peckpeckandassociates

1,400 square feet
LEED Silver pending

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STINESSEN ARKITEKTUR, PAGE 172

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hospitality

Turn the page to take in a globe-spanning assortment of top-tier destinations: high-end casino-hotels, Michelin-starred restaurants, and both boutique and big-brand properties—indeed, as broad

a spectrum of the hospitality genre as you could wish for. Jet from a Nordic coastal cabin complex to a Japanese neo-ryokan to a glittering Colorado ski resort, no passport is required. Adaptive reuse is a recurring theme in this chapter, as is a carefully calibrated balance of the traditional and the modern that's entirely au courant—and always welcoming.

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ACDF Architecture

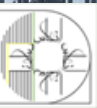
HÔTEL MONVILLE, MONTREAL

"This was a dream client: He understood how design could improve business," says ACDF Architecture's CEO and lead creative partner, Maxime-Alexis Frappier, recalling his initial meeting with hotelier Nathaniel Fraiberger. The pair's collaboration would result in Montreal's ground-up Hôtel Monville, a new brand whose targeted clientele is the businessperson traveling light for a brief stay. Accordingly, guest quarters could be small yet sumptuous, while the multiuse lobby lounge, abundant in work-play options, would rule.

The hotel stands 20 stories tall, its striking facade a grid of precast concrete panels and, at the ground level, uninterrupted glass. Inside, cathedral-worthy proportions and an impressive colonnade define the 30-foot-high lobby as the ooh-la-la moment. There, nods to Montreal's history abound, from back-to-back sectionals in the city's signature tartan wool to the enveloping photomontage of surrounding neighborhoods. The terrazzo bar snakes around a column to provoke eye-contact between guests, though eating and drinking also occur along the perimeter's alcove and window wall. At the latter, angled fins demarcate enclaves for tables and banquettes—call them on-the-road offices, semiprivate but still connected to all the activity.



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Clockwise from opposite top: Three asymmetrically stacked white-oak boxes, constructed to resemble nearby wood cabins, house a sports bar, DJ lounge, and balcony. Blackened-steel rods screen the elevators from the lobby lounge. A white-oak headboard wall anchors a suite's king-size bed. The 20-story structure is distinguished by custom precast concrete panels. To create the lobby's Montreal-themed photomontage, Valérie Jodoin Keaton snapped 200 shots, combined them with 86 archival images, and printed the result on vinyl.

160,000 square feet
Interior Design Best of Year honoree
Ordre des Architectes du Québec Award
Grands Prix du Design
The Architecture MasterPrize

ACDF ARCHITECTURE MAXIME-ALEXIS FRAPPIER, JOAN RENAUD, ETIENNE LAPLANTE COURCHESNE, CHRISTELLE MONTREUIL JEAN-POIS, MARTIN CHAMPAGNE, NEIL MELENDEZ, LAURENCE LE BEUX, JOSIANE CRAMPÉ, JOÉ DERY, GUILLAUME DELORIMIER, AGATHE GRAVEL, LAURENT BELISLE, ANDRÉ FAESLER, JÉRÔME DESCHENAU, MAXIME BOILY

PROJECT TEAM BLAZYS GÉRARD, MICHEL PANZINI, LAMBERT ET FILS, DPHV, BPA, POMERLEAU

PHOTOGRAPHY ADRIEN WILLIAMS

acdf.ca



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BLVD International

HYATT PLACE SANYA CITY CENTER, CHINA

If Hainan Island is the Hawaii of the East, as the southern Chinese province bills itself, then Sanya is its Honolulu. With white-sand beaches and a tropical climate, the city is attracting increasing numbers of retirees from the mainland—and developers. The tallest of its many new towers is the Sunshine Insurance Finance Plaza, designed by Woods Bagot; a Hyatt Place hotel occupies the top floors.

Despite the hotel's lofty modern trappings, BLVD International crafted the interiors with the island's traditional culture in mind. "We thought of it as a journey through the landscape," says Honglei Liu, principal and creative director. The building's arced shape inspired wavelike forms inside, while sandstone-textured walls and basket-style seating evoke the seaside. Hyatt Place hotels are geared toward young business travelers, so the layout offers relaxed spaces to work and lively lounges for client drinks. BLVD eschewed sterile boardroom tropes in favor of beachy rattan chairs, linen fabrics, bamboo partitions, and fishtail-shape sculptures. Views of Hainan's mountains and the South China Sea are further reminders that you're a long way from bustling Beijing.



BLVD INTERNATIONAL HONGLEI LIU, YUXIN YANG, RAN CAO,
YISHENG XING

PHOTOGRAPHY DIRK WEIBLEN

blvd.com.cn

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Clockwise from opposite top: In a lounge, curved wood-slat partitions form relaxed nooks for casual gatherings. The lounge's rattan chairs, woven in floral motifs, have views of the South China Sea. Artists painted the marine mural in the restaurant. Basket-shape cabanas perch by the rooftop pool, which eschews rectilinearity in favor of organic curves. In a view up the atrium, railings in laminated glass and wood frame a soaring artwork reminiscent of nearby coral reefs.

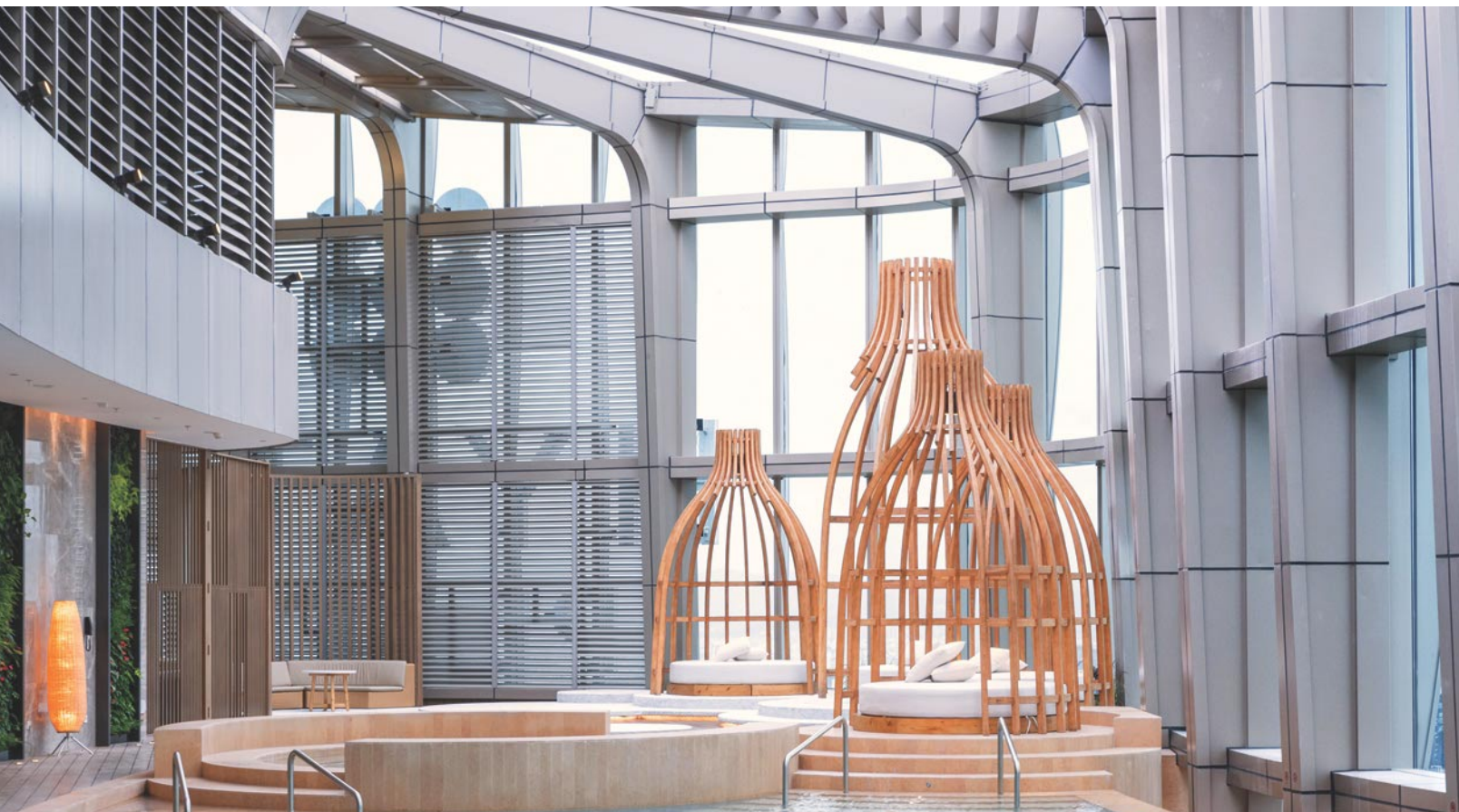


291,300 square feet

238 keys

Interior Design Best of Year honoree

IDA Design Award



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Tsao & McKown Architects

SANGHA RETREAT, SUZHOU, CHINA



On the banks of Yangcheng Lake, an hour's drive west of Shanghai, is the health and wellness retreat, life-long learning center, and residential community Sangha by Octave. Master-planned by *Interior Design* Hall of Fame members Calvin Tsao and Zack McKown, the 46-acre complex took eight years to complete.

Central to the property is one of two hotels, the spa-centric At One, a zinc, brick, and wood structure designed by Tsao & McKown. The hotel's sinuous plan traces the outline of the lakeshore. It has 69 standard rooms, three garden suites, and three of what Tsao calls "honeymoon suites." Serenity suffuses the scheme, replete with tactile fabrics, ceramics, wooden sculptures, reclaimed timber, and recycled stone.

In the tearoom, lanterns assembled from traditional oil-paper umbrellas honor (and repurpose) a traditional craft. The spa, meanwhile, boasts not only a main swimming pool but also one specifically for children. Both are enveloped by intricate glass mosaic tiles. In addition to a skylit hammam, the property features a therapeutic salt sauna—the latest craze for curing breathing and skin problems. Completing the scene is a dome room floored in gray felt and dedicated to meditation.

1 million square feet
Interior Design Best of Year Award

Clockwise from left: Traditional oil-paper umbrellas compose custom chandeliers in At One hotel's tearoom. The 46-acre Sangha by Octave complex lines the banks of Yangcheng Lake. Daniel Pouzet and Fred Frety designed the hanging seats by the spa's main pool. Along the guest corridors, windows of graduated colored glass filter incoming daylight; different hues were selected for each wing to aid wayfinding.

TSAO & MCKOWN ARCHITECTS CALVIN TSAO, FAIA; ZACK MCKOWN, FAIA; BRIAN CABANISS; YUNYUAN DENG; JONATHAN HOOVER; MIKE HSIEH; PAUL LEE; JODEL NARCISSE; CHANDLER OLDHAM; RICHARD RHODES; KARIN BOSTANCI; MIKE LEE; ANA GOLDSTEIN; JOAN BOMBARDÓ MARTÍ; YE LIU; JOANNA GULIK; LORRAINE GLOVER; DANIELLE JUSTINO; ANDY HARTMANN; JOSEPH ROBERTS; VAN HSIN-SUNG TSAO; CHING TAI; MATT CONRAD; EDWARD OO; WILLIAM VINCENT; CORNELIS BRINKMAN; JOHN JHEE; TUAN LUONG

PHOTOGRAPHY RICHARD BRYANT, SETH POWERS, COURTESY OF DESIGN LAND COLLABORATIVE AND OCTAVE

tsao-mckown.com



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188,000 square feet
AIA Houston Design Award
International Property Award
Americas Property Award
PaperCity Design Award
AHEAD Americas Award



Clockwise from left: A guest room's bed is custom. Reception is capped by a coffered ceiling, its knife-edged planes fitted with LED strips. The bar in Bardot, the hotel's cocktail lounge, combines walnut, brass, and resin. The butterfly entry staircase is clad in Brazilian marble. Porcelain tile flooring flows through the restaurant, Lucienne. The vaulted ceiling continues in the guest room elevator corridor.

Rottet Studio

HOTEL ALESSANDRA, HOUSTON

Rottet Studio has designed hotels all over the world, but until now none in Houston, where Lauren Rottet's firm has been headquartered for more than a decade. The *Interior Design* Hall of Fame member's hospitality debut in the city is a 21-story ground-up property done in collaboration with Gensler.

In typical Rottet style, the project evolved as a hybrid: traditional glamour paired with contemporary implementation. The entry is merely that: a drop-off for bellman and valet. Social spaces, including reception, are at the top of a grand stairway of creamy Brazilian marble and gleaming bronze. Nearby is Bardot, the cocktail lounge. It's an intimate enclave anchored by a brass-and-walnut bar. At the neighboring Lucienne restaurant, banquettes line the walls and four-tops run down the center. Green is dominant here—chairs and some upholstery are minty seafoam. Guest accommodations begin on the fifth floor, where mirrored bifold doors between the bedroom and the bathroom make both appear larger. "Everything's bigger in this state," Rottet says, applying the maxim to the Alessandra's 218 guest rooms. "But these are still intimate in scale."

ROTTET STUDIO LAUREN ROTTET, CHRIS EVANS, JEFF HORNING, ANJA MAJKIC, KRISTIN AMUNDSEN, JESSICA YOUNG

PROJECT TEAM GENSLER, LIGHTING DESIGN ALLIANCE, HI-TECH ELECTRIC, THOMPSON COMPANY, WARD, GETZ & ASSOCIATES, HOAR CONSTRUCTION

PHOTOGRAPHY ERIC LAIGNEL

rottetstudio.com

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Crossing the cobblestone streets of Nolita, surrounded by august prewar cast-iron architecture, one typically does not think “tropical.” But that’s the concept Rockwell Group was tasked with designing around when it signed on to create interiors for Cedric Vongerichten’s Indo-French fusion restaurant in the Manhattan neighborhood. The renowned chef’s cuisine would conjure a sense of Indonesia—the homeland of his wife, Ochi—and so the decor needed to do the same.

Prospective diners get a feel for the establishment from the sidewalk. The ornamental facade flaunts laser-cut batik screens and an authentic Indonesian door. The latter’s handcraftsmanship is echoed inside—particularly in the moody back dining room, where sculptural wood carvings are on display. Pendants are handcrafted, too, their geometric surfaces casting intricate light patterns in every direction.

To maintain the downtown vibe, the team preserved certain existing features, such as exposed brick walls, now coated in a textured whitewash. In the airy front room, custom banquettes nestle against windows, their stately air reinforced by marble and amber glass accents, plus an antique mirror backsplash surmounting the bar.

Rockwell Group

WAYAN, NEW YORK



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***Clockwise from opposite top:** Embellished with authentic Indonesian woodwork, the restaurant's facade faces Spring Street. Perforated pendants cast intricate lighting patterns on the walls. A transition room connecting front and back dining areas features live-edge timber shelving. Guests dining at the turquoise stone bar enjoy a view of the open kitchen. Existing brick walls have been whitewashed and decorated with sculptural wooden carvings.*

2,000 square feet
SBID International Design Awards finalist
NYCxDesign Awards finalist



ROCKWELL GROUP SHAWN SULLIVAN, RA; LINDA DANIELS; OLIVIA CAPUANO

PROJECT TEAM FOCUS LIGHTING, S. DONADIC

PHOTOGRAPHY EMILY ANDREWS

rockwellgroup.com

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Stinessen Arkitektur

MANSHAUSEN ISLAND RESORT, NORDSKOT, NORWAY

In collaboration with an adventurous client—the celebrated Polar explorer Børge Ousland—architect Snorre Stinessen set about transforming Norway's Manshausen Island in the remote Steigen archipelago into a sublime Arctic getaway. The island had historically served as a fishing trading post, its 55 acres already home to a cluster of small huts and an 18th-century farmhouse.

Stinessen restored the huts and converted the farmhouse into a restaurant and cozy library. Seven new cabins in cross-laminated timber or aluminum cantilever over the water, their glazed ends surveying waters rife with cod, pollock, and trout. Accommodating parties of two or four, the cabins have been sited according to multiple factors, from hospitality concerns, such as privacy, to environmental ones, like rising sea levels and existing wildlife. The award-winning eco-cabins offer their guests comfortable shelter while highlighting the experience of the elements outside: the sea, stars, and Arctic lights.

Stinessen has played a crucial role in helping the island with its ambition to be climate neutral within five years. Hence the resort's on-site produce farm; its sauna, built from reclaimed construction materials; and the means by which its energy is supplied: renewable hydropower.

STINESSEN ARKITEKTUR SNORRE STINESSEN

PROJECT TEAM LINDAHL, BJARNE HUNDSTAD

PHOTOGRAPHY KJELL OVE STORVIK, SNORRE STINESSEN

snorrestinessen.com



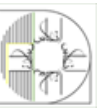
Clockwise from left: Manshausen Island is located less than a mile off the coast of Norway. Originally opened in 2015, the resort was expanded in 2018 to include aluminum-sheathed cabins that are less prone to weathering in the salty air than their timber-clad counterparts. The island's original huts have been restored, along with the two-story main house. Floor-to-ceiling windows frame panoramic views of the sea and mountains. Some cabins are sited on rocky inclines, which provide direct access to the water.

355 square feet per cabin

آموزشگاه انعکاس منبع جدیدترین اطلاعات، مقالات و دوره‌های آموزشی دکوراسیون داخلی

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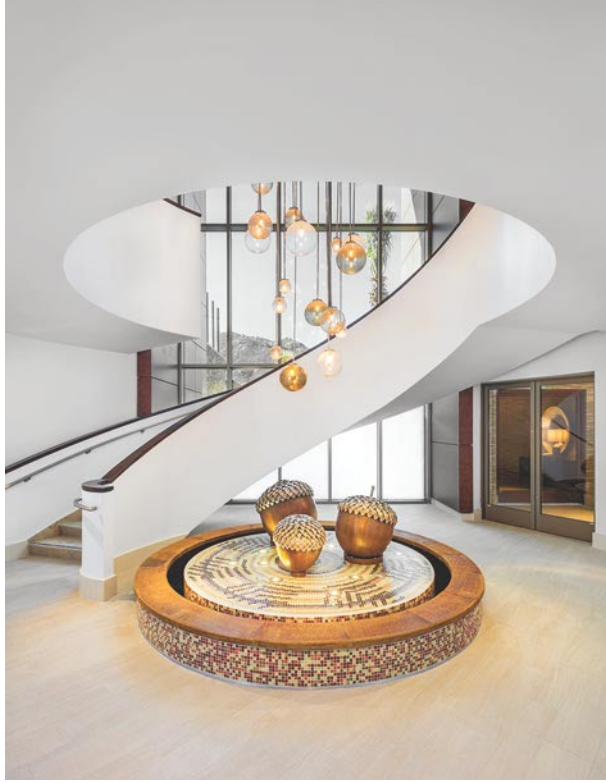


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You may never want to leave the self-contained universe of relaxation and play that is the Pechanga Resort Casino. After a \$300 million expansion by Klai Juba Wald Architecture + Interiors, the resort has doubled in size, with the addition of 68,000 square feet of meeting and event space, two new restaurants, a stand-alone spa, a 4½-acre pool complex, and 568 rooms and suites. At 470,000 total square feet, it is now the largest resort on the West Coast.

KJWA+'s challenge was to blend the old with the new. Natural stone emerges in the form of stately monolithic pillars on the facade and the expanded lobby's marble flooring—an elegant upgrade from stamped concrete. Flexible seating areas alongside windows, level changes, and art installations bring a sense of intimacy to the voluminous space. Mahogany and cherrywood are among the rich finishes throughout. But it's the nod to the heritage of the resort's owners, the Pechanga Band of Luiseño Mission Indians, that is most memorable. Sprinkled throughout is a selection of the tribe's priceless cultural artifacts.

Klai Juba Wald Architecture + Interiors

PECHANGA RESORT CASINO, TEMECULA, CALIFORNIA

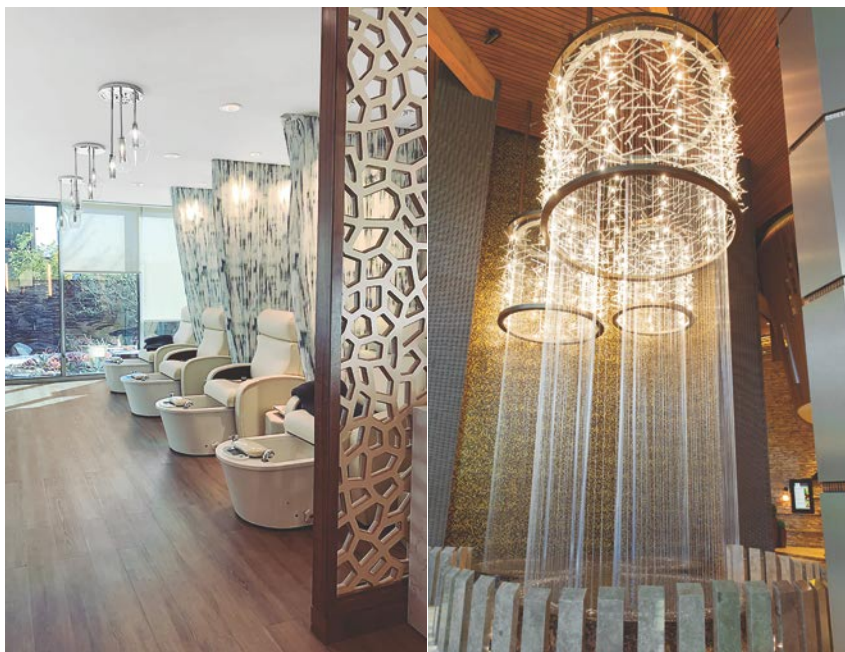


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470,000 square feet
Southern California Gaming Guide's Best Casino Resort



Clockwise from opposite top:
In the spa, a globular lighting installation drops through a curvaceous stair; the cluster of acorn sculptures is a nod to native botanicals. Aquamarine umbrellas and a canopy over the swim-up bar provide shade at one of four pools in the 25,000-square-foot wellness complex. A statement light fixture in the lobby resembles tumbling leaves and rain. Curtains allow for privacy in the nail salon. Floor-to-ceiling glazing draws in views of the Temecula hills in a corner suite that sleeps four. ➔

KLAI JUBA WALD ARCHITECTURE + INTERIORS ANN FLEMING

PROJECT TEAM DELAWIE, THE RUZIKA COMPANY, PROJECT DYNAMICS

PHOTOGRAPHY COURTESY OF PECHANGA RESORT CASINO

klaijubawald.com

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- 1 ENTRY
- 2 LOBBY
- 3 REGISTRATION
- 4 BAR DINING
- 5 GIFT SHOP

Left: Soaring 30 feet above the lobby, the faceted ceiling system—comprising more than 100 metal panels finished to resemble cherrywood—incorporates acoustical fleece.



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DLR Group

CANOPY BY HILTON MINNEAPOLIS MILL DISTRICT

Site analysis suggested that the Advance Thresher/Emerson-Newton Implement Company building, erected at the turn of last century, was one story too tall for its timber frame. Luckily, nobody ever really considered lopping off the landmark's top floor, capped by a striking cornice, during its conversion into a chic 183-key hotel. Instead, code exceptions were secured, rafts of fire sprinklers were installed, and massive oak beams throughout were either cleaned or replaced in the interest of structural integrity. With 800 new timber elements gracing the airy interior, "the property now emanates the scent of fresh-cut wood," marvels DLR Group hospitality interiors leader Staci Patton.

The short commute from the firm's downtown office to the East End site was fortuitous given the frequency of visits required during the four-year restoration and renovation. DLR Group oversaw everything from MEP engineering to the lobby's monumental bespoke macramé banners, graphic black-and-white Kelly Wearstler curtains, and azul-stained custom credenzas recalling the region's Scandinavian DNA. Abstractions of quilting and weaving are evident in the fixtures and furnishings, including the guest rooms' tufted carpets reminiscent of cozy European handicrafts. And then there's the spectacular bed canopy design, an open lattice of welded-steel lacing—the better to frame the view of restored timber ceilings.

DLR GROUP STACI PATTON

PROJECT TEAM FRANA COMPANIES, SCHULER SHOOK

PHOTOGRAPHY JIM KRUGER, RICHARD BRINE

dlrgroup.com

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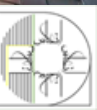
Clockwise from opposite: The futuristic welcome desk offers a striking contrast to fiber artist Kristina Fjellman's retro knotted cotton-rope banners. New steel portals frame existing openings in the basement's thick rubble foundation, while function rooms were fitted with glass-and-steel storefronts. Kelly Wearstler yardage flanks a custom sideboard treated with a semi-transparent gel stain. Craft inspirations in a guest room include the tufted wool rug and the weave pattern of the black-steel bed canopy.



146,830 square feet
Preservation Alliance of Minnesota Honor Award



آموزشگاه انعکاس منبع جدیدترین اطلاعات، مقالات و دوره‌های آموزشی دکوراسیون داخلی



100,000 square feet
32 keys



Clockwise from left: Walnut millwork, framed vintage racing silks, and a custom leather banquette grace Morrissey's lounge. All guest quarters have custom furnishings and hardwood flooring. The hotel's central stairway was restored to code. The lobby's salvaged sofa frame was repainted a color derived from a 1967 Porsche. Original cut-crystal panels were framed by a Brooklyn-based glass artist. A vintage photo of John Morrissey, a prizefighter and gangster, overlooks his namesake bar's original cash register.

Glen & Co. Architecture

ADELPHI HOTEL, SARATOGA SPRINGS, NEW YORK

Built in 1877 near the esteemed Saratoga Race Course, the Adelphi Hotel has seen a comprehensive, five-year renovation encompassing all guest quarters and public spaces. Glen & Co. simultaneously honored the property's Victorian heritage while updating it with contemporary standards of luxury and comfort. For starters, the original key count was halved, allowing expanded space for the 32 guest rooms. Meanwhile, the majority of the hotel's furnishings were salvaged, refurbished, and reupholstered. Similarly, artworks, including vintage photography and racing silks, have been restored and reframed. The rest of the furniture is custom. New too are hardwood flooring in guest rooms, the lobby's crisp black and white porcelain tiles, antiqued-brass lighting fixtures, and walnut woodwork. What's really special, however, is the design's use of floriography, or the language of flowers, which was a means of coded communication and a way to express emotions during the Victorian era. Reinterpreted, it appears on such elements as damask wall coverings and custom wool rugs. The large triptych behind the front desk also honors the past, its cut-glass plates from the original hotel assembled anew by a local artist.

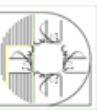
GLEN & CO. ARCHITECTURE GLEN COBEN, SACHI MASAKI, KERRY CLERKIN, ALLYX SEEMAN, EVELINI DOWNS, JENNIFER MEHRA

ARCHITECT OF RECORD DOMINICK RANIERI ARCHITECTS

PHOTOGRAPHY ERIC LAIGNEL

glenandcompany.com

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Clockwise from left: The bar is outfitted with a canopy made from 550 yards of fabric. Additional crystals, suspended on steel wire, embellish original chandeliers in the restaurant. The canopy in the bar combines two layers of polyester. French oak forms both the tops of the restaurant's custom tables and the outer shell of a booth. Crescents of mirror-polished stainless steel—the product of 3,500 hours of largely manual labor—encircle three tables, giving partial privacy.

Jouin Manku

ALAIN DUCASSE AU PLAZA ATHÉNÉE, PARIS

To oversee an overhaul of his world-famous eatery, superchef Alain Ducasse called on *Interior Design* Hall of Fame member Patrick Jouin, who had already re-created the restaurant—Alain Ducasse au Plaza Athénée, holder of two Michelin stars—twice since 1999.

Jouin now works in partnership with architect Sanjit Manku, and this time their firm, Jouin Manku, had total freedom to renovate both the restaurant and the adjoining bar. In the latter, a mass of blue fabric swirls overhead, captivating guests on arrival. "It's a troubled, stormy sky, a bit romantic and dark," Jouin says. Mirror-polished stainless steel encases the bar proper, while the clear resin countertop houses wisps of white.

In the restaurant, mysterious crescents also of mirror-polished stainless steel encircle three tables. Like fun-house mirrors, the shiny convex surfaces reflect and bend surrounding objects, particularly the dazzling original chandeliers, now engulfed in clouds of wire-hung crystals. The soothing winter-forest palette—white, cream, beige, pale gray—puts guests at ease, and chairs with sled bases glide quietly on the carpet. Jouin and Manku also forewent tablecloths, leaving raw French oak tabletops exposed.

JOUIN MANKU PATRICK JOUIN, SANJIT MANKU, TANIA COHEN, BRUNO PIMPANINI, ANNA LEYMERGIE, ANDY MIGEVAULT, LUCIANO BON, JULIEN LIZÉ

PROJECT TEAM ORY & ASSOCIÉS, PHILIPPE ALMON, D3, STÉPHANE CORLER, ETS LALLIER, MATINOX, ATELIER PIERRE-YVES LE FLOCH, POLIFORM, GENDRE, RINCK, LAVAL, TAI PING

PHOTOGRAPHY ERIC LAIGNEL, PIERRE MONETTA, LUE BOEGLY

jouinmanku.com

Restaurant: 2,000 square feet

Bar: 1,700 square feet



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MKDA

S HOTEL JAMAICA, MONTEGO BAY

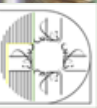
With a favorable geography and climate, Jamaica has long attracted admiration: The indigenous Yamaye named the region Xaymaca, the "Land of Wood and Water," and when Christopher Columbus sailed into Montego Bay he proclaimed it Golfo de Buen Tiempo, or Fair Weather Gulf.

MKDA redesigned the S Hotel Jamaica to marry the sophistication of an urban hotel with the laid-back vibe of a beach resort. "Our intention was to honor the Caribbean location while incorporating architectural elements inspired by our own backyard, Miami's South Beach," says director of architecture Brett Hertzler. The restructured building—now stripped of extraneous decorative elements—places the ocean clearly in its sights.

Entered through a stately porte cochere with a *jatoba* hardwood facade, the open-air lobby is enlivened by native foliage. A wooden path leads to a crystal-blue infinity pool that merges seamlessly into the aqua waters beyond. On either side, the restaurant and the spa share the vista. Private plunge pools offer cool relief to select ground-level guest rooms, while units above have their own balconies. It's a paradise as bold and hip as the island itself.



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120,000 square feet

MKDA AMANDA HERTZLER, BRETT HERTZLER, OSCAR GARCIA

PROJECT TEAM ANTOBUS + RAMIREZ

PHOTOGRAPHY S HOTEL JAMAICA

mkda.com

Clockwise from opposite: Native foliage and hardwood pathways enliven the spacious lobby. A glass-walled pool looks out onto Montego Bay. There are 120 guest rooms in the newly renovated hotel. Artwork reflecting Jamaican history and culture is displayed in a lounge. An aqua pool welcomes guests to a grotto-like spa and gym.



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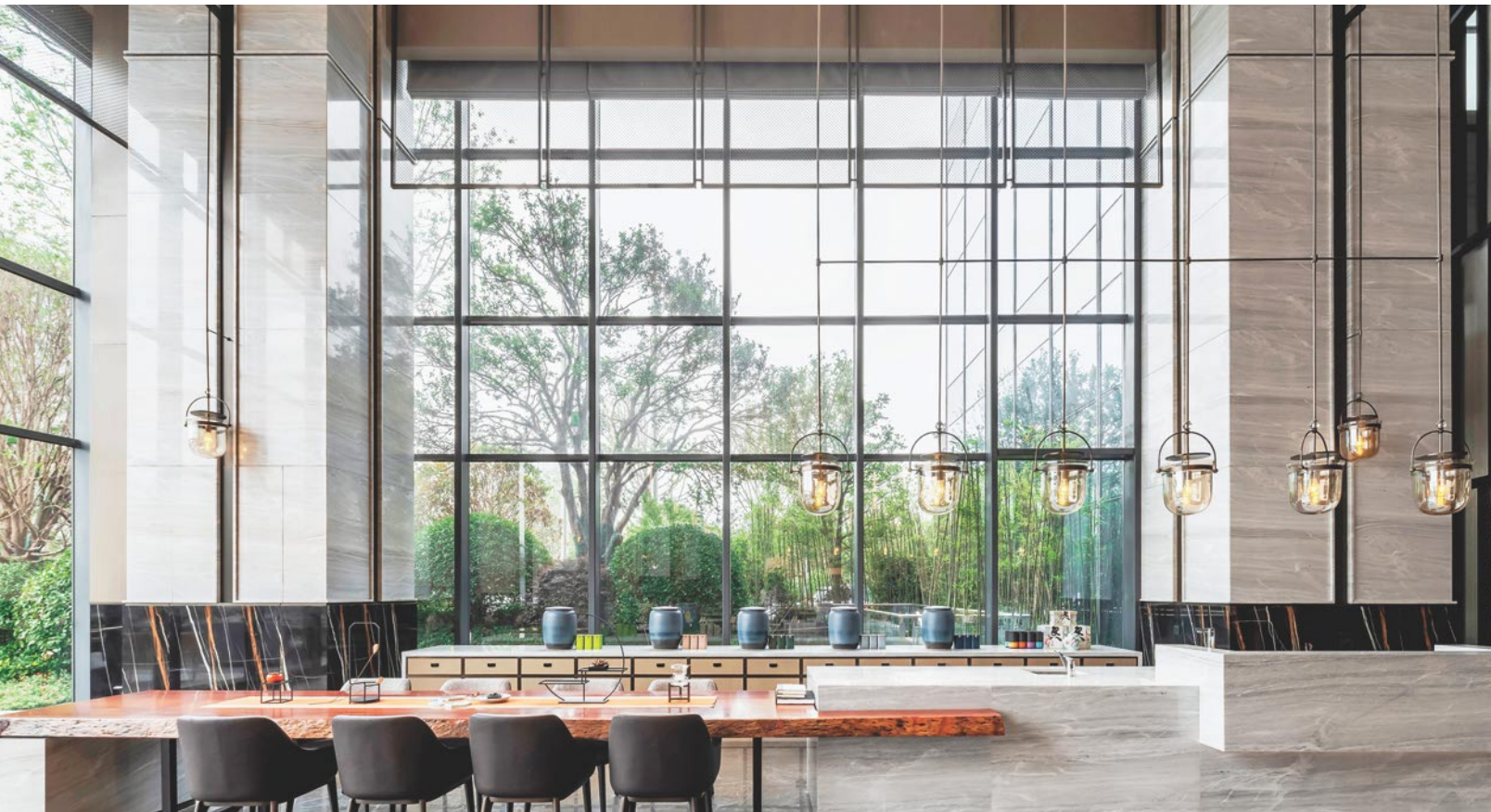


PLD/Paul Liu Design Consultants

ZHANGJIANG MARRIOTT HOTEL, CHINA

How do you meet client requirements for a hotel that must reflect brand standards—but also its unique location, the port city of Zhangjiagang? For designer Paul Liu the inspiration for the cutting-edge high-rise came from both the Yangtze River location and traditional Chinese *shan shui* landscape paintings, which depict soothing mountain streams and rivers. That sense of fluidity and transparency is conceptualized in Liu's design with curved forms and flowing open space throughout meeting areas, guest rooms, and private and semiprivate dining rooms, which have views of the glittering city skyline. Subdued colors and natural materials such as wood, marble, and crystal-clear glass emphasize unity and harmony, fundamental to Chinese philosophy.

The hotel has 323 guest rooms and suites, with those on the upper stories fitted with floor-to-ceiling windows and en suite bathrooms. As for amenities, there are a variety of restaurants on the 39th floor, two column-free ballrooms that can accommodate up to 2,000 people, four meeting rooms, an executive boardroom, an indoor pool and wellness center, and a serene rooftop garden.



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323 keys
 Sydney Design Award
 London Design Award
 SBID International Design Awards

Clockwise from opposite: The glass-walled lobby lounge offers superlative garden views. An elevator bank has an ikebana-style floral arrangement. A ribbonlike sculpture evoking the flowing Yangtze River animates the lobby. The all-day Zhangjiagang Kitchen on the 39th floor has views of the city skyline and an open layout with partitions made of local wood defining seating areas. The wall behind the reception desk is inspired by shan shui paintings, with tall, jagged shapes alluding to mountains.



PLD/PAUL LIU DESIGN CONSULTANTS PAUL LIU, HANK
 XIA, CELINE SHI, DANNY HU
 PHOTOGRAPHY COURTESY OF PLD/PAUL LIU DESIGN
 CONSULTANTS
liu-bo.com

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266,700 square feet
245 keys
IES Illumination Award
NAIOP Washington State Award



Clockwise from above: The lobby's vaulted-ceiling clubhouse living room is warmed by a flickering fireplace. A custom mural of local strawberry farms draws attention to the staggered, switchback staircase. No detail is too playful for the W Bellevue—even a carved-out seating nook in a corridor. Artwork around every corner embodies the cheekiness that defines the W brand. Tall shelves in the library are a reference to the hotel's towering height.

HKS

W BELLEVUE, WASHINGTON

Bellevue is booming. Blame the arrival of tech giants for the transformation of the once-rustic suburb east of the Emerald City into an aggregate of aspirational skyscrapers that mostly lack charm from the outside. That's why the glistening W Bellevue, which rises 42 stories above Lake Washington, makes such an impression. HKS took on the challenge of imbuing the interior design of the towering hotel with the style of a "virtual" lake house. Local details feature wherever possible. From the entry, guests can feel the passion with which the project was executed. Eccentricity and scale define the lobby's clubhouse living room—more of a lounge than a foyer—and the murals depicting strawberry fields and the birthplace of grunge by the central staircase. A mixed-media approach in public and private spaces contrasts reclaimed wood with cheeky custom hand-painted murals. Thanks to HKS, the W Bellevue succeeds in attracting global guests and locals alike.

HKS MARY ALICE PALMER, TOM SPRINKLE, CLAUDIA MAGGIANI, DEANNE TEETER

PROJECT TEAM SCLATER ARCHITECTS, GLY CONSTRUCTION, BERGER PARTNERSHIP, BRC ACOUSTICS, BRIGHTWORKS SUSTAINABILITY, CANDELA DAYLIGHTING/INTERIORS, CARY KOPCZYNSKI & CO., CLEVENGER ASSOCIATES, CODE CONSULTANTS INCORPORATED, COUGHLIN PORTER LUNDEEN, GLUMAC INTERNATIONAL, HART CROWSER, KPFF CONSULTING ENGINEERS, LERCH BATES, MORRISON HERSHFIELD, PRO-BEL ENTERPRISES, SPARLING, TDA, TRANSPORTATION ENGINEERING NORTHWEST

PHOTOGRAPHY GARRETT ROWLAND

hksinc.com

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LEO A DALY

GRAND HYATT VAIL, COLORADO

Nestled at the base of Colorado's Vail Mountain, the Grand Hyatt Vail captures the allure of its alpine heritage with aplomb. The ski-in, ski-out resort recently underwent a \$65 million renovation and rebranding by LEO A DALY, drawing on the colors and textures of its idyllic setting.

Throughout the property's 285 guest rooms and myriad lounges, the designers layered artwork and furniture intended to recall the curated collection of a global traveler. In the fireside lounge, open and residential in feel, floor-to-ceiling windows overlook Gore Creek and the forested mountainside. Here, the designers chose tones of cognac and blue spruce for leather seating and hand-tufted wool rugs, staining white-oak millwork to reflect the silvery blue-gray of hammered metal. Nature's palette prevails across the hotel's found objects and custom art, which pay tribute to the Southern Ute tribe and Vail's history as a magnet for explorers.

New to the property is the indoor-outdoor spa, filled with soothing shades of evergreen and off-white. It's complemented by three restaurants, a 58,000-square-foot athletic club, 40,000 square feet of indoor and outdoor meeting space, and a 30,000-square-foot exhibit hall. Majestic indeed.



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***Clockwise from opposite:** White-oak millwork is stained blue-gray in the fireside lounge, where a sculptural chandelier is crafted from quartz crystal. Flooring in the lobby is quartzite, recalling glacial striation. A tonal color palette in guest rooms reflects the alpine landscape. Embroidered window treatments create an opulent backdrop for curated furnishings.*



LEO A DALY PATRICIA MILLER, LARA RIMES, KALEY ARTKOP
PROJECT TEAM KGM ARCHITECTURAL LIGHTING, SWA GROUP
PHOTOGRAPHY SHAWN O'CONNOR
leoadaly.com

282,000 square feet

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LIVE! CASINO & HOTEL
HANOVER, MARYLAND

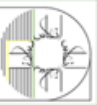
Klai Juba Wald Architecture + Interiors

An addition to the Live! Casino—the state’s largest gaming facility—the new Live! Hotel and Event Center includes 310 guest rooms in a 17-story tower, customizable meeting and banquet spaces, a concert venue, and a day spa. Klai Juba Wald Architecture + Interiors imbued the resort’s accommodations and public spaces with cosmopolitan flair and a sense of fun.

From the entry, the hotel’s atmosphere is both elegant and lively, with the buzzing scene at David’s restaurant and bar spilling into the lobby—a high-ceilinged space characterized by rich wood, polished marble, and striking chandeliers that offers a stylish and energetic introduction to the Live! experience. The elevated café bar features classic tile insets, a crisp white ceiling, sparkling glass globes, and sunny yellow walls. The 4,000-seat event center boasts a grand ballroom, built-in stage, and advanced sound and lighting technology. The spa, which incorporates five spa-level guest suites with private in-room treatment areas, provides visitors a luxurious escape to relax in, while fitness buffs enjoy a fully equipped gym with panoramic views. The property also showcases art collected by the Cordish family, the hotel’s owners, including works by Andy Warhol.



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KLAI JUBA WALD ARCHITECTURE + INTERIORS

ANN FLEMING, TARA RIOS, BRIAN FINK, DELBERT RAGLAND

PROJECT TEAM PURCHASING MANAGEMENT INTERNATIONAL, ILLUMINATING CONCEPTS, DANIEL FINE ART SERVICES

PHOTOGRAPHY COURTESY OF LIVE! CASINO & HOTEL
klajjubawald.com



Clockwise from opposite top: The award-winning 8 at Luk Fu sushi bar is one of several restaurants and bars on the property. The hotel lobby features an inlaid marble floor, wood paneling, and, hanging behind the reception desk, Jennifer Steinkamp's Botanic 3. A mosaic mural greets visitors in the spa's reception area. David's restaurant and bar is named after David Cordish, chairman of the family company that owns the hotel. A colorful Yves Oppenheim acrylic on canvas enlivens the VIP check-in area. ➔

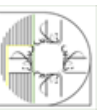
350,000 square feet
HOSPY Award



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- 1 PREFUNCTION
- 2 REGISTRATION
- 3 DAVID'S CAFÉ
- 4 LOBBY BAR AT DAVID'S
- 5 LUCKIES GELATO
- 6 SHOP LIVE!
- 7 EVENT CENTER ENTRY



Left: At 17 stories, the glass-wrapped hotel tower is the tallest building in Anne Arundel County, Maryland.





Clockwise from left: In a guest suite living room, shoji screens slide open to reveal ocean views. Backlit elements impart a subtle glow. Repeating rectangular shapes establish a sense of rhythm. Traditional and contemporary touches create a seamless whole in the bedroom. Designer Nobuko Suzuki's vision for the resort goes beyond historical re-creation: "We tried to capture the essence of Japanese traditional architecture without building something completely traditional," she explains.

Nikken Space Design

XIV TOBA BETTEI, TOBA MIE, JAPAN

Harmony with nature—an aesthetic concept known as *wa* in Japanese—is at the heart of this membership resort in a small fishing village on the Ise-Shima Peninsula, about 120 miles east of Osaka. The building is sited on a hill overlooking the sea and is surrounded by gardens. Rooms are decorated in an homage to traditional Japanese style, layered with contemporary elements such as low-slung furnishings, minimalist lines, and soft lighting. Time-honored Japanese colors are paired with metallic lacquers and foils: deep red with gold, indigo with silver, and mustard-yellow with copper. Sliding paper shoji screens diffuse incoming light when closed and allow generous views of the extraordinary landscape when open. Chief designer Nobuko Suzuki was inspired by the visual charms of Sumiya, a centuries-old social club in Kyoto, using the aesthetic of the salon as a base but updating it to cater to guests who appreciate contemporary flourishes. These include dramatic indirect lighting, sleek black ceramic surfaces, and wood-slab sofas, all undeniably au courant.

NIKKEN SPACE DESIGN TAKESHI NAKANO, NOBUKO SUZUKI

PROJECT TEAM YASUI ARCHITECTS & ENGINEERS

PHOTOGRAPHY NACASA & PARTNERS

nspacedesign.co.jp

Asia Pacific Interior Design Award
Singapore Interior Design Award
International Design Awards,
honorable mention
ABB LEAF Award

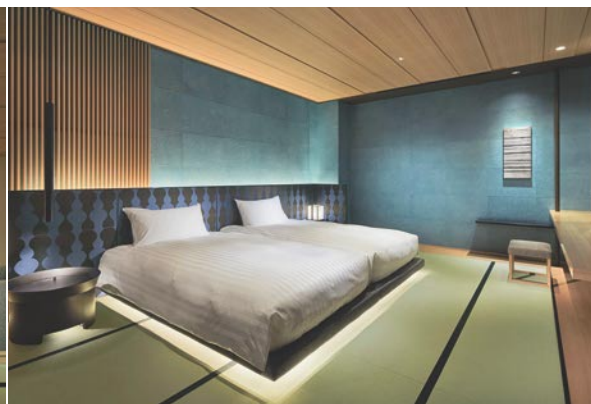
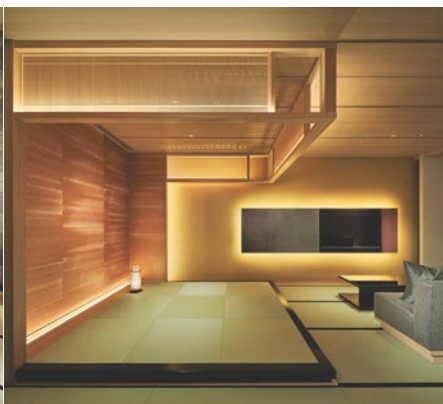


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Kristina Zanic Consultants

AL MAHARA, DUBAI, UNITED ARAB EMIRATES

The Al Mahara swims in a sea of superlatives. It's the signature restaurant at the sail-like Burj Al Arab Jumeirah, Dubai's luxury hotel claimed as one of the world's tallest. Helmed by Michelin-starred chef Nathan Outlaw, the swank eatery features a menu rich with seafood and caviar. The design is equally lavish, starting with a 261-gallon aquarium, the centerpiece of the circular dining room.

KZC wanted the customer experience to simulate a gold-plated submarine voyage. Literally. At the outset, the host station is clad with gilt shells and fronts an immense clamshell backdrop, also golden. Other precious materials appear in the Juna Bar, where mother-of-pearl countertops are overlooked by Jan Sipek's chandelier of handblown clear and blue crystal. More of that intense sapphire shade envelops the lounge seating area, with views of the Persian Gulf's aqua water.

To increase capacity, KZC carved out a private dining room. Here, the chandelier is an abstract coral reef, its colored crystals creating a four-segment composition within a gilt cove. Jaunty al fresco dining offers more seating along with a dazzling ocean panorama.



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Clockwise from opposite: Al Mahara's main dining room wraps around an enormous saltwater aquarium. A vibrant outdoor dining area abuts the water. In a private dining room, a crystal chandelier alludes to coral. The Juna Bar conjures a watery paradise. Gold is the statement hue in a bottle storage room.

KRISTINA ZANIC CONSULTANTS KRISTINA ZANIC
PROJECT TEAM NATHAN SAVAGE LIGHTING DESIGN
PHOTOGRAPHY ANDREW WEAVER
kristinazanic.com



7,000 square feet
 Middle East Hospitality Award
 Arabian Property Award
 A' Design Award & Competition

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//3877

MI VIDA, WASHINGTON, D.C.

A spicy collaboration between //3877 and Knead Hospitality + Design, Mi Vida offers a fresh perspective on south-of-the-border dining. The eatery was designed to recall the vibrant heritage of Mexico while celebrating its unparalleled Washington, D.C. location, with waterfront views of the Washington Channel.

At the entry, bright pink fins line the ceiling, aiding wayfinding to the host's stand. In the main dining room, the grand scale of the space becomes apparent as the restaurant's bi-level floor plan comes into view. A 19-foot-tall Mexican *Árbol de la Vida*, or Tree of Life, sculpture anchors the main dining room. Past it, a softly lit bar is an intimate reprieve from the dramatic floor-to-ceiling windows that wrap the building.

The palette throughout riffs on traditional hacienda design with Talavera-inspired tile and creamy plaster walls. Rose-gold screens add intricacy and glamour. A custom steel staircase with floating wooden treads cuts through the first floor, leading guests to the second level. There are two private dining rooms on this floor, one defined by a distinctive succulent-patterned wall covering (and aptly named the Cactus Room). An outdoor patio completes the scene, another location in which to enjoy chef Roberto Santibañez's creative menu.

Clockwise from bottom: A bar area is defined by a colorful hand-painted ceiling. The Cactus Room can accommodate private events and is named for its succulent-patterned wall covering; flooring is custom-stained concrete. A stairwell is lined with atmospheric black-and-white photographic prints. Penny tile and hot-pink accents vivify a restroom. On the first floor, rose-gold screens delineate dining booths and hand-painted butterflies bedeck walls.



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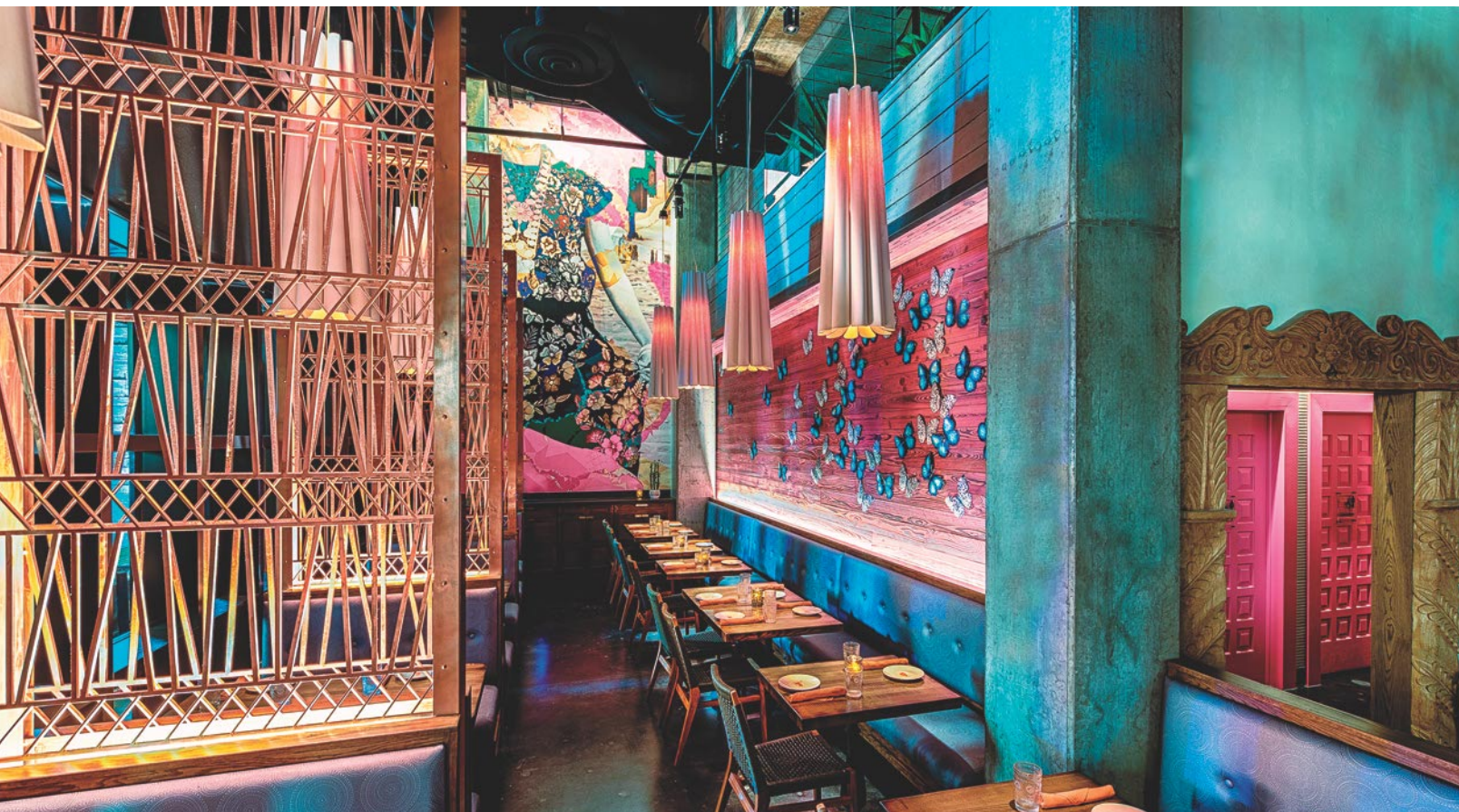
9,760 square feet
302 seats



PROJECT TEAM FLUX STUDIO, KNEAD HOSPITALITY + DESIGN, FACE ASSOCIATES, EVI FOOD SERVICE, POTOMAC CONSTRUCTION SERVICES, TREESCAPES, HOWARD CONNELLY, NIGHTHAWK WELDING, KELLYBELLE STUDIOS, CORE OUTDOOR

PHOTOGRAPHY REY LOPEZ/UNDER A BUSHEL PHOTOGRAPHY

3877.design



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Clockwise from left: A bicycle-wheel art installation lends dynamism to a meeting room. An inset nook provides cozy seating. Public spaces flow together seamlessly, connected by an architectural staircase. A gold-leaf wall backs reception. Buckle-and-belt screens and soft drapes provide visual separation in a lounge area.

Premier Project Management

RENAISSANCE NASHVILLE HOTEL AND CONFERENCE CENTER

Long known for its country music scene, Nashville has the nation's third-fastest growing economy. With high-end competition emerging, the Renaissance Nashville Hotel and Convention center undertook a \$40 million renovation helmed by Premier Project Management. The mid-1980s property was transformed during an eight-phase, nondisruptive makeover that spanned four floors and encompassed the lobby, a market, meeting rooms, convention space, and the lounge and restaurant.

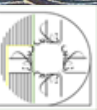
New design elements capture the vibrant spirit of Nashville as well as the Renaissance brand. Features such as wall swing-benches, custom retro microphone sconces, and a gold-dipped denim installation create spaces that feel like the city's elite hangout spots. A highlight is the atrium, which, in reference to Nashville's musical history, is shaped like the inside of a guitar: The maple-and-walnut ceiling serves as the guitar's sound hole, lengths of cold-rolled steel mimic its strings, and flat metal straps are welded into the form of a guitar pick. The surrounding meeting spaces are designed as individual stages with elaborate lighting and unique metal ceilings—a huge contrast to the conference center's previous iteration, where predominantly concrete walls lacked warm details.

PREMIER PROJECT MANAGEMENT CARLA NIEMANN, JENNY HOLT, EDEN DENG, STEVE FRY
PROJECT TEAM SARFATTY ASSOCIATES, ALVINE ENGINEERING, STK DESIGNS, DANLEY CULINARY DESIGN, TEASLEY SERVICES GROUP
PHOTOGRAPHY LAURA RUBENSTEIN
premierpm.com

140,000 square feet



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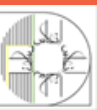


CLODAGH DESIGN, PAGE 208

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residential development

This chapter is dominated by high-end multifamily properties, urban dwellings replete with luxe trappings and community-minded amenities. The typology synthesizes elements of hospitality, entertainment, private residential, and civic design; ergo, firms working on such projects must be fluent multitaskers. Whether sited in Dubai, Vancouver, San Diego, or Chicago, the developments herein are

international in feel while also reflecting the tenor of their particular neighborhood. To wit: New York properties in Bushwick, Long Island City, and Hudson Yards vary widely in vibe. Call them hyper-local, if you will—which is another way of saying, call them home.

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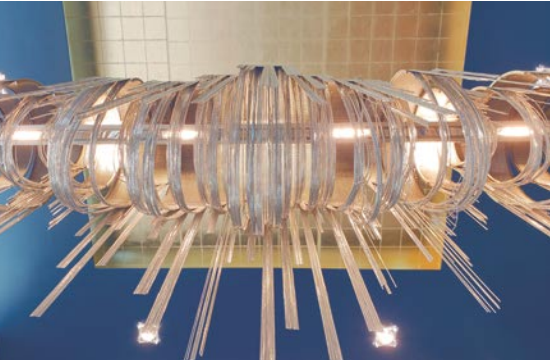
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Ismael Leyva Architects

THE ALYN, NEW YORK



170,000 square feet
56 units

Clockwise from top left: Studio 14's Volver fixture graces the tenant lounge. With white-oak paneled walls, marble flooring, and a swooping chandelier, the lobby is an elegantly contemporary take on a grand town house parlor. A tufted sofa is grounded by a plaid rug in the lounge.

The Alyn is a 19-story luxury rental-apartment building on Manhattan's Upper East Side. Situated midblock, it occupies the site of a parking garage, part of which was retained to save on foundation costs as well as offer parking privileges to tenants. Zoning-required setbacks were addressed by creating terraces at the top of the new structure, a cascading composition of dark-glass prisms framed in metal, while its quartzite-clad base complements the surrounding architectural context.

The building comprises 56 residential units, ranging in size from one to five bedrooms and including six duplexes with private terraces. Among the amenities are a rooftop event terrace, a multilevel exercise facility, a recreation room, a children's playroom, and storage. Best of all, though, is the glamorous lobby, which recalls the grand parlor in a historic town house yet appeals to today's modern aesthetic, too. Credit finishes and furnishings. Stone and white-oak paneling create a sensuous backdrop for creamy tufted lounge chairs and a curvy cobalt sofa. A pair of Marcel Wanders Faroo fibreglass floor lamps stand as totems, while a swoopy chandelier by Audrée Larose and Félix Guyon surveys the elegant mise-en-scène.

ISMAEL LEYVA ARCHITECTS ISMAEL LEYVA, GENNA WEINER, ADAM FETTIG

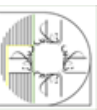
PROJECT TEAM DESIMONE CONSULTING ENGINEERS, MG ENGINEERING, NOBLE CONSTRUCTION GROUP, FRANK SETA & ASSOCIATES, LONGMAN LINDSEY, RA CONSULTANTS, AKRF, SBILD STUDIO, SULLIVAN GROUP DESIGN

PHOTOGRAPHY ILA AND MEYERS PARKING

ilarch.com



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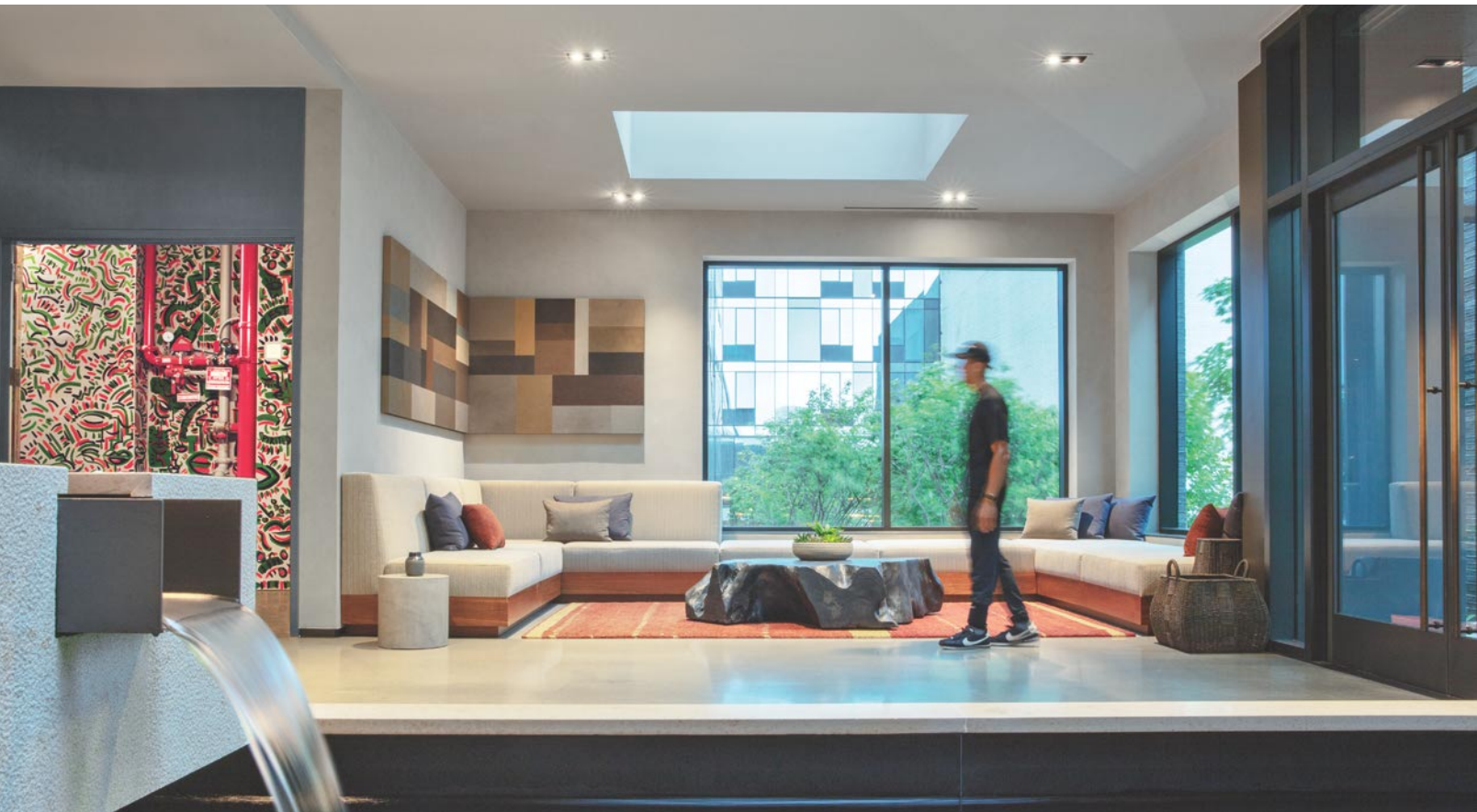


Clodagh Design

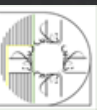
JACKSON PARK, NEW YORK

Among Long Island City's explosion of residential high rises is Jackson Park by Tishman Speyer, Clodagh's latest large-scale development. The brief entailed transforming a derelict plot—"occupied only by rubble and the noises of howling wind and screeching trains," she says—into a welcoming home for hundreds of tenants. "It activated every instinct and emotion I have about design." When working on sky-high developments, she adds, "my first thought is grounding people to create well-being." So Clodagh and design director Nancie Min enlisted a feng shui master to harmonize, ground, and clear the site of negative energy. The goal was to create a "vertical village," bringing in light, air, and comfort to shield the residents from the outside chaos: "The blight of the vast, empty site inspired us to re-create the sense of embrace that people feel in their own backyard," Clodagh continues.

Thus the lobby of one of the three towers is divided into human-scaled spaces so residents feel immediately at home. Lining the promenade to reception are "cabanas": canopied benches that offer enclosure without blocking sunlight. Amenities are consolidated in a five-story clubhouse. From the demonstration kitchen and game room to the gym and rooftop pool, there's a sweet spot for everyone—a veritable "village green" of amenities.



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107,000 square feet
Public and amenity spaces

CLODAGH DESIGN CLODAGH, NANCIE MIN, NEHA SHETH, ELIANA LEE, NEESHA REDDIVARI, SUH-YOUNG HWANG

PROJECT TEAM MACK SCOGIN MERRILL ELAM ARCHITECTS, HILL WEST

PHOTOGRAPHY ERIC LAIGNEL

clodagh.com

Clockwise from left: A table crafted from a polished tree root and Louise Crandell's corner artwork furnish a lobby seating area in the amenities clubhouse. Split-face travertine adds texture to walls and columns in another lobby, where cabana-like benches (equipped with outlets) offer spaces for gathering. In a mailroom, reclaimed barn siding pairs with Clodagh's own graffiti photography printed on Mylar. Teak cabanas with custom mattresses line the rooftop pool.



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268,400 square feet
284 apartments

Clockwise from left: The lobby's faceted reception desk is laser-cut Cor-Ten steel. A perforated canopy near the mailroom showcases the circular motif that repeats throughout the interior design. Distressed brick veneer recalls the neighborhood's industrial heritage. Amenity spaces incorporate reclaimed wood paneling. A steel staircase with open risers and exposed suspension rods curls around a sunken lounge and fire pit.

Durukan Design

HALO, NEW YORK

"We design apartment buildings that you don't have to leave on the weekends," Funda Durukan says. Her latest is a 26-story tower in Long Island City, Durukan Design's 15th collaboration with real estate developer the Rabsky Group. Encouraging residents to stick around are amenities such as a game room and a library, the latter visible from the lobby and reached via a curved floating staircase with steel steps and exposed suspension rods.

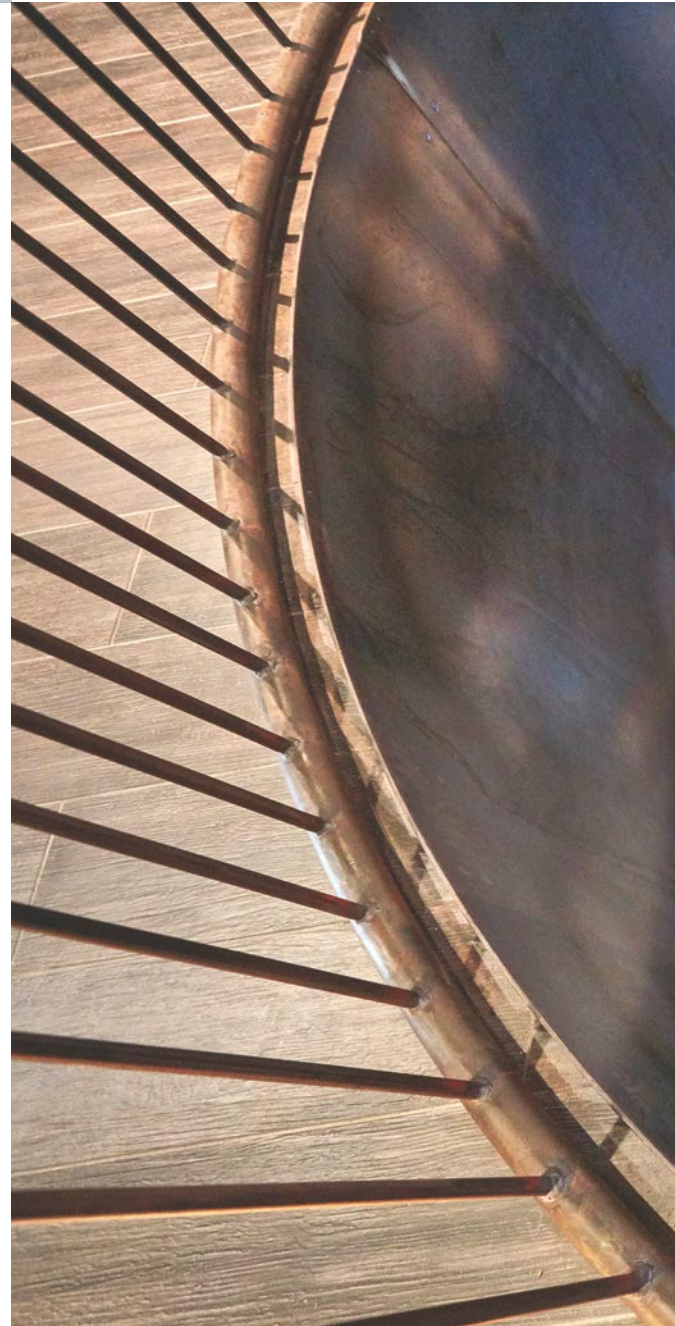
Common areas were designed with a spherical concept in mind. The lobby itself contains a conversation pit—encircling a hearth, the visual and social center of the space—and several of what Durukan calls "I need a moment away from everything" seating areas. Reclaimed wood and blackened steel, recalling the neighborhood's industrial heritage, extend even into the mail and laundry rooms. And with over 10,000 square feet of indoor amenities, from a screening room to a wine cellar, and more than 16,000 square feet of exterior space, including a basketball court and sunbathing terrace, tenants have a place to retreat to no matter their mood.

DURUKAN DESIGN FUNDA DURUKAN

PROJECT TEAM THE RABSKY GROUP, ZCCG ZONING & CODE CONSULTING, ZEPHYR CONSTRUCTION MANAGEMENT, TITAN ENGINEERS, AGM DECO

PHOTOGRAPHY GARRETT ROWLAND

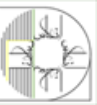
durukandesign.com

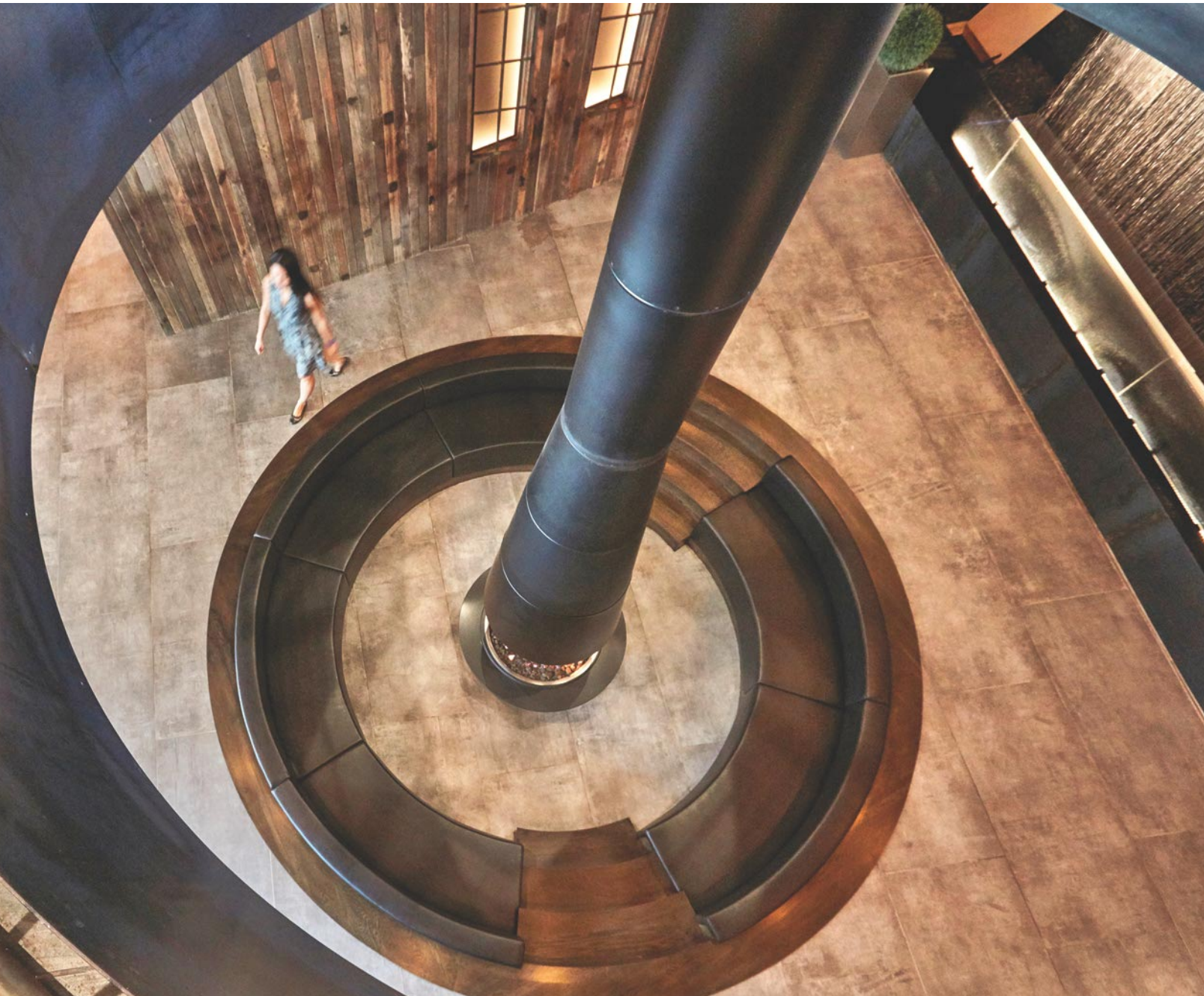


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895 square feet



Clockwise from left: The sitting area off the kitchen has an arched marble panel that repeats the shape of the entry portal. The bathroom is clad in Calacatta marble, with wood-and-glass fins for walls. The entry portal is lined with brushed-brass trim. CB2's brass-and-leather stools pull up to the kitchen island. Repeating shapes and colors—such as Benjamin Moore's Van Deusen Blue—create an elegant and cohesive scheme. ➔

LIV Design Studio

SURREY PRESENTATION CENTRE, VANCOUVER, CANADA

Bankers' pinstripes underpin the theme of this model apartment for a residential development in the fast-growing metropolitan Vancouver suburb of Surrey. The design, by local firm LIV Design Studio, needed to amplify the appearance of a compact corner in a sales center and convey a sense of luxury and space befitting the client.

To create a memorable arrival sequence, LIV paid special attention to the corridor entry, adding a brass-trimmed arch that guides visitors through to the display suite. The ceiling was dropped and illuminated-cove lighting installed, adding warmth and cohesion to the experience. Once through the gleaming portal, an L-shape kitchen with a center island greets visitors. Inspired by traditional members' clubs from a bygone era, custom-milled vertical slats reminiscent of pinstripes form the backdrop, extending to the ceiling above cabinetry for a sense of subdued sophistication.

Throughout, custom mirrors with curved ends expand the space visually. Sinuous velvet seating, in contrasting blue and burnt orange, adds color. A Calacatta marble bathroom, wrapped in wooden slats interspersed with glazed strips that filter in light, completes the scene.





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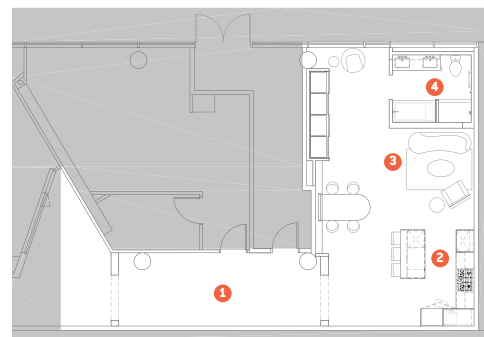
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Left: A brass-paneled arch draws visitors through a portal and down a corridor.

- 1 ENTRY CORRIDOR
- 2 KITCHEN
- 3 LIVING AREA
- 4 BATHROOM



0 5 10 20

LIV DESIGN STUDIO OLIVIA LAM, TIFFANY LAM,
SAM LEUNG, DEANNA MOK

liv.ca

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Clockwise from left: A porcelain pendant by Apparatus and a custom coffee table garnish the South Lounge. Circular cove lighting crowns the ceiling of the mirrored yoga studio. A steel staircase with travertine treads enables passage between upper and lower lobbies. A monolithic marble island anchors the chef's kitchen. Travertine clads the walls of the sybaritic lobby.

Rockwell Group

FIFTEEN HUDSON YARDS, NEW YORK

Multimillion-dollar residences are de rigueur in this 88-story luxury tower, but there's a profusion of incentives to coax tenants beyond their Bluetooth-enabled doors. French limestone lines the plaza entrance, introducing a visual language of carving and engraving. That understated prologue gives way to visual enticements in the double-height lobby, where the firm seized upon soaring ceilings and glass walls to create a sun-drenched space. Luminous travertine and a reflecting pool conjure a tranquil backdrop for colorful flashes of modern art. And while 360-degree city views are the indisputable stars of the higher floors, there certainly are other advantages—most conspicuously, 40,000 square feet of lifestyle and wellness amenities. On the 50th floor, residents can swim laps in the pool or access 12,000 square feet of fitness facilities, from spa treatment rooms to a yoga studio. Multifunctional gathering spaces on the 51st floor—such as a lively club outfitted with a pool table, shuffleboard, poker table, and foosball—encourage tenant interaction. Meeting rooms and a business center help CEOs burn the midnight oil. And when the desire to cook strikes, a chef's kitchen and bar adjoin the private dining room.

ROCKWELL GROUP DAVID ROCKWELL, GREG KEFFER, EVAN TRIBUS, BRAD ZUGER, ALVARO ALVAREZ, KATHIANNA ROUSSEAU, JAMES O'MEARA

PROJECT TEAM DILLER SCOFIDIO + RENFRO, NEIL THELEN ARCHITECT, ISMAEL LEYVA ARCHITECTS, WSP CANTOR SEINUK, JAROS BAUM & BOLLES, VIDARIS, TUTOR PERINI CORPORATION, L'OBSERVATOIRE INTERNATIONAL, CLINE BETTRIDGE BERNSTEIN LIGHTING DESIGN, LIGHTBOX STUDIOS

PHOTOGRAPHY SCOTT FRANCES

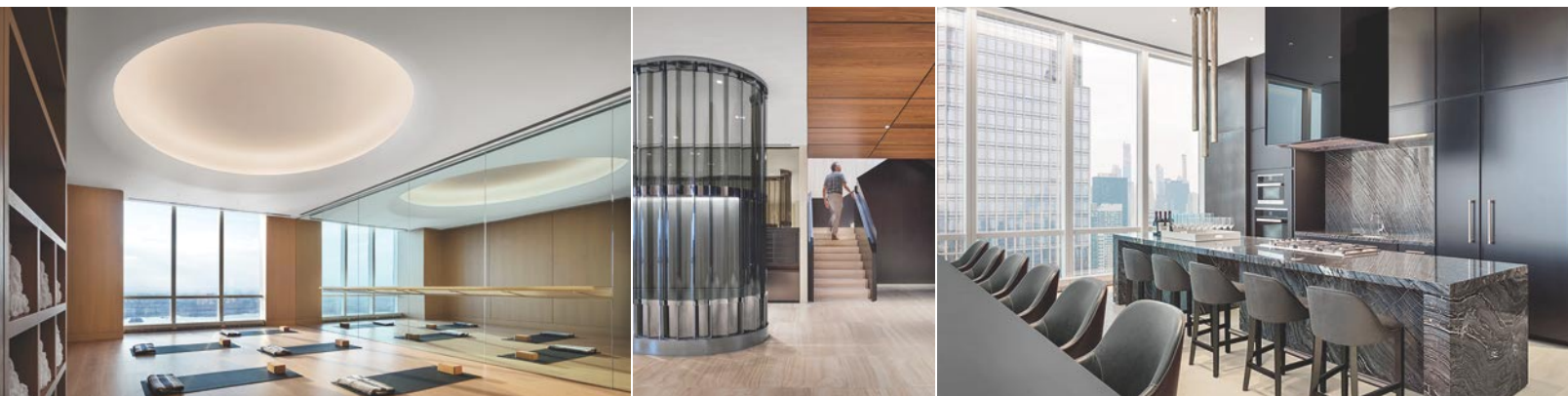
rockwellgroup.com

800,000 square feet



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Clockwise from left: Jaume Plensa's installation *World Voices* rises toward the residential entrance's ceiling. The Burj Khalifa is the tallest building in the world at 2,717 feet. A sycamore canopy hangs over the mezzanine of the corporate lobby, where express elevators can transport passengers up 123 floors. The tower has a view of the Persian Gulf. The residential entrance's ceiling is 60 feet high. Polished plaster forms the dramatic wall formations in the residential lobby.

Skidmore, Owings & Merrill

BURJ KHALIFA, DUBAI

It's been a decade since the Burj Khalifa topped out in Dubai as the world's tallest building. Today an icon of the city's skyline, the Skidmore, Owings & Merrill–designed tower houses residential, corporate, and hospitality sections, its finely appointed spaces the work of the firm's interiors team led by Nada Andric, an *Interior Design* Hall of Fame member.

For the lower of the building's 160-plus floors, Andric and her colleagues looked to the surrounding desert, opting for natural materials in earthy tones. An undulating sycamore canopy in the corporate lobby exemplifies this with fanfare, as does the warm rosewood cladding in the residential lobby. The team also drew from the city's history, reflecting the Persian Gulf's pearl harvesters and traders with a silvery palette spanning leather upholstery, travertine flooring, and polished plaster, the latter used for dramatic wall formations.

Certain elements are distinctly Arabic, such as the banquette seating specified throughout in lieu of individual chairs. But the building also holds its own as a draw for international travelers. Take Catalan artist Jaume Plensa's staggered installation in the residential entrance. It comprises slender titanium rods and 18-karat gold-plated cymbals—196 of them, one for each of the world's nations.

SKIDMORE, OWINGS & MERRILL ADRIAN SMITH, GEORGE J. EFSTATHIOU, WILLIAM F. BAKER, RAYMOND J. CLARK, JAIME VELEZ, NADA ANDRIC, NANCY ABSHIRE, EDWARD THOMPSON, HEATHER POELL, STAN KORISTA, ROGER FRECHETTE, PHILIP SAWYER, ISHAC KOUSSA, KATHERINE KNOTT, HUBERT ESHOO, KENNETH TURNER

PROJECT TEAM SWA GROUP, FISHER MARANTZ STONE, PELTON MARSH KINSELLA CONSULTING

PHOTOGRAPHY ERIC LAIGNEL

som.com

4.9 million square feet
Chicago Athenaeum Awards
AIA Awards
IIDA Decade of Design Presidential
Commendation
ASID Award

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H. Hendy Associates

BROADSTONE NORTH PARK
SAN DIEGO

Call it a creative-class housing paradise. Broadstone, an upscale rental property located in San Diego's buzzy North Park neighborhood, was designed to appeal to millennial and Gen-Z residents via community-minded offerings, including a rooftop deck with panoramic views, a zero-edge pool with tepee cabanas, and a "secret" dining room that doubles as a coworking hub. H. Hendy conducted extensive demographic research to nail the design of communal areas and the 118 units, which range from studios to duplex row houses. Amenities were conceived to multitask (like a TV lounge that converts into a DIY craft room), while residents can choose from 33 available floor plans and two interior design packages. All apartments feature open-plan kitchens ideal for entertaining, bathrooms with oversize soaking tubs, and private patios.

Despite tech-forward touches such as MP3-programmable doorbells, Broadstone has a charmingly vintage vibe that blends modern and old-school tastes. A prime example is the art program, which encompasses murals by San Diego up-and-comers as well as a 13-foot-tall collage of vintage acrylic paintings sourced from around the globe.



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PROJECT TEAM ALLIANCE RESIDENTIAL,
PRUDENTIAL, JOSEPH WONG DESIGN ASSOCIATES,
GMP LANDSCAPE, PEOPLESPLACE, RHONDA
THOMPSON ARTWORKS, SANWOOD
PHOTOGRAPHY ADRIAN TIEMENS
hendi.com



Clockwise from bottom: The clubhouse at Broadstone, an amenities-rich rental property, offers residents places to work and play as well as a bar with a VendiBean coffee machine. A portallike meeting nook pairs wing-chair-style banquettes and contemporary artwork. An accent wall in the lobby features a collage of retro canvases.

102,780 square feet

118 units

Multi-Housing News Excellence
Gold Award

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ARC, NEW YORK

Gerner Kronick + Valcarcel, Architects



These days, residential complexes need to do a lot more than provide stylish shelter and a swank lobby—savvy urbanites don't go for the cookie-cutter approach. So GKV's design for ARC, a 10-story mixed-use building in Long Island City, juggles industrial character (in keeping with the history of the neighborhood) with an of-the-moment vibe—plus all the comforts of home.

The 428 rental apartments—a combination of studios and one- and two-bedrooms—were imagined primarily for use by singles and couples who will best appreciate the 12,000 square feet of amenities that include a yoga and indoor-cycling studio, game room and lounge, rooftop area with pool, and bocce court as well as a 25,000-square-foot landscaped courtyard with a greenhouse. (The 24-hour concierge and valet parking are givens.)

The residences themselves showcase a subdued palette and smart mix of finishes: distressed-metal entry doors and factory lighting fixtures, wide-plank floors, plush rugs, and soft, tactile fabrics. Open-plan kitchens and floor-to-ceiling windows make these spaces feel very modern while washers and dryers in every unit ensure they're decidedly homey.

GERNER KRONICK + VALCARCEL, ARCHITECTS RANDOLPH GERNER, BENITA WELCH, DENIZ YILDIZ, KATHERINE MOY

PROJECT TEAM LEADING BUILDER'S GROUP, WSP USA, VENTROP ENGINEERING CONSULTING GROUP, LANGAN ENGINEERING, WEINTRAUB DIAZ LANDSCAPE ARCHITECTS

PHOTOGRAPHY ADRIAN WILSON

gkvarchitects.com

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Clockwise from left: Accessed via a punched-through brick wall, a conference room/study opens onto the inner courtyard oasis. A pool table anchors the entertainment lounge. One of the rental apartments, which combine industrial chic with warm modernism. The spacious lobby pays homage to the area's industrial past while adding cozy touches like soft leather upholstery and natural wood finishes. Concrete on the facade was poured using a form liner.



413,000 square feet
 428 units
 Concrete Industry Board Roger H. Corbetta Award



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8,000 square feet



Clockwise from left: Flooring is Nublado Light marble arrayed in a chevron pattern. A distressed metallic wall covering by Studio E shimmers on ceilings throughout. A Maharam textile adorns mailroom walls. Custom fluted and flat walls are stained maple or walnut. Sustainably farmed teak was crafted into a lobby sculpture by Amuneal. The custom multi-orb chandelier is by Marchetti Illuminazione.

ODA New York

CHELSEA MERCANTILE, NEW YORK

This luxury condominium building is an amalgam of three prewar structures, circa 1908, in New York's Garment District. For ODA, the project's primary challenge came in the form of the property's dysfunctional lobby level with poor circulation. Arranged in a peculiar manner, the layout created tedious circular corridors.

Nodding to the site's history in textile manufacturing, ODA designed walls inspired by spools of fabric. Mimicking a ream of cloth and its endless possibilities—wiggling across the floor, folding onto itself, trimmed, tailored, and cropped—the walls create a sense of embrace. The feeling is at once snug and limitless, like being on a narrow street flanked by towering buildings. In walnut, maple, and rose-tinted aluminum, they transform the space from static room to experiential pathway, with new discoveries around each bend.

Fine wood, metal, and stone finishes come together to form a gradient of earth tones, signifying different points along the entry course. As the story progresses, chevron flooring in creamy marble gives way to wide planks. Even in the mailroom, thoughtful details like ribbed glass add charm.

ODA NEW YORK ERAN CHEN, RYOKO OKADA, CAROLINA MOSCOSO, SHRADDHA BALASUBRAMANIAM, TULIKA LOKAPUR

PHOTOGRAPHY MARCO PETRINI

oda-architecture.com

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140,000 square feet
149 units

Clockwise from left: Apartments combine new and vintage furnishings in 23 different floor plans. The roof deck juxtaposes industrial steel beams with elegant wicker seating. Interior Define chesterfields gather back-to-back in the lobby. Bedrooms include linen-upholstered headboards and botanical wall coverings.

CEDARst Companies

THE ARDUS, CHICAGO

When CEDARst Companies—an integrated real-estate development and management firm—embarked on transforming a 1920s downtown Chicago warehouse into a tower of rental apartments, it made over the old structure, built a modern steel-and-glass addition, and turned to its creative and marketing director, Heather Fritz, to conceive interiors for the resulting complex. Along with unit-layout planning and kitchen and bath design, Fritz was responsible for the public and luxury-amenities spaces in the 149-unit development—named The ArduS after its original occupant, the Bogardus widget factory—which she designed as a warm and homey retreat from the hubbub of the Windy City streets.

The lobby boasts comfy chesterfields, a Square Nail custom communal table, and a cozy coffee shop lined with bespoke shelves. The roof deck offers a green wall, velvet-upholstered furnishings, and outdoor seating areas and grills for summer barbecues. Among the almost two dozen different apartment layouts are six “short stay” units, which Fritz themed with either a travel destination (London, Amsterdam) or a specific function (“bachelorette pad”) in mind. Each is a three-bedroom, two-bath duplex replete with a gift pack featuring tote bags, robes, dog bowls, and hot sauce—made locally, naturally.



CEDARST COMPANIES HEATHER FRITZ

PHOTOGRAPHY FLATS

cedarst.com

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Bricolage

GAYLEY & LINDBROOK, LOS ANGELES



BRICOLAGE LESLIE WILSON, JAMES WILSON, LESLIE HAMSTREET
PROJECT TEAM NADEL ARCHITECTS, WESTSIDE CONTRACTORS
PHOTOGRAPHY JENNIFER TERMINI
bricolagedesign.com

Good design is frequently a cause-and-effect situation. In the case of a new residential building sited in the shadow of UCLA, the cause was to subvert the presumption that the traditional aesthetic of a prestige institution should be reflected in the neighborhood that surrounds it. Instead, Bricolage wanted the project to mirror the vibrancy of the youthful student population, while at the same time appealing to those students' parents. Searching for a unifying thread that would bridge the generations, the design team found it in the art of writing. In the lobby, a wall of wood printing blocks is illuminated by recessed strip lighting, conjuring the effect of time-lapse photography. Excerpts from a Walt Whitman manuscript, complete with editing marks, wrap the facing wall and ceiling, the script rising behind futuristic seating. The calligraphic theme even follows tenants as they enter the elevator cars. Each is covered in extracts from the sketchbooks of Alexander Graham Bell and Samuel Morse, gestures that symbolize words of invention being passed from one generation—or floor—to the next.

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Clockwise from opposite top: Seating by Zaha Hadid and EIS Studio gathers in the lobby; a Walt Whitman manuscript wraps walls and part of the ceiling, with the poet's revisions on display. Literary quotes adorn corridors. Natural, modern decor outfits a model living room. A lounge for quiet work and private functions is animated by handwritten John Lennon lyrics. Telephone and telegraph sketches adorn an elevator car.



48,500 square feet
 Shaw Contract Design Award
 American Residential Design Award



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LIV Design Studio

**BRENTWOOD PRESENTATION CENTRE
BURNABY, CANADA**

The design of this urban sales center for an upscale residential community in Burnaby, British Columbia, was inspired by the Canadian wilderness. Meeting rooms, event spaces, reception, and seating areas evoke the lush beauty of the west coast by way of organic forms, natural materials, and artful illumination. Note the Caesarstone countertop shaped like a dragonfly wing, the conference room's "grass" floor, and the black-metal-trimmed smoked-mirror ceiling that channels the night sky. Luxurious Bianco Statuarietto marble and subtly veined onyx threaded throughout create a sophisticated and calm retreat from city life.

The pièce de résistance is the series of four-pointed crystal luminaires that float above the seating area. The seven chandeliers are based on the *asteres planetai*, an ancient Greek term describing the planets visible to the naked eye. Together, these glittering elements form a sparkling focal point that draws your gaze across the ceiling toward illuminated columns inspired by long-exposure photographs of comet trails. The light effects are magnified by the polished marble floors and reflective metal ceilings and trim, bringing a sense of airiness and outdoorsiness to the primarily windowless space.

LIV DESIGN STUDIO OLIVIA LAM, TIFFANY LAM, KEN LIAO, SARAH OUYANG

PHOTOGRAPHY EMA PETER

liv.ca

11,000 square feet
IDIBC Peoples' Choice Award

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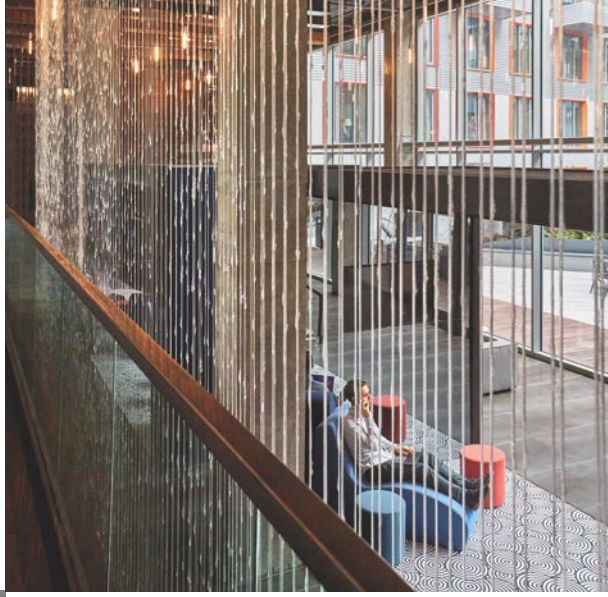
Clockwise from opposite: Brass-base Beetle stools surround a Caesarstone-top bar in the shape of a dragonfly wing. In the main sales area, custom crystal chandeliers pair with illuminated columns detailed to represent star trails. Above reception's backlit onyx concierge desk is an LED fixture meant to symbolize the Milky Way. A conference room has Tom Dixon sconces, upholstered walls, and a carpet of artificial grass.



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370,800 square feet
500 units



Clockwise from left:
Shipping containers in the lobby function as mini lounges. Steel cables rise above the glass balustrades of the lobby staircase. Reclaimed wood warms the industrial stairwell. Custom seating is wrapped by planter boxes. The gym features two-story climbing walls. Ethereal pendants ensure even the mail room is steeped in sophistication.

Durukan Design

RHEINGOLD BUSHWICK, NEW YORK

Northern Brooklyn is changing rapidly, and its buildings are increasingly tasked with multifunctionality for its residents. The Rheingold Bushwick is a perfect example—a 500-unit complex filled with various entertainment zones, designed by Durukan Design, that cater to every age group, and even to pets.

The Rheingold evokes the neighborhood's industrial roots, with a touch of pop art. The double-height lobby corrals shipping containers, brightly colored ottomans, and a soaring green wall into a central hub for relaxing and socializing. Residents and their guests enjoy amenities far from the usual humdrum gym and laundry room. Woven throughout are art and music studios, a film-screening room, nail salon, climbing wall, yoga studio, and squash court. There's also a full-service coffee lounge.

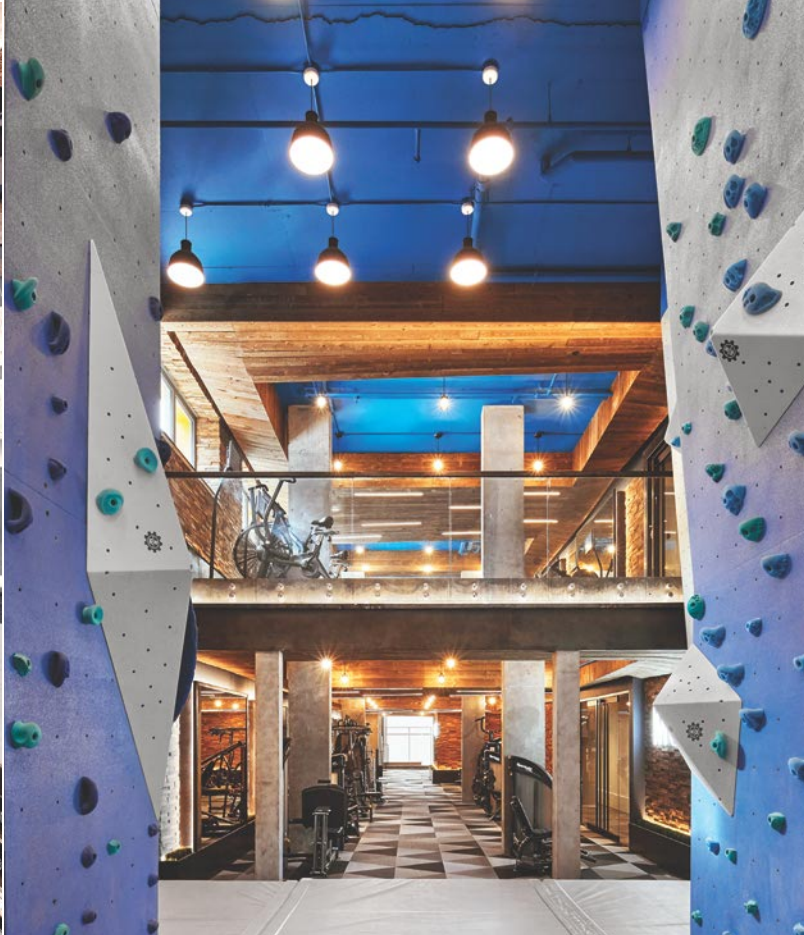
The apartments, meanwhile, are unmistakably Bushwick, echoing the neighborhood's raw style with concrete countertops and steel-framed glass shower doors. These days, street art's popularity crosses genres, so graffiti accents bathroom tiles and adorns myriad common spaces—like a mural made especially for the Rheingold by the Bushwick Collective's zalas.

PROJECT TEAM THE RABSKY GROUP, GALAXY DEVELOPERS, ODA NEW YORK, TOP EASTERN IRONWORK, BRAVURA GLASS & MIRROR CORP., SIGNUP, M&R ELECTRICAL CONTRACTING, EDGEWORKS BY AM DISPLAY, LEVY ROSNER ARCHITECTURAL WOODWORK, BUSHWICK COLLECTIVE'S ZALAS

PHOTOGRAPHY GARRETT ROWLAND, TRAVIS MARK
durukandesign.com

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JOUIN MANKU, PAGE 252

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A banquet of disparate delights characterizes this final chapter: research, education, and health-care facilities; retail establishments (plus a hat-making studio!); multipurpose lobbies; a private club; and even design services. The projects may vary in form and function but all 17 proffer big ideas and bold moves. From the glittering facade of a flagship jewelry store that hints at the bijoux inside to soaring treelike columns that bring the calming influence of nature to an outpatient cancer treatment facility, all these projects have heart, soul, and a whole lot of design savvy.

mix

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ZGF

LUNDQUIST INSTITUTE MEDICAL RESEARCH LABORATORY 1 TORRANCE, CALIFORNIA



Founded in 1952, this institution coined the term “paramedic” and established the profession known today as nurse practitioner. Hundreds of top research scientists conduct groundbreaking studies in the institute’s new lab, which, at four stories, soars above the low-rise Harbor-UCLA Medical Center campus.

As the centerpiece of ZGF’s master plan for transforming the 10-acre, World War II-era barracks site, the building conveys a powerful sense of dynamism and movement, with angled projections framing giant picture windows at its north and south ends. Highly flexible laboratory spaces within the new building integrate with adjacent workspace to enhance the spontaneous interchange of ideas and scientific exploration, reflecting the growing trend of coworking laboratories expected by top-level scientists and research groups. Conference and multipurpose spaces designed specifically for fundraising, presentations, and entertaining allow the institute to host distinguished guests in elegant fashion. The laboratories are designed to impart a warm and surprisingly residential feeling, with wood-look flooring and painted casework. Office, communal, and public spaces are furnished with jewel-tone textiles, creating an elevated aesthetic for the laboratory building.



Clockwise from left: The second-floor north terrace. A lobby-level interactive and collaborative bar. Muscular detailing frames glass on the building’s north and west facades. A metal sculpture decorates the cast-concrete wall in the lobby lounge, furnished with upholstered seating. A glass-walled meeting room on the third floor.

ZGF TED HYMAN, BRAULIO BAPTISTA, JAMES WOOLUM, JAY NORDSTEN, SUSAN OEHME, BRETT MEYER, JENNY APOSTOL, JILL EDELMAN, LIZ CORKETT, JOEL ROSENBERG, BRIAN MAGUIRE, ANTONY TAVLIAN, SANDRA DUVAL, JENNY LEE

PROJECT TEAM DPR CONSTRUCTION, JOHN A. MARTIN & ASSOCIATES, KPFF CONSULTING ENGINEERS, WSP, JACOBS, SYSKA HENNESSY GROUP, CSDA, OJB LANDSCAPE ARCHITECTURE, CAPITAL PROJECTS GROUP, WSP, ARUP, MARTIN/MARTIN CONSULTING ENGINEERS

PHOTOGRAPHY CONNIE ZHOU

zgf.com

79,750 square feet

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For a century, The New School has been at the forefront of progressive education. But leadership comes at a cost, and the recent period of rapid growth spawned a citywide web of fragmented holdings. Retained to unite and conquer the dispersal in a single Greenwich Village location, SOM turned the standard college landscape on its head, reconceiving horizontal campus-sprawl vertically, with nine floors of student residences atop seven stories of interdisciplinary learning space.

Spatial efficiencies were critical, yet the complex never feels claustrophobic, thanks in large measure to a system of stacked staircases along the perimeter that connect classrooms, studios, and multipurpose areas. Clearly visible through the glazed facade, the stairs are punctuated by "sky quads": faceted seating areas on the landings, demarcated by GFRC panels, that host chance encounters or prearranged confabs. Multidirectional circulation paths provide further opportunities for interaction, the main corridor flanked by clerestory windows that harness wayfinding daylight. Academic and social spaces are adaptable, easily reconfigured with minimal impact. And speaking of friendly footprints, a range of passive and active interventions, from FSC-certified wood to advanced HVAC sensors, all led to LEED Gold certification.

Skidmore, Owings & Merrill

THE NEW SCHOOL UNIVERSITY CENTER, NEW YORK



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Clockwise from opposite top: A meeting space with multimedia connectivity is adjacent to the library. Stairs on the building perimeter cut diagonally across the facade's hand-finished brass shingles. Rita McBride's pentagonal brass Bells and Whistles installation looms large above loungelike seating. Dimensional treatment of the school's fire-engine-red logo is clearly visible from Fifth Avenue through full-height windows. A "sky quad" socialization spot on a staircase landing.

375,000 square feet
 LEED Gold certified
 Urban Land Institute Global Award
 for Excellence
 Chicago Athenaeum Green Good
 Design Award
 AIA Awards

SKIDMORE, OWINGS & MERRILL ROGER DUFFY, MARK
 REGULINSKI, CHRIS MCCREARY, JON CICCONE, COLIN KOOP,
 ANGELO ARZANO, KIMBERLY GARCIA, ECE CALGUNERERZAN,
 CYNTHIA MIRBACH, LAUREN KOSSON

PROJECT TEAM SLCE ARCHITECTS, AECOM TISHMAN, COSENTINI
 ASSOCIATES, DESIMONE CONSULTING ENGINEERS, LANGAN,
 BRANDSTON PARTNERSHIP, BURGHAPOLD ENGINEERING, ADS
 ENGINEERS, SHEN MILSON & WILKE, VDA, FULCRUM, ALLIANCE
 ENVIRONMENTAL GROUP, CERAMI & ASSOCIATES, ENTEK, FISHER
 DACHS ASSOCIATES, INTEGRAL REUDI BAUR PARIS, GAMMA USA

PHOTOGRAPHY JAMES EWING/OTTO, BILYANA DIMITROVA

som.com



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Studio Modh Architecture

THOMAS JEFFERSON UNIVERSITY
CURTIS BUILDING, PHILADELPHIA



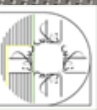
When the Sidney Kimmel Medical College at Thomas Jefferson University asked Studio Modh Architecture to redesign a suite of classrooms in its Curtis Building, the team decided to make the most of what the building already had in a clever reinvention of its resources.

A large, arched window previously relegated to a narrow corridor with a low dropped ceiling is now the centerpiece of the student salon, channeling daylight and campus views deep into the interior. Its characteristic arch inspired the salon's shapely barrel-vaulted ceiling. A space-saving concept the designers dubbed "house of cards" uses thin acoustic planes to separate the efficiently planned 16-person seminar rooms. (Strategic angling even provided two more classrooms than the university originally requested.) Recycled PET acoustic panels—in an active lime green—move from walls to ceiling, playing with scale.

During the survey phase, Modh discovered 7 feet of unutilized space above the existing ceiling and made the most of it with acoustic baffles that form a vibrant and dynamic plane overhead. Glass walls, meanwhile, maximize natural light from the building's southern facade.



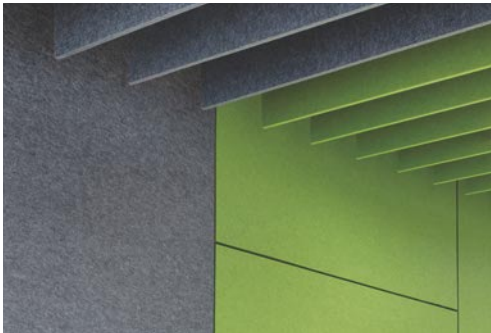
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5,000 square feet

Clockwise from opposite top: Removing a narrow corridor and a dropped ceiling allowed a large arched window to flood the student lounge with light. Frameworks' glass-and-aluminum storefront system delineates the run of classrooms. Color-blocked acoustic baffles and panels play with the borders of the individual classrooms. The acoustic elements are recycled PET. Windows pull views of the campus inside, bringing a strong sense of place deep into the interior.



STUDIO MODH ARCHITECTURE PHILIP RYAN, LYNDON JULIEN-SEHL

PROJECT TEAM AKF GROUP, FLORKOWSKI BUILDERS

PHOTOGRAPHY DEVON BANKS

studiomodh.com

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CSNA Architects

SAINT JOHN'S UNIVERSITY
COLLEGEVILLE, MINNESOTA

CSNA ARCHITECTS GREGORY M. FRIESEN, FAIA, IIDA; DIANNA S. BRIDGES, AIA; KENNETH C. THOMAS, AIA; KRISTEN M. BUCKLAND, AIA; MELANIE S. CHADWICK, ASSOC. AIA

PROJECT TEAM DUNHAM ASSOCIATES, BKBM ENGINEERS, STUDIO NYL, DAVID L. ADAMS ASSOCIATES, SCHULER SHOOK

PHOTOGRAPHY FRED FUHRMEISTER/TIME FRAME IMAGES

csnaarchitects.com

Saint John's University safeguards the largest collection of Marcel Breuer buildings in North America: 16 modernist structures, from a church to a science center, designed between 1955 and 1975. Since 1994, the university has entrusted CSNA Architects with preserving and updating them. "They're powerful and simple," principal Gregory M. Friesen says. "It's timeless architecture." In recent years, however, the glass-and-concrete Alcuin Library started showing signs of age. The mechanical system went bust, interiors felt stuffy, and power outlets were elusive. CSNA gave the 1966 building a 21st-century refresh.

The architects moved the stacks to the basement and excised a wall, opening up the main floor to accommodate collaborative study areas and lounges. They installed contemporary acoustic panels and LED lighting but filled the newly wired space with midcentury-modern furniture like Breuer's tubular-steel Cesca chairs. CSNA took a similar tack in the adjacent Hill Museum & Manuscript Library, creating glass-walled rooms with ebonized-oak millwork for scholars to examine medieval texts, and constructed the lower-level Saint John's Bible Gallery, which displays a seven-volume handwritten Bible. Crucially, CSNA ensured that all of its interventions could be reversed in case future generations want to return to the original Breuer design.

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Clockwise from opposite: A bronze bust of filmmaker J. Jerome Hill surveys the Hill Museum & Manuscript Library reading room. The seven handwritten volumes of the Saint John's Bible, completed in a studio in Wales using authentic medieval production techniques, is displayed in a lower-level gallery. At the entry to the new Saint John's Bible Gallery, an ebonized-oak screen mimics one that Marcel Breuer designed for the campus monastery. Velvet-upholstered Florence Knoll lounge chairs cluster on the main floor of the Breuer-designed Alcuin Library.



97,160 total square feet
 Hill Museum & Manuscript Library:
 12,960 square feet
 Alcuin Library: 82,550 square feet
 Saint John's Bible Gallery:
 1,650 square feet



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3,540 square feet
ARIDO Award



Clockwise from left: The forest imagery of the lobby's screen inspired the Bartlett & Associates team to choose suspended lighting reminiscent of twigs. In the back-to-back seating areas at the core of the lobby, the vibe is more boutique hotel than urban office tower. The custom screen employs two sizes of perforations to communicate arboreal graphics; slightly abstract at close range, the image comes into focus farther away.

Bartlett & Associates

CROWN LOBBY, 5255 YONGE STREET, TORONTO

A dynamic art piece, an acoustic intervention, a space divider, and an anchor for a reception desk—the bespoke screen that defines Bartlett & Associates' Crown Lobby packs a lot of punch.

Tasked with transforming an office tower's dated entry, Toronto-based B|A devised the perforated-metal panel to shift the axis of the space and emphasize its soaring 30-foot ceiling. Rising between the elevators and the front desk, the screen displays an abstract forest via laser-cut apertures. Light washes through either side, evoking sunlight filtering through trees.

Just one of several biophilic references, the black screen contrasts with a striking white wall plane that runs perpendicular, its three-dimensional surface capturing light and shadow, recalling a rippling body of water. The nods to nature continue with pale-gray porcelain flooring and variegated carpet, which both suggest the texture of natural stone.

"The space had to make a memorable impression on prospective tenants," says B|A founder Inger Bartlett. "But this is also where employees will begin and end their workday. We wanted to give them something equally tranquil and energetic."

PHOTOGRAPHY TOM ARBAN

bartlettdesign.com





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Studio BV

KICKERNICK, MINNEAPOLIS



STUDIO BV BETSY VOHS
 PHOTOGRAPHY COREY GAFFER
studio-b-v.com

Design tells stories. The Kickernick Building, constructed in 1896, has a long history of manufacturing women's boots, raincoats, and undergarments—all for female-owned companies. That fact resonated with Studio BV founder Betsy Vohs as she was renovating the building, harnessing its 120,000-square-foot floor plate to function as one mixed-use property. Tenants include creative agencies, technology companies, and a law firm, all profiting from shared amenities such as a coffee shop, bicycle rooms, showers in the bathrooms, and a lobby that's open to the public as well. "Office buildings anchor neighborhoods," Vohs notes. "They can reimagine what common spaces can be if we think of them as collectors of people and ideas."

Standout features take cues from Kickernick's past. At the entry, a screen of woven leather straps on pulleys gently separates a meeting area from circulation. Further in, 3-foot-high acoustical felt panels, cut using original patterns for coats produced in the building, backdrop a custom communal table. While bringing daylight deep into the space was a challenge, extensive artwork—all created by women weavers, sculptors, and painters—brightens the view. Clearly, Kickernick celebrates the maker movement now as it did then.

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Clockwise from opposite top: The entry's custom screen, made of leather straps and pulley systems, was fabricated on-site. Even restrooms draw on the building's industrial origins through their exposed brick and wood beams. A flex space for working, eating, or just waiting is open to all. Pendants over the communal table are by Allied Maker. Felt takes the shape of pattern pieces once used for cutting coats produced in the building.



120,000 square feet



آموزشگاه انعکاس منبع جدیدترین اطلاعات، مقالات و دوره‌های آموزشی دکوراسیون داخلی



EwingCole

MEMORIAL SLOAN KETTERING CANCER CENTER BERGEN
MONTVALE, NEW JERSEY



Clockwise from top left: The center's primary infusion waiting room has a custom polycarbonate ceiling that has been laser-cut to resemble the cross section of a log and backlit to highlight the faux grain. Treelike columns of white glass-fiber-reinforced gypsum ascend into illuminated ceiling apertures in the central waiting area. Patient lounge areas provide relaxing touchdown zones between appointments. All have ready access to Wi-Fi, outlets for device charging, and the café.

A cancer diagnosis is life altering, upending the patient's sense of control and replacing routine with uncertainty. And so the task of transforming a former office building into a state-of-the-art outpatient treatment center was secondary to the challenge of conjuring what EwingCole managing principal Mary Frazier calls a "magical environment" to foil the clinical gloom. Harnessing natural light was critical in planning the center, an ambition immediately revealed in the central waiting area, awash in bright sunlight from floor-to-ceiling windows. Shapely columns of white glass-fiber-reinforced gypsum whimsically ascend into illuminated ceiling apertures, the sculptural motif reiterated in curvaceous armchairs by Jaime Hayon.

The organic feel recurs in the primary infusion waiting room, which is crowned by a custom polycarbonate ceiling treatment, laser-cut to resemble the cross section of a log and backlit to highlight the faux grain. Custom shelving units house books and games while doubling as privacy partitions in the library. Throughout, most major medical equipment is secreted from public view. If the final effect smacks more of hotel than hospital, the deception is quite deliberate. "The result," Frazier affirms, "transports patients into a setting unexpected in healthcare facilities."



EWINGCOLE MARY FRAZIER

PROJECT TEAM THORNTON TOMASETTI, LIZARDOS ENGINEERING ASSOCIATES,
TURNER CONSTRUCTION COMPANY

PHOTOGRAPHY HALKIN/MASON PHOTOGRAPHY

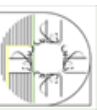
ewingcole.com

150,000 square feet
Interior Design Best of Year Award

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Clockwise from left: During the day, The Drawing Room functions as a library or meeting space. French doors open up the room to the club's garden. Etched glass tops the square tables, here gathered to form a single conference-length surface flanked by Hannes Wettstein Hola chairs; the sofa is by Cassina and upholstered in Schumacher mohair fabric. In the evening, the tables are arranged individually, mirrored panels open to reveal shelves of liquor, and the room becomes an elegant lounge bar.

Nada Andric and Vinci Hamp Architects

THE DRAWING ROOM AT THE ARTS CLUB OF CHICAGO

"There aren't many truly beautiful rooms," says *Interior Design* Hall of Fame member and Skidmore, Owings & Merrill associate director Nada Andric, surveying The Drawing Room at the Arts Club of Chicago, on whose board she sits. Unveiled for the club's 100th birthday, the sumptuous space was designed by fellow board member and Vinci Hamp Architects associate Alex Krikhaar, with Andric's participation. What makes a truly beautiful room? "It's all about proportion," she replies.

Andric and Krikhaar check that box with a 14-foot-high oak door and 9-foot-tall mirrors reflecting garden views. Thanks to square tables that can be ganged into conference-length configurations, the room morphs from library or meeting chamber by day into chic bar at night. The space pays homage to Ludwig Mies van der Rohe, who designed the interior of a building the club occupied previously. The current clubhouse, completed by Vinci Hamp in 1997, is a "respectful continuation of Miesian doctrine," Krikhaar notes. But there are unexpected touches, like the Rosso Levanto marble-clad bar, which inspired the deep-mauve palette that's repeated in the mohair on the custom sofa and the leather on the Hannes Wettstein chairs.

DESIGN TEAM NADA ANDRIC, VINCI HAMP ARCHITECTS

PROJECT TEAM NORCON, THORNTON TOMASETTI, MCGUIRE ENGINEERS, LUX POPULI

PHOTOGRAPHY TOM HARRIS

vinci-hamp.com

780 square feet



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Jouin Manku

VAN CLEEF & ARPELS FLAGSHIP, TOKYO

Futuristic and traditional, simple and luxurious. With the Parisian jeweler Van Cleef & Arpels's flagship in Ginza, Tokyo, *Interior Design* Hall of Fame member Patrick Jouin and his partner, Sanjit Manku, were looking for multiple ways to convey an elegant Franco-Japanese fusion.

Covering most of the facade, delicate latticework combines the lightness of origami and the effervescence of champagne, with gold pigment added to the silvery paint to intensify the luster. Doubling up on Van Cleef's diamond logo, the screen's openings are parallelograms—some are filled with LED lozenges—seemingly arranged at random but more closely concentrated at the top. They allow varying amounts of sun to filter through into the interior and also provide a measure of privacy.

While the exterior sparkles, the interior glows softly. The salons are cocoons of serenity. "They have a beautiful flow," Manku says. "Even though they're brightly lit, there's a kind of domestic intimacy and comfort. They are exquisite but not ostentatious. There's no crystal or gold anywhere, no 'luxury' clichés." The restrained materials palette includes wood, nickel, and glass, as well as solid surfacing and white-enameled hammered steel, the latter used instead of plaster for curving forms on the ceiling, as mandated by earthquake safety regulations.



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Clockwise from left: For seismic reasons, ceilings are enameled hammered steel instead of plaster. The watch counter encircles a void that permits views of the ground level. Inspired by shoji screens, the walls of some salons feature a grid of oak-frame panels wrapped in gauzy polyester; behind the fabric float green-enameled ovals, symbolic of nature. The chairs surrounding the conference table are customized versions of production pieces by Patrick Jouin iD. LED-embedded lozenges partially fill the facade's sand-cast aluminum latticework.



JOUIN MANKU PATRICK JOUIN, SANJIT MANKU, MIQ SHIBUYA, CHARLES PONS, JULIEN LIZÉ, JONG KIM, MARTIN KLOECKNER, XIAO LIN

PROJECT TEAM KABUKI, ASAHI BUILDING WALL, TAKASHIMAYA SPACE CENTER

PHOTOGRAPHY TAKESHI NAKASA/NACÁSA & PARTNERS

jouinmanku.com

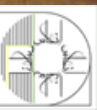
4,630 square feet



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1,000 square feet



Clockwise from left:
Walnut counters alternate crystalline jewelry vitrines with decorative accents. The glass storefront funnels natural light inside. Display tables are made of oil-rubbed walnut and hammered metal that is rippled like the surface of a pond during a rain shower. Warm cove lighting evokes a sun-soaked glamour. Even the metal marquee features a jeweler's attention to detail. Carved-out scoops in the walnut display add an element of discovery.

Design Republic

JOHN HARDY, RIVER OAKS, HOUSTON

A serene spirituality shines through everyone and everything in Bali. That's the enlightened message of this jeweler, which since 1975 has been selling intricate pieces handmade on the Indonesian island. John Hardy's workshops are in Ubud, Bali's holistic, yoga-obsessed creative hub, while this stand-alone boutique—the company's first in the U.S.—is located thousands of miles away in Houston.

The challenge for Design Republic partner Vincent Iacobellis was to offer shoppers a "sensory immersion" in Bali's intoxicating culture and style—and he delivered. The store is generously sunlit and filled with weathered bronze accents and *palu*, the Indonesian art of hand-hammering metal to give it a lustrous textured surface. Crystal-clear glass boxes highlight the detail and exquisite craftsmanship of the jewelry on display, setting the stage for the unveiling of the John Hardy brand story. Everywhere the art of making is celebrated. Display cases and counters by Philadelphia-based Amuneal are carved from oiled walnut that has a warm, earthy softness. And a sculpted ledge in the same wood delineates the perimeter, becoming the base for more vitrines highlighting the skilled work of Bali's master artisans.

DESIGN REPUBLIC VINCENT IACOBELLIS, IIDA, ASSOC. AIA; INGA KRULIENE, LEED AP; MUIRIS DORE; JESSICA MAZUR; DAVID KIM; SHAHAB HEIDARI

PROJECT TEAM FISKAA ENGINEERING, MICHILLI CONSTRUCTION + CONSULTING, LIGHTING WORKSHOP

PHOTOGRAPHY FRANK OUDEMAN

designrepublic.us.com

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Christian Lahoude Studio

SULWHASOO, GUANGZHOU, CHINA



Clockwise from top left: A private consultation area nestles seating beneath a delicate flower chandelier. Freestanding fixtures in lightweight laminate resemble concrete and dark slate. Custom chairs are covered in amber leather and wool with polished brass bases. The custom table is also brass, with a back-painted frosted-glass top resembling Korean hanji paper.

Several years ago, K-beauty brand Sulwhasoo won an *Interior Design* Best of Year Award for its Seoul flagship. In 2018, the company did it again, thanks to a new concept store in Guangzhou, China.

For inspiration, CLS principal Christian Lahoude looked to ginseng, a key ingredient in Sulwhasoo's skin-care products. Flooring is a deep slate, a nod to the dark roots of the ginseng plant, while its golden interior is referenced in the yellow travertine used to lighten up consultation areas as well as the burnished brass and gold leaf covering walls and displays. Custom chandeliers have handmade petals of frosted and clear glass that bring to mind both the ginseng blossom and Sulwhasoo's iconic snowflake, an element of the company's branding.

"The biggest challenge we faced was a column that intersected the center of the store," notes Lahoude. "By wrapping the column in a product display, we were able to create one of the most interesting areas of the space." Backlit shelves also showcase the brand's best-selling products—of which there are dozens. The concept has been so successful the company has rolled it out to many locations, including Kuala Lumpur, Shanghai, and New York's Bloomingdale's.



CHRISTIAN LAHOUE STUDIO CHRISTIAN LAHOUE, MYRIAM AKL MONTBERTIN, CARLA SANCHEZ, THIRU MANICKAM, JESSICA HERNANDEZ

PROJECT TEAM COOLEY MONATO STUDIO, EMILY MONATO MILLWORK, BUSSOLA & RALPH

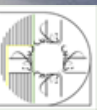
PHOTOGRAPHY STEFAN IRVINE
christianlahoude.com

970 square feet





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CHRISTIAN LAHOUE
STUDIO CHRISTIAN
LAHOUE, CARLA SANCHEZ,
MARIA CAMILA VERASTEGUI,
ARIADNA MASQUE

PHOTOGRAPHY CLOUD
9 PHOTOGRAPHY
christianlahoue.com

From left: A yellow travertine portal frames a view of the latest sartorial styles. Custom velvet seating in an antique gold hue and Calacatta Gold marble flooring emphasize the luxurious color palette.

Christian Lahoude Studio

JIMMY CHOO VIA CONDOTTI, ROME

Rome's famed Via Condotti, named after the essential conduits that brought water to the Baths of Agrippa, once carried weary travelers to the Adriatic Sea. Now it carries eager shoppers to some of the most glamorous boutiques in the world—none more so than Christian Lahoude Studio's gilded outpost for luxury shoemaker Jimmy Choo.

The historical location meant little could be changed inside or out when Lahoude set to work. So, instead of altering the existing vaulted ceiling, he highlighted it with LED cove lighting and used suspended pendant fixtures so as not to damage its surface.

Polished Umber Gold travertine portals serve as transition points between zones, while feature walls shimmer in gold-mesh-laminated glass. Gold appears on display walls as well, patinating gray suede-wrapped panels. And while the Lahoude team—fresh from designing Jimmy Choo flagships everywhere from New York to Paris to Chengdu, China—couldn't insert many architectural interventions, they could custom fabricate furnishings, including plush seating throughout and a coiling front display that beckons to beauty-starved explorers.

1,200 square feet

VMSD International Visual Competition Award



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Burdifilek

MACKAGE, MONTREAL

2,420 square feet
ARIDO Award



Like its hometown of Montreal, outerwear brand Mackage knows how to balance fashion and function. The label's fur-trimmed down jackets are equally at home in the city or on the slopes of Mont-Tremblant. So when tasked with designing Mackage's first stand-alone store, Toronto design firm Burdifilek landed on the concept of an urban ski chalet. "It evokes luxury, intimacy, and old-world charm," says principal Diego Burdi.

Burdifilek protected the architectural framework of the historic building, retaining original details that serve as a rugged backdrop for Mackage's collection. A refined palette elevates the space. Exposed stone walls meet Nero Marquina marble herringbone floors; steel beams stand beside brushed-bronze racks. "The noble materials reflect the uncompromising quality and elegance of the brand," Burdi says. He and the team organized the large space around a series of subtly composed clothing-display vignettes: wire-brushed oak boxes outfitted with super-tall mirrors and custom benches. A striking wall-size photograph of a flipped iceberg in Antarctica keeps the space feeling suitably cool.

BURDIFILEK DIEGO BURDI, PAUL FILEK, TOM YIP, RENE NG, JOHN SEO, MICHELE DEL PRIORE, SHAWN LI, DANIEL MEI, SYLVIA LEE, ANNA NOMEROVSKY

PROJECT TEAM AXXYS CONSTRUCTION GROUP, GRENIER + RICHARDS ARCHITECTURE, DALLAIRE CONSULTANTS, BCA CONSULTANTS, MARCEL DION LIGHTING DESIGN

PHOTOGRAPHY BEN RAHN / A-FRAME

burdifilek.com



Clockwise from left: Wire-brushed oak planks form vignettes throughout. Behind the counter, a backlit Alex Cornell photo of a flipped iceberg is printed on stretched fabric. Simple brushed-bronze racks display merchandise. Marble and painted MDF pedestals stand by a 13-foot-tall floor mirror. Burdifilek designed benches topped in charred oak for customer seating. The historic building's stone walls and structural columns were left exposed in strategic areas.

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IA Interior Architects

REI CO-OP, NORTH CONWAY, NEW HAMPSHIRE

REI boasts over 150 outposts nationwide. The latest, in New Hampshire's North Conway, is located footsteps from where the recreational equipment company's 53,000 co-op members put their gear to use in the White Mountains, making it the gateway for outdoor adventure in the region. IA Interior Architects worked with REI's in-house design team to reinvent the retail experience, using humble materials that place the brand's core values center stage.

A daylight double-height atrium welcomes visitors, who pass through an "outdoor essentials" marketplace to reach a community-minded hub devoted to rentals and activities, which together occupy a full third of the sales floor. Here, visitors can plan a trip with a seasoned guide or learn how to use equipment or navigate the local terrain. Anchored by a U-shape counter in reclaimed wood and hot-rolled steel, the flexible floor plan doubles as a place to accommodate events with local partners. Along the perimeter, zones for workshops, lounging, and fit consultations are backdropped by an oversize barn door and corrugated metal cladding reclaimed from the roof of a local warehouse. From this rustic-industrial base camp, the great outdoors beckons.



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25,700 square feet

IA INTERIOR ARCHITECTS ALEX SHAPLEIGH, CAROLINE BEAULIEU

PROJECT TEAM DAVID A. LEVY & ASSOCIATES, REI REAL ESTATE TEAM

PHOTOGRAPHY CHRIS EDEN

interiorarchitects.com

Clockwise from opposite: A counter in reclaimed wood accents the experiential core of the sales floor. Custom plywood shelving features chalkboard insets. In keeping with REI's sustainability goals, the existing structure was only minimally altered. Humble materials let the brand's gear take the spotlight.



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New York Design Center

THE GALLERY AT 200 LEX, NEW YORK

Since the 1980s, the New York Design Center has served as a premiere marketplace and resource for interior design professionals. Now the NYDC moves into the 21st century with The Gallery at 200 Lex powered by Incollect, a 10th-floor environment that marries a brick-and-mortar experience to point-and-click sourcing. The 33,000-square-foot mecca hosts more than 54 vetted dealers who, along with exceptional knowledge and expertise, offer an unrivaled selection of antiques and vintage pieces from all periods and provenances. By partnering with Incollect, a major online marketplace for furniture and design, the Gallery has been digitally transformed, allowing clients to use a smartphone or Incollect device to purchase items directly from vignettes staged by dealers like Weinberg Modern and Karl Kemp. The merchandise also appears on the Gallery's mobile app and on incollect.com, allowing transactions to occur any time, any place. As NYDC president and CEO Jim Druckman says, "By using systems and programs developed by Incollect, we are enhancing the shopping experience at the foremost gallery of its kind in America."



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33,000 square feet
54+ dealers

Clockwise from opposite: Lawton Mull's booth at the 10th-floor Gallery at 200 Lex focuses on Scandinavian and European furnishings. Abby and Wlodek Malowanczyk's 20th Century Classics booth has an unparalleled collection of architect-designed furniture. Weinberg Modern offers rare artistic creations with academic provenance. Karl Kemp is known for its careful restoration of fine antiques. Chris Thurman's Sputnik Modern is a mainstay for midcentury-modern classics.



PHOTOGRAPHY JOSH GADDY
nydc.com/antiques

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The exclusive Access to Design service at 200 Lex connects consumers with leading studios conversant in residential, retail, and hospitality design. In suite 424, clients can browse portfolios and ask questions to find the right designer for their project—whether interior architecture, gut renovation, or decoration—based on criteria such as size, style, budget, time frame, and genre. The program also provides access to 200 Lex's curated buying service, which allows consumers to purchase product from 90-plus trade-only showrooms.

There are currently more than two dozen esteemed practitioners in the Access to Design family, including Anelle Gandelman of A-List Interiors, Stefan Steil of Steilish Interiors & Architecture, and Noah Turkus of Weiss Turkus Projects. Gandelman, a former DwellStudio head of design, specializes in clean-lined yet classically inspired interiors. Steil has a background in fashion design and tailoring that informs his understanding of volume, scale, color, and texture. And Turkus, who honed his expertise while working for the likes of Haynes Roberts, Geoffrey Bradfield, and Tihany Design, is the consummate stylist. All approach design as a team effort, collaborating with artisans, craftspeople, and engineers to create dynamic spaces that thoughtfully express a client's individual taste and needs.

New York Design Center

ACCESS TO DESIGN PROGRAM



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Access to 25 designers
500,000 square feet of
showrooms

Clockwise from top left: A serene New York living room with ethereal orb pendants and a tufted velvet sofa by A-List Interiors. Veined marble defines the fireplace surround in another room by A-List. Weiss Turkus Projects masterminded this refined New York office. The same firm designed this tonal lounge space with gauzy sheers. Rich timber paneling and a burled-wood coffee table evoke warmth in a Princeton, New Jersey, living room by Steilish Interiors & Architecture.



PHOTOGRAPHY STEPHEN KENT JOHNSON; DANA MEILLUSON
nydc.com/access-to-design

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Skidmore, Owings & Merrill

OPTIMO HAT COMPANY, CHICAGO



After 25 years in business, Optimo, a leading maker of bespoke, handcrafted men's hats, had outgrown its premises on Chicago's historic South Side. A renovated 100-year-old firehouse offered a neighborhood location in which the company's design, production, and operations facilities could be consolidated under one roof. Led by design partner Brian Lee, SOM designed the new two-story headquarters to support a collaborative workflow, allowing Optimo to more than double its output capacity, accommodate future expansion, and reaffirm its commitment to the community.

The first-floor workshop uses a palette of understated materials, including blackened steel, walnut, and cork, for a contemporary industrial aesthetic. Elegant steel casings frame task and ambient lighting above workstations, custom floor-to-ceiling shelving houses unique hat forms and molds, and rolling racks allow hats to be organized and mobilized for seamless access on the factory floor.

Upstairs, an expansive design atelier and showroom, furnished with an immense walnut table, hosts clients and guests. Full-height steel shelves frame the east wall for the display of vintage hatmaking paraphernalia. Where fire poles once emerged from the floor, porthole windows now offer views of the workshop below.

SKIDMORE, OWINGS & MERRILL BRIAN LEE, DICKSON WHITNEY, MICHELLE MIRRIELES, REBECCA DELANEY, JAIME VELEZ, JEREMY BOUCK, RICHARD TOMLINSON

PROJECT TEAM BUREAU OF ARCHITECTURE AND DESIGN

PHOTOGRAPHY TOM ROSSITER

som.com

7,700 square feet
Interior Design Best of Year honoree
ASID Design Excellence Award
IIDA RED Award
AIA National Honor Award

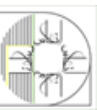


Clockwise from top left: Laminated glass covers the aperture left by the firehouse pole, so the workroom is visible from the upstairs showroom. Custom steel armatures power and illuminate the machines in the workroom. Stained oak flooring flows through the lounge, furnished with Mermelada Estudio sofas. Beneath the showroom's steel pendant fixture is a 19-foot-long walnut table, both custom. The 1914 building's fire truck bays were fitted with custom aluminum doors clad in brass.

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