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2014 HIGHLIGHTS FROM CHICAGO'S DESIGN COMMUNITY, P.65

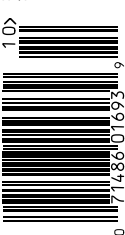
DESIGN BUREAU

ANNIVERSARY
4
EDITION

THE INSPIRATION ISSUE

WITH GUEST EDITORS
STEPHEN BURKS, ASIF KHAN,
KARIM RASHID & BROOKE SHADEN

SEPTEMBER/OCTOBER 2014
\$8 USA/CAN





Color, liberated.

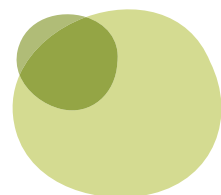
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Four guest editors from different disciplines and from all around the world share what inspires them.



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*Where to Continue
your Design Education /p73*

Design Bureau looks at America's best graduate and certification programs across multiple disciplines to help current and future designers stand out.



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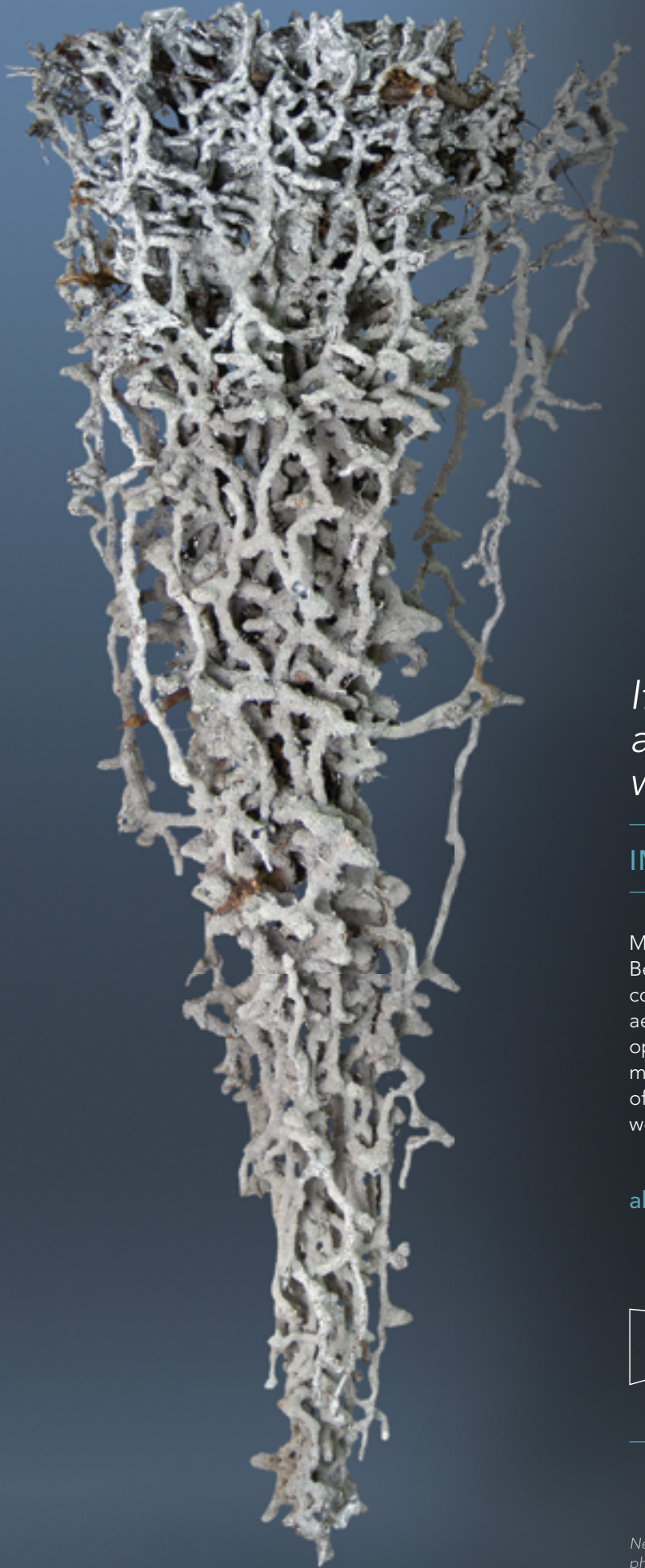
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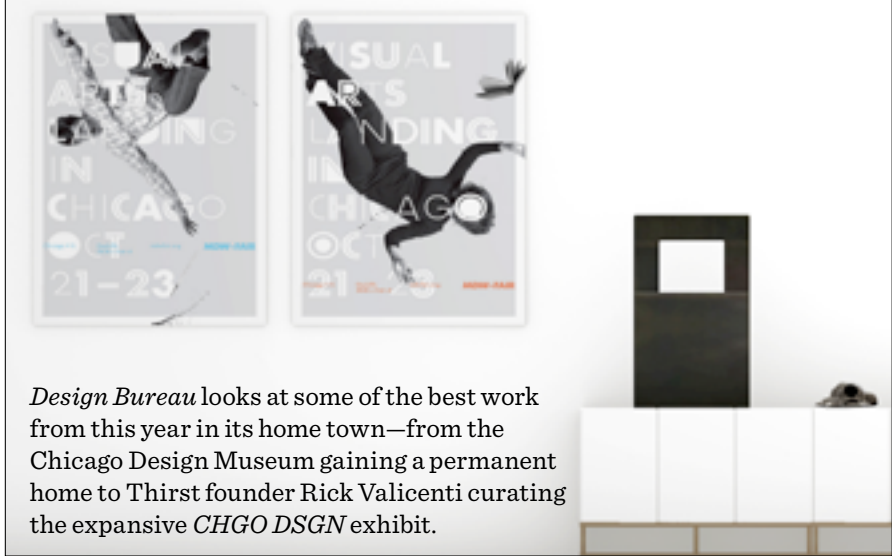
THE PACE OF CHANGE

*Nest of a fire ant (Solenopsis invicta), cast by Walter R. Tschinkel;
photo by Charles F. Badland.*

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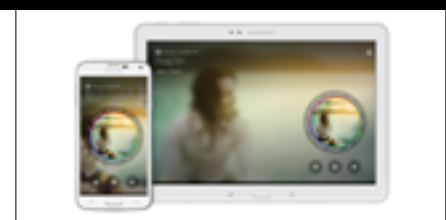
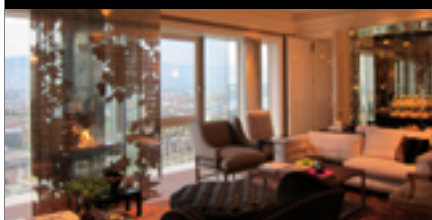
Issue 29

2014 Highlights From
Chicago’s Design Community /p65



Design Bureau looks at some of the best work from this year in its home town—from the Chicago Design Museum gaining a permanent home to Thirst founder Rick Valicenti curating the expansive *CHGO DSGN* exhibit.

DESIGN THINKING



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CHGO DSGN image courtesy of Thirst. Tony Chi photo by Michael Moran, moranstudio.com.
Willy Lai image courtesy of Samsung. BIG photo by Jens Lindhe, jenslindhe.dk.



ON THE COVER
Photography: Brooke Shaden portrait by Brooke Shaden, brookeshaden.com. Stephen Burks portrait by Rainer Hosch, rainerhosch.com. Karim Rashid portrait by Mario Schmolka, marioschmolka.com. Asif Khan portrait courtesy of Asif Khan. Design: Michael Bodor

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LETTER FROM THE EDITOR



Inspiration can be steady or fleeting. It can come from experiences or imagination.

Inspiration can come in nearly any form or at any time, so for our third annual inspiration issue (celebrating *Design Bureau's* fourth anniversary), we were faced with the usual challenge: whose brains to pick for inspiration in a design community that's so deep, innovative, and diverse.

Karim Rashid is an Egypt-born, Canada-raised multidisciplinary industrial designer whose prolific work has become ubiquitous in our culture. Brooke Shaden is a female surrealist fine-arts photographer living in Arizona who holds artist retreats around the world. Stephen Burks is a Chicago-based African-American industrial designer who has worked in countless countries. And Asif Khan is a London-based architect whose unorthodox career has led to prestigious collaborations with Coca-Cola and the Olympics. They are all incredibly talented creators as well as world travelers eager to soak in as many cultures as possible and change the world for the better, which speaks to the state of design today.

Aside from finding personal inspiration in the global design collective (and our four incredible guest editors), I find it in our local design community here in Chicago. The dialogue in our city has unanimously confirmed that we're working toward becoming, above all else, a global design hub. This issue's feature on 2014 highlights from Chicago designers of all disciplines proves just that. From up-and-comers to veterans to places, we picked out some of the best work happening right here at our fingertips, and it's just as inspiring as our cover feature.

As *DB* begins its fifth year, I look back at the last four feeling more inspired than ever.

Chris Force
Publisher & Editor-in-Chief
chris@alarmpress.com

Photo by Jim Krantz, jimkrantz.com

Cool by Design



Flow >> Matte Nickel with Bamboo Blades and optional Light

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FOR THE RECORD

Issue 29



“The designer of the future must be conversant, apt, and flexible with a multidisciplinary brain.”

— CHERYL DURST,
EXECUTIVE VP & CEO AT IIDA



DESIGN BUREAU ON INSTAGRAM



Kevin Walz in front of his wall coverings for @wolfgordon at #NeoCon2014



Fun night showing off our new digs. Thnks @deskmakers & @thosmoser



Design Bureau cozier up w/ Stephen Burks in his new Traveler chair at @rochebobois_id



Beauty shot in front of the @Zahner wall feat. on the latest DB cover #aiacon14



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ISSUE 28



Heavy-Metal Software

“Who knew that the inspiration for such an innovative software could come from a children’s game? The Zahner feature was fascinating.”

— L.D., VIA E-MAIL

“Love Zahner and the company’s history of cutting-edge projects. It was very cool to see that wall on the cover at the Chicago Public Library too.”

— J.S., VIA E-MAIL

Comments, criticism, questions, suggestions, love letters, hate mail... We read it all. E-MAIL US YOUR THOUGHTS: letters@wearedesignbureau.com

FACTUALLY SPEAKING

Stats, factoids, and random info from the guest editors of this issue

3,000+

The number of designs in production by industrial designer Karim Rashid, who has won more than 300 awards and worked in more than 40 countries

THE TRAVELER

The apt name of Stephen Burks’s new collection, inspired by his endless journeys that include work on six continents

DUST

What we all become in the end—and a specific inspiration of nature-driven surrealist photographer Brooke Shaden

130-IN-ONE

The electronic lab kit, among other take-home kits, that inspired architect Asif Khan to explore the wide world of science as a child

TWITTERVERSE:

140-character shout-outs to *Design Bureau*



@lightology Upcycling is a growing trend that takes eco-friendly lighting to the next level via @DesignBureauMag



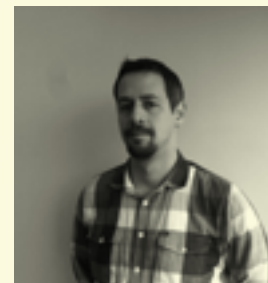
@RMD_Designs Getting the day started at the press room at the #aia2014 conv. chatting it up with @DesignBureauMag



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DESIGN BUREAU CONTRIBUTORS



During the course of his career writing about music and design, **Patrick Sisson** has made Stefan Sagmeister late for a date and was scolded by Gil Scott-Heron for asking too many questions. His work has appeared in *Pitchfork*, *Nothing Major*, *Wax Poetics*, *Stop Smiling*, and *Chicago Magazine*. [patricksisson.com](#)



Jessica Barrett Sattell is a writer, editor, and occasional graphic designer based in Chicago who loves to tell stories about the intersections between design, technology, and community. Currently a graduate student in journalism at the School of the Art Institute of Chicago, she likes getting lost in bookstores, info-graphics, and the fact that Chicago now has a permanent design museum. [@culturalcatgirl](#)



Chloe Stachowiak is a Michigan native who left her beloved snowy state for DePaul’s Writing, Rhetoric, and Discourse master’s program in Chicago. When she’s not doing homework or interning, she enjoys climbing, writing creative nonfiction, eating doughnuts, and daydreaming about living in the mountains.



Sam Willett is a recent graduate of DePaul University and music journalist whose writing has appeared on *Consequence of Sound* and *Heave Media*. His ideal afternoon includes a mug of bottomless coffee, a great book (particularly from the *33 1/3* series), and a pair of over-ear headphones bumping tunes.

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01 **Drop chair by Republic of Fritz Hansen, from \$1,053, fritzhanzen.com**

"I'm so happy that Republic of Fritz Hansen rereleased its iconic chair, the Drop. The late-'50s design adds just the right touch to any mod-inspired house or apartment."
— Amanda Koellner, associate editor

02 **Heritage mid-volume seafoam backpack by Herschel, \$55, herschelsupply.com**

"Functional, comfortable, stylish, and affordable—this Herschel bag has it all, including pockets for your laptop and other media. Get it in seafoam, because all colors are not created equal."
— Jenny Palmer, marketing director

03 **Carpenter watch by Analog Watch Co., \$150, analogwatchco.com**

"Finally, a wooden watch that embraces the material's minimalist charm instead of just mimicking its plastic cousins. It's a triple threat—simple, sustainable, sculptural—plus, one new tree is planted for each watch sold."
— Jessica Barrett Sattell, editorial intern

04 **Death Star ice mold by Kotobukiya, \$10, store.kotous.com**

"Chill your beverage to the icy depths of Emperor Palpatine's heart, all without the potential of annihilating an entire planet."
— Scott Morrow, managing editor

05 **Wine decanter with cherry foot by 3-Switch, \$425, 3-switch.com**

"Apart from being gorgeous, this wine decanter rotates on its smooth wooden base, aerating the wine and creating the perfect pour. It's a lovely centerpiece for a classy dinner party."
— Risa Seidman, contributing writer

06 **Element credenza by Thos. Moser, \$3,900–6,950, thosmoser.com**

"This is one sophisticated piece of furniture—I love the functionality of the linear elements. Don Draper would have this as the centerpiece of his office."
— Michael Bodor, designer

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DESIGN BUREAU 13

THE INFORMER



News & musings from the world of design

Sep/Oct 2014



3D LOOKS, 2D SKILLS

Estonian designer Eiko Ojala draws all of his illustrations by hand and then works digitally to create a 2D image with a construction-paper look, like this piece, "Candyman."

Image courtesy of Eiko Ojala



Fill in the Blank: Eiko Ojala

Estonian graphic designer Eiko Ojala draws his work digitally and without the use of 3D software. When looking at it, however, it's hard to believe that the lively, expertly shaded landscapes and shapes aren't playfully layered paper cutouts but two-dimensional images on a computer screen. The designer's imaginative work has garnered global attention and landed in *The New York Times*, *The New Yorker*, *Wired*, and *Harvard Business Review*, among others. Ojala even was nominated for Illustrative.de's Young Illustrators Award as well as for the YCN Professional Award in 2013—not a bad list of accomplishments to have at 32 years old. Here we find out what fuels his colorful, tightly textured designs and how he spends his time when he's not in front of a computer. »Z



MY FAVORITE ALBUM TO LISTEN TO WHILE WORKING IS...
Screws by Nils Frahm.

IF I WEREN'T A DESIGNER, I WOULD BE... an ornithologist.

IF I COULD HAVE DINNER WITH ANY DESIGNER DEAD OR ALIVE, I WOULD CHOOSE...
Oki Sato from Nendo.

IF I COULD REDESIGN ANY CLASSIC ALBUM COVER, IT WOULD BE... *Unknown Pleasures* by Joy Division.

THE LAST THREE TABS I HAD OPEN IN MY INTERNET BROWSER WERE... *Modern Farmer* magazine, 50watts.com, and Facebook.

MY BEST IDEAS COME TO ME WHEN... I'm not hungry, not tired, and not distracted.

MY IDEAL SATURDAY AFTERNOON CONSISTS OF... wine and friends.

MY FAVORITE GUILTY PLEASURE IS... going to sleep really early.

LAST TUESDAY AT 4 PM, I WAS... working from my rented cabin in Marlborough Sounds in New Zealand.

I WILL NEVER GET SICK OF LOOKING AT... fire and water.

TOP: David Bowie; **Rotary Klubi** **MIDDLE:** Risk; New York **BOTTOM:** Uptown Pill-Poppers
Struggle to Hide Excesses From the Kids



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Your Apartment—Cubed

Graphic designer Till Könniker can morph your organizational essentials into one handy structure **By Sam Willett**



Moving to a big city can come with struggles, whether it involves stuffing all of your belongings into tight spaces or finding a moving crew to hoist everything up several flights

of stairs. When Till Könniker relocated to Bern, Switzerland, he experienced these issues, but his main concerns lied in the organization of his new bachelor loft. Using his education in classical graphic design and mantra of “freedom without boundaries,” he blueprinted his first furniture concept—The Living Cube—and aimed to halt desperate, space-saving household sacrifices like using your oven as a shoe rack or bathroom as a personal office.

A sleek organizer that compresses almost 10 pieces of furniture into one effective

design, The Living Cube offers shelving for a flat-screen TV, your favorite collection (for Könniker, his records), clothing, and shoes. Consumers can save additional space by ditching their bed frame and nightstand and sleeping atop the cube. Depending on the model, it also can be expanded with an interior “new room” able to take on numerous forms, such as a dark room, children’s playroom, or additional storage space.

According to Könniker, the best consumers for his product are those who reflect his initial struggles and imaginations. “People who like timeless and functional design,” he says. “People who want to bring structure to big rooms or functionality and efficiency

to small ones. People who want to create more with less.”

Yet despite the seemingly big potential for his product in tightly packed urban areas, its burgeoning popularity came as a shock to Könniker. “I never had the intention to build more cubes than mine—never an intention to build a business out of this,” he says. “My cube solved a personal need, so I thought that was it.” Now, he and a small team have expanded his prototype into a full-fledged furniture line, spanning numerous feature variations and sizes. **WZ**

Build your own custom cube (or wall) at livingcube-furniture.com.



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Read Something

By Amanda Koellner



WINKREATIVE:
Winkreative Design Stories: A Global View on Branding, Design, and Publishing

(Gestalten)

Both a reference book and a design anthology, *Winkreative Design Stories* treks through the international agency's history, telling the story of how it creates universal narratives for iconic brands such as Louis Vuitton and major tournaments such as Wimbledon. With insights into the thinking and processes behind Winkreative's massive body of work, this is a must-have coffee-table book for any design junkie.



TOM KELLEY & DAVID KELLEY:

Creative Confidence: Unleashing the Creative Potential Within Us All

(Crown Publishing)

From Kelley brothers Tom (IDEO partner and bestselling author of *The Art of Innovation*) and David (IDEO founder and Stanford D School creator) comes an expertly written reason to hark back to your kindergarten days when we all were artists. Proving that there are no "creative types," the brothers Kelley use their profound experiences to explain how everyone can tap into their peak creative potential.



STEPHEN POWERS:
A Love Letter to the City

(Princeton Architectural Press)

The large-scale public murals found in Stephen Powers's repertoire offer billboard-size glimpses into the intimate side of life. Scattered across the world from Philadelphia to Belfast, his love-letter-inspired projects ("I paid the light bill just to see your face") "talk about love and life instead of commercial concerns," as the author says. We'd pay the light bill just to flip through this collection of public eye candy.



JIM WALROD:
I Knew Jim Knew

(PowerHouse Books)

Aptly described by Mike D of the Beastie Boys as "the furniture pimp" and widely regarded as "the design guru," Jim Walrod is a "self-trained interior designer" whose résumé and Rolodex suggest a work history far more multifaceted. This almost-pocket-sized read showcases the profound assortment of random facts that Walrod has collected while working with the world's top creatives.

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SINKING INTO CUSTOMIZATION

When it comes to basin personalization, Blanco is king **By Chloe Stachowiak**



A lot has happened since Heinrich Blanc started Blanco in Oberderdingen, Germany, in 1925. Since then, the company (originally called Blanc & Co.) opened sites around the world, became the first to offer colored Silacron sinks, and, in 1981, turned into a

kitchen trendsetter with its multifunctional basin designs.

Blanco's most important evolution can be seen in the personalization options that have exploded in its product line. Although the company started out selling copper

water troughs in the '20s, the past decades have spawned an array of sink shapes, colors, materials, and accessories for customers to choose.

"By far, the biggest design trend that connects with both consumers and designers is the idea of individualization," Tim Maicher, Blanco director of marketing, says. "We have so many options in front of us each day—we truly believe that there is one product made just for us and for our life."

It was this idea that ignited Blanco's One collection—a line of three different sinks and five accessory kits that can be tailored to meet each customer's specific needs. The kits range from "Organized," complete with a magnetic sink caddy, to the "Culinary" kit's

utensil workstation and cutting board that, to save space, fit right into the sink itself.

Now, with the development of Blanco's Intelligent Color System, even the pigment of a preexisting countertop can't squander the chances of sink perfection. The system, which took years of research to develop, consists of eight sink colors that can be integrated into any kitchen. "When you have intelligent colors, you don't need hundreds to make the right match," Maicher says.

Your sink should fit into your lifestyle seamlessly no matter who you are—and, with its sink color, accessory, and style options, Blanco has promised each customer that level of personalization. **WZ**

STRUCTURES & SPACES



Manifesting Sustainability

Built largely from shipping containers, the Manifesto House breathes on its own **By Sam Willett**

James & Mau, the namesake firm founded in 2007 by Jaime Gaztelu and Mauricio Galeano, is best known for its architectural experimentation with oversized maritime containers—shaping modern juggernauts that hold an industrial and simplistic beauty into effective and sustainable designs. One of their most celebrated projects—the Manifesto House in Curacaví, Chile—was created with such materials but surpasses the

duo’s past designs with pre-fabricated modular elements. The project was completed for Infiniski, the architecture and construction company founded by James & Mau that focuses on alternatives to traditional architecture through ecological, low-cost projects with a quick turnaround.

“Form follows energy” served as a motto for developing this “natural ventilation system,” as Raquel Izurzu, an architect on

the project, likes to call it. The Manifesto House is dependent on bioclimatic architecture for its energy-based needs, making its form and positioning essential. Although James & Mau’s other homes maintain an industrial appearance, this “living” product wears translucent wood-fenced siding to allow in as much light as possible. When it is in need of warmth, solar-heating covers—its second skin—encapsulate the house from its walls and roof.

This process also is facilitated by rapidly renewable “cellulose and cork insulation, eco-label ceramics, recycled aluminum, ecological painting, and noble wood from sustainable forests”—all non-pollutants that result in a positive impact.

As architecture with soul, the Manifesto House is an important piece in Infiniski’s legacy—one that inspires those who see it to contribute to the world’s sustainability. **WZ**

Photo by Antonio Corcuera

FASHION & BEAUTY

Autumn Gets Graphic

In a departure from summer’s vibrant colors, Marimekko’s latest Black & White line offers a perfect seasonal segue for those craving more subtly in their wardrobe. The silhouettes feature simple yet elegant graphic patterns, such as bundles of brush-stroked blots and beautifully sketched florals, all of which make for a “très chic” transition into the year’s colder months. **W**



Image courtesy of Marimekko



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Design By Fire

Planika melds clean energy with high style in its latest incarnation of a smart fireplace
By Jessica Barrett Sattell



Planika continues to prove that even where there's no smoke, there's still fire. After the Polish-based brand saw international success in its automatic ethanol fireplace, the team returned to its in-house laboratory and worked toward developing additional opportunities to improve its already-revolutionary product. The result is the Fire Line Automatic 3—the third generation of the namesake model that bridges modern design, environmental awareness, and advanced engineering.

If the hearth makes a home, the Fire Line Automatic 3's "intelligent fire" makes a smart home. A WiFi device enables the fireplace to be controlled by both smartphones and a discreet multi-color LCD display. Connecting with the product remotely is a breeze, allowing for full control over a spectrum of flame height as well as updates on burning time and fuel levels. Safety sensors keep levels in check, and the device automatically shuts down in the event of overheating or overflow.

The minimalist, mesmerizing rows of flames aren't just pretty, either; the fireplace runs on Fanola, an exclusively engineered bio-fuel that ensures a clean-burning, environmentally sound fire that emits only heat, water vapor, and trace amounts of CO₂. BEV Technology, a patented fuel-delivery system that only burns heated fuel vapors, results in glowing warmth with no smoke, smell, or soot. Because there is no ash, there is no need to install networks of pipes or a chimney, and the unit works at full efficiency even with minimal ventilation.

In addition to its smart technology, the Fire Line Automatic 3 takes its user-friendly customization to the next level. Multiple units can join up to create tailored displays that fit individual needs and spaces with the option of embedding them within furniture. And, thanks to a clean palette of stainless steel, it can be endlessly re-imagined in a high-gloss finish in nearly any tone. Fireside chats have never looked so polished. **wZ**



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OBJECTS & GEAR

Re-Imagined-Upholstery

With the support of exclusive dealer Atelier, Arketipo transforms furniture fabric into a comforting accessory **By Sam Willett**

At this year's Salone del Mobile in Milan, Arketipo's booth revealed a room that demonstrated innovative takes on contemporary trends, from the botanic wallpaper to the rustic table presentation. There, the Florence-based sofa manufacturer strove to re-adapt its craft into "accessories that can bear comparison with upholstered furniture."

Atelier, a New York-based showroom, brings that concept together as the exclusive Arketipo dealer. The table and sideboard cabinet pictured here, designed by long-time collaborators

Maurizio Manzoni and Roberto Tapinassi, blend with the room's deep blue undertones through classical and sleek motifs. Arketipo's Leonardo leather aligns the cabinet and drawer doors to balance the room around the various ornaments featured on top of them.

The chairs around the table, designed by Mauro Lipparini, wear similar vegetable-tanned leather on their backs, allowing the booth's visitors to observe the relationship between the fabric and furniture. Rarely does luxury get so cozy. **WZ**



Image courtesy of Atelier



A Pint Full of Beer and a Pocket Full of Quarters

Once upon a time, the arcades of our youth got together with the bars of our adult years, and something magical happened. Now that the trend has spread across the US, arcade bars are amping things up in the design department to stand out from the pack. Here are three of our favorites, from coast to coast. 🎮

By Joel Hoglund

GROUND KONTROL 🎮



Ground Kontrol photos by Lincoln Barbour, lincolnbaur.com. Other images courtesy of the companies featured.



HEADQUARTERS BEERCADE 🎮

CITY: Chicago, IL

GAMES: [More than 35 arcade games and 20 pinball machines](#)

STYLE: [Rustic, edgy, and industrial with eccentric repurposed creations](#)

The arcade-bar trend took some time to spread to the Windy City, but once it did, it caught fire. Locals rejoiced when—less than a year after opening—Headquarters Beercade expanded from a modest, garage-like storefront with 37 vintage arcade games into an 8,000-square-foot space that allowed the addition of three bars, a DJ booth, and more than 20 classic pinball games. With the breathing room to add some serious design to HQ, owner Brian Galati enlisted his twin brother Neil to design and contract the expansion in less than a month.

Neil's foundry Wreck Creation, newly minted after the veteran carpenter transitioned to designer and artist, creates pieces solely from reclaimed materials. And thus salvaged treasures abound at the new HQ. One bar is clad with Jameson barrels, and lights above it are made from the bar's spent CO2 canisters. Cabinets along another bar are constructed from old ammo crates. One wall is made of metal drawers; one railing is made of huge metal screws. There's a table lamp built from an old gas nozzle, another from an antique meat grinder. All of the design, the brothers say, is centered on the idea that "everything old is new again." A lap through their space can be as rewarding as playing the games—which are *free*, by the way.

ALSO IN CHICAGO: [Emporium, Replay, Logan Hardware](#)

CITY: Portland, OR

GAMES: [60 video games and 27 pinball machines](#)

STYLE: [Retro-futuristic Tron chic](#)

Ground Kontrol launched way back in 1999 and stayed popular through switches in ownership and location, but a recent interior overhaul by Jessica Helgerson Interior Design and the addition of a sleek new lounge and kitchen really put Ground Kontrol on the, ahem, high-score board. Custom-built glowing resin tables, fiber-optic lighting along the curved archways and staircases, floors made from recycled tires, stackable blue seating cubes that recall *Q*bert*, and *Pac-Man* board mosaics in the restrooms (*Mr. Pac-Man* for the guys and *Ms.* for the ladies, of

course) are just some of the new features that make this double-decker space one of the only arcades in history that one could describe as "sexy."

"Our concept for the space was to blur reality and turn it into something a little less concrete, almost like stepping into a wireframe drawing of a space in a video game," says Jessica Helgerson, who designed the space with Emily Knudsen Leland. "Once we started doing image research, we realized that the *Tron* aesthetic was exactly that." As for the *Tron* Bit-inspired pendant lights hanging over the main gaming area? They were built by Clay Cowgill, one of the Ground Kontrol owners, and his dad.

ALSO IN PORTLAND: [The Wurst](#)

CITY: Brooklyn, NY

GAMES: [30 classics from Asteroids to Zoo Keeper](#)

STYLE: [Rugged, comfortable, and full of fuss-free character](#)

In New York, there were arcades, and there were bars. Then there was Barcade. A decade old, the elder statesman of the arcade-bar scene still reigns over Brooklyn's supercool Williamsburg neighborhood with its oft-imitated brand of ramshackle charm. Co-owner Paul Kermizian and his partners, who've since opened offshoots in Philly and Jersey City, took on almost all of the design work themselves. "Our original concept was just to keep it minimal and retain the character of the building and its prior use, which was a metal shop

and before that a garage," Kermizian says. "Thirty classic arcade games bring a lot of style and mood already, so we didn't want to over-design the space."

Mismatched chairs, a few well-worn tables, vintage concert posters, and a chalkboard wall for recording both high scores and the two dozen rotating local and regional craft beers on tap that night add to the scene. "We definitely didn't want it to feel like an arcade or be arcade-themed," Kermizian says. "I think keeping it simple and not too theme-y has been a big part of our success and has helped us stay busy even after ten years. We don't do a lot of bells and whistles."

ALSO IN BROOKLYN: [Two-Bit's Retro Arcade, Mission Dolores](#)

BARCADE 🎮



Ground Kontrol photos by Lincoln Barbour, lincolnbaur.com. Other images courtesy of the companies featured.

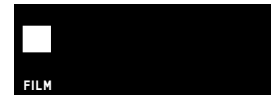
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Briefly's Unsung Essentials

The latest mini-documentary from Bassett & Partners examines the process that anchors almost all design projects: the brief **By Amanda Koellner**

Tom Bassett has worked with a lot of pretty amazing creative people. Since starting his own company, Bassett & Partners, more than 20 years ago, he and his team have found emotional insights that lead to disruptive design strategies for ubiquitous brands such as Nike, Microsoft, Jeep, Subway, and more. One thing that has remained constant throughout his foray into the creative world and his brushes with those that inhabit it? The brief.

"Every project starts with a brief," Bassett says of the document, which typically outlines the goals, parameters, and hopeful outcomes for a project. "I was curious as to why, if every project begins this way, some end up with exceptional results and most don't. I thought, 'What if we took a thin slice of the world's best creators across multiple disciplines and asked them what they thought of the brief?'"

Filmed over the course of the past year, the documentary details how the likes of Frank Gehry, John Boiler, Maira Kalman, John C. Jay, and Yves Behar feel about the briefing process. Their responses vary, but one thing is universally agreed upon: the

brief is an essential practice that allows the DNA of a project to manifest. "It's the most overlooked and least romantic part of the process, but so incredibly central," Bassett says. "When people look at Disney Concert Hall and think how beautiful is, they have no idea what it took to get from the brief to *that*."

Beyond gathering opinions, Bassett wanted to take what he and his crew learned from these creative visionaries and use it to inspire people to do their best creative work and raise the odds that the briefing process will lead to that "little golden nugget, simple truth, or insight" that makes a project a success. Because this was the overarching goal, outtakes and interview transcripts will live online beyond *Briefly's* final cut. "Editing this has been the hardest thing I've done in the past 25 years," Bassett says. "But the Internet era means that I don't really have to answer the question, 'What am I going to leave on the editing floor?' You can dig deep on your own time, which is, in a way, our gift back to the culture of creativity."

Briefly will launch in San Francisco on October 9.



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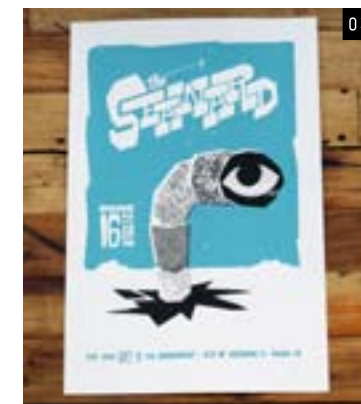
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INSPIRED DESIGN

Inspiration has been the foundation of art and design for as long as art and design have stood—but the days of Greek goddess-ode Renaissance paintings are long over, and artists and designers are finding inspiration in every corner of the world and recess of the Internet. To pin down what sparks their work—and to celebrate our third annual Inspiration Issue—*Design Bureau* asked four graphic designers, **“What inspires you?”**

CHAD KOURI ⁰¹

Chicago, IL

“Overheard conversations taken out of context. Sunshine. Concrete. Riffing off melodies. Rhythm. The color of coffee. Paper. Stairways. Hammocks. Bike rides. Boredom. The gray area between fact and fiction. Playful language. Balance. Contrast. Debate. Public parks. Private moments. Chipped paint. Outside perspectives. Spanish radio stations. Repetition. Spontaneity. Found photographs. Broken expectations. New places. Old habits. Nail polish. Friendship bracelets. Everything and nothing, all at once.”

QUINN KEAVENEY ⁰²

Chicago, IL

“Comprehension is inspiring.

The moment of realizing how someone organized producing something—and that I could plan it too—sends me into fits of jealous appreciation.

Look at Pinterest and I think you’ll notice that most pins have clear constructions. They inspire us because we could make them too. Coding has helped me break down bigger processes. Right now I’m inspired by humanity growing by 4 billion in the past 50 years.”

DAN GNEIDING ⁰³

Philadelphia, PA

“I have been very lucky to be surrounded by extremely talented and entertaining friends, family, and co-workers, and I draw most of my inspiration from them. Nothing motivates me like a little friendly competition. Also, I am super into competitive hamster grooming.”

RILEY CRAN ⁰⁴

Vancouver, BC

“I think that I take inspiration in a general sense from people who are passionate about what they’re doing. These people are sometimes my clients, sometimes my collaborators. And I take graphical inspiration from things that do a lot with a little—things that draw your eye with a few shapes, or provide a big punch with a couple of colors.”



An Artist's Haven

Chicago's Mana Contemporary provides locals with a massive space to work and create

By Brandy Kraft



Four-hundred-thousand square feet of empty factory space is the type of structure that any arts community might pine for—and exactly the mammoth that Chicago's Pilsen neighborhood found itself acquiring in 2013. Eugene Lemay, a co-founder of Jersey City's Mana Contemporary (an offshoot of art storage, handling, framing, and crating company Mana Fine Arts) worked with Micha Lang to bring the concept to the Windy City. Last year, they began work on the 100 studios, exhibition spaces, dance spaces, foundry, and more that Mana offers, now functioning as an all-inclusive art factory.

This exciting hub not only brings together contemporary artists from across all mediums and age groups but

also strives to connect with the surrounding community. "We work hard not only to bring exposure to the artists with studios here but to serve the larger art ecosystem in Chicago," says artistic director Nick Wylie. Outreach to the Chicago educational system is a large part of Mana's artistic mission, and working relationships have already been established with several local universities and high schools.

Mana also boasts a café and artist's library and regularly hosts performance art, open studios, and exhibitions. It serves as home base for several smaller non-profit art organizations and also houses a printer, art shipping company, and frame shop—all on the premises. An artist's dream, indeed. **WZ**

Images courtesy of Mana Contemporary

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The Anti-Cubicle Farm

A New York media company’s design opts for a layout that encourages creativity
By Emma Janzen

When architecture and design firm Berman Horn Studio was commissioned to design the headquarters for independent production company Original Media in New York City, it aimed to translate the business’s bold, edgy personality into a space that would encourage collaboration and creativity.

Located in a building that formerly housed a printing press, the interior layout and decorative elements pay homage to the founder’s roots by taking inspiration from the gritty streets of New York City. Graffiti artist Chris Stain orchestrated the artwork throughout the office, recalling the Big Apple of the 1980s. “All the imagery is sepia-toned, so

it’s kind of bold,” partner Maria Berman says.

To create a sense of movement and flow, the 15,000-square-foot floor plan is organized into several zones or “neighborhoods” that are laid out on a grid similar to that of Manhattan. Pathways or “streets” delineate areas for common use from personal offices and editing pods, which, as partner Brad Horn says, instigates greater collaboration.

“[Original Media Headquarters] is a great environment of people coming and going and using the space,” Berman says. “It’s not a worker-bee cubicle farm. It feels like a creative space.” *WZ*



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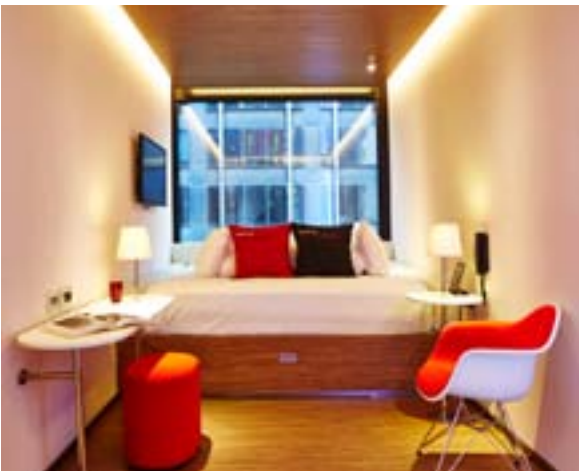
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New York State of Mind

An Amsterdam firm adds urban flair to a new Manhattan hotel **By Emma Janzen**



Amsterdam-based architecture and interior-design firm Concrete had to think like the locals to capture the spirit of Times Square in the latest CitizenM hotel in New York City.

The new 21-story space, located in Midtown Manhattan, is the first stateside property in the global CitizenM hotel chain, which has five other European locations. From the start, Concrete wanted every aspect of the 230-room space to “merge into the local context yet still be recognizable as a CitizenM property,” according

to Erikjan Vermeulen, architect and partner at Concrete. From the entry-level plaza and lobby to the individual rooms, Vermeulen and his team established a loud, vivacious energy through the use of space, color, artwork, and furniture.

“First, we set the building back from the street, creating an entrance plaza, and we designed a double-height ground-floor space—all to create a fluent transition between the street and the interiors, drawing the dynamics of the city into our hotel,” Vermeulen says.

Double-height cabinets, large lanterns, and an open mezzanine working space all add to that dynamic and create the feeling that the hotel is part of the fabric of the city itself.

The hotel’s artwork selection also conveys the active, eclectic feeling of contemporary New York. The walls act as a virtual gallery with works by Andy Warhol, David LaChapelle, and Daido Moriyama dispersed throughout the many public spaces. The standout piece in the lobby, a 26-foot-tall installation by Julian Opie,

was designed specifically for the hotel, and on the exterior façade, a Jen Liu commission wraps around the building to help draw passersby inside.

Vermeulen says that the New York outpost of the hotel chain is one of the most unique to date, thanks to the local aspects integrated into the design. “We are very happy and proud—not only adding a unique CitizenM to the CitizenM family, but also to have been able to design a building in one of the most inspiring cities in the world.”

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Connecting Offline

Republic of Fritz Hansen’s Analog encourages a different kind of conversation

By Jessica Barrett Sattell

Despite its place at the center of our homes and workspaces, the table often becomes a hub for checking out our many digital toys rather than a space for checking in with friends and family. Spanish artist and designer Jaime Hayon, with his latest piece for Republic of Fritz Hansen, aimed to foster the platform’s return to being a gathering place.

Rather than emphasizing productivity in the online sense, the Analog table encourages unplugged interactions. Not

quite circle and not quite square, Analog was created by Hayon to foster dialogues—a blend of forms that mimics all of our varied activities.

“The table is an underrated piece of furniture,” Hayon says. “In my eyes, the table is the heart of the home, the heart of the office, the heart of the restaurant.” Heartfelt connections will easily emerge through the Analog’s six variations—two sizes and three finishes—ensuring that the once-humble table can become a conversation starter itself. **WZ**

Images courtesy of Republic of Frtiz Hansen



FRESH FORDS

This fall, renowned fashion designer Tom Ford enters the sneaker game for the first time with a line of high- and low-top kicks that come in seven colors in leather and five in velvet. Made in Italian workshops by second- and third-generation cobblers, 80% of each shoe is crafted by hand in a weeklong process that involves stitching, polishing, and resting the leather. The careful technique results in the type of sneakers that would have Jay Z altering his now famous “Tom Ford” chorus to “I don’t wear Nikes; I rock Tom Ford,” and we wouldn’t blame him. **W**



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IN THE DETAILS

Sophisticated lines and earthly inspiration transform a classic home into a magical escape

By Risa Seidman

LOCZI DESIGN: GINA'S MODERN VICTORIAN

With vistas of the San Francisco Bay, including the Golden Gate Bridge and the Palace of Fine Arts, the views from this Pacific Heights perch are absolutely stunning. When Paige Loczi, owner and creative director of LocziDesign, took on the Victorian pied-à-terre as a redesign project, her aim was to ground her client's apartment in the clouds.

"This home had to reflect who she was, which was classy, slightly understated, elegant, and quite complex," Loczi says. Taking inspiration from some of the most beautiful objects that come from the earth—jewels—Loczi bent and refracted light off the angles of the architecture, crystallizing a true hidden gem.

Covered in Venetian plaster, the angled walls and ceilings of the home lend a crystalline tone to the rooms when they catch light from outside. "The plaster was really a great way to unify the space," Loczi says, "and also allowed all of the light that was coming through the skylights to sort of dance and change the atmosphere."



The horizontal grain of the walnut cabinets grounds the apartment, while curved lines offset the sharp angles of Victorian eaves. "It was important that there be a wood in the space so that [the client] could feel grounded, even though she was basically in a treehouse in the sky," Loczi says.



When redesigning "Gina's Modern Victorian," Loczi was heavily influenced by the bagua—eight symbols used in Taoist philosophy, including the concept of feng shui. The "Magic Room," with its larger-than-life magnolia-patterned wallpaper and piano windows overlooking the bay, sits in the relationship corner of the bagua, so Loczi took special care to ensure that the room was warm and inviting.



The sensuous curves of the Tom Dixon-designed Wingback Chair provide a cozy roost from which to gaze at the fog-enshrouded Golden Gate Bridge. Loczi's intention was to pay homage to the home's classical architecture while infusing modernity with iconic furnishings.



Scattering a prismatic cascade across the living-room walls, the Hope Light is the true centerpiece of Loczi's vision. "We think it has made the project very remarkable and iconic," says Tatiana Takaeva, owner and creator of Artitud, the gallery where Loczi found the stunning chandelier. "The Hope Light selected by Paige's team for the project has always been our favorite, and we are so happy to see the amazing result."

Architecture / Tony Chi

A revamped InterContinental Geneva reflects its elegant environs, **p49**

UX Design / Willy Lai

The man behind Samsung's successful Milk Music app, **p53**

Retail Branding / Knock, Inc.

A creative agency turns a bike shop into a lifestyle experience, **p58**

Design Thinking

PAUL'S BOUTIQUE

Fabricator and fantasist Paul Basile went big with Ironside Fish & Oyster, but it's the small details that stand out



Photo by Zack Benson, zackbenson.com

How does one define a piece of fine solid wood furniture? On its form, material, architecture, craftsmanship; or all of the above? Far beyond all these is it not the inherent quality that only comes through meticulous attention to even subtle details, and the warmth and charm

brought forth only by painstaking old-school hand crafting? Or, maybe, it is beyond words?

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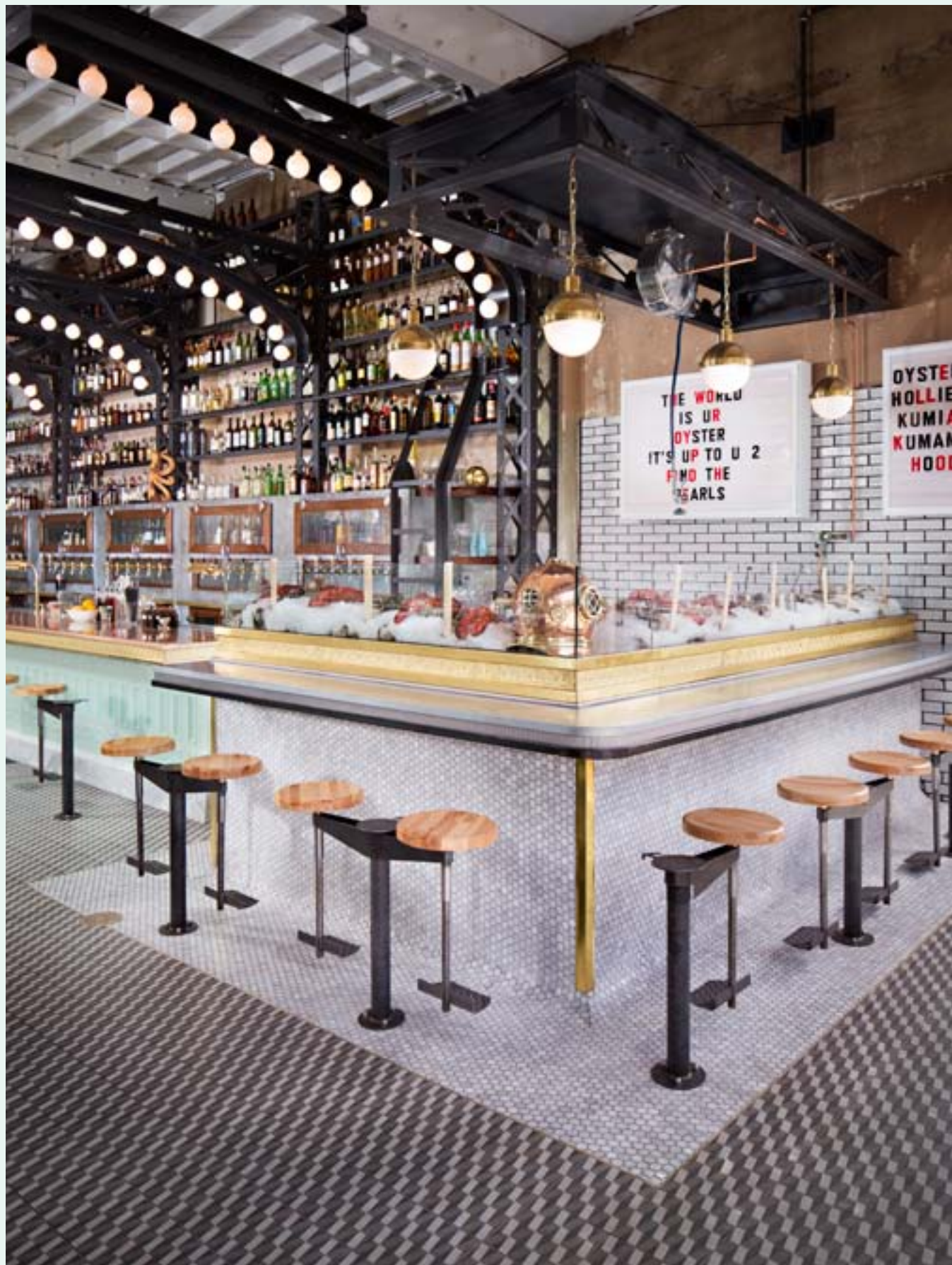


Photo by Zack Benson, zackbenson.com



BY PATRICK SISSON

A 1920s-era metal-works warehouse reborn as a mammoth modern restaurant, San Diego's new Ironside Fish & Oyster grabs your attention with the force of a kraken corkscrewing its tentacles. The space speaks in flourishes, with a nautical visual vocabulary and design elements that work on a super-sized scale.

Flip-top fabricated steel doors shade the patio on Indiana Avenue; the south wall recalls a ship's cargo hold; a grid of 2,000 faux piranha heads stares down diners; and a hand-carved wooden octopus curls up and keeps watch over the

40-foot copper-top bar. The restaurant "ain't nothing to shuck with," as a sign suggests. A bustling, oversized culinary playground, it's also a reflection of the processes and philosophies of designer, fabricator, and builder Paul Basile.



"The design isn't so much about continuity but about experiencing something new every time," he says. "We're constantly prototyping and developing. It doesn't end when we send you a drawing. It morphs until it's installed."

The latest collaboration between Basile Studio and the CH Projects restaurant group, Ironside showcases the CNC-fueled creativity and material palette that Basile and his team of architects and makers play with in their 12,000-square-foot studio. But a service-first philosophy underlies the eye-catching details in cast iron, copper, marble, and brass. The plasma-cut, custom swivel-and-swing

bar stools encourage social interaction, swinging together to spur conversation without inhibiting service. The bar, with weighted taps for fast pours and exposed liquor storage above the boat hatches storing open bottles, accelerates service. Diners will snap photos of the "shit happens" sign above the bathroom alcove, but Basile hopes that they're talking about the small "how'd they do that?" touches.

"We're about service design as much as place design," he says. "We're proud that the restaurants in our portfolio are successful. If we don't consider service first, we're doing ourselves an injustice." ❧

Top left: Photo by Zack Benson, zackbenson.com. Right: Photos by Carissa O'Connor.

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SWISS ELEGANCE, A DECADE IN THE MAKING

Tony Chi and Associates renovates a heritage Swiss
hotel with a wealth of organic modernism



Aesthetics and Harmony

A look at the work of Italian kitchen-and-bath design firm Boffi shows a knack for clean surfaces, organic flourishes, and a balance between warmth and modernity. One might think of the 80-year-old company as kindred spirits with Tony Chi—and the truth wouldn't be far off. "Tony Chi is, first of all, a very good friend," says Lillian Leong, president of Boffi USA. "A friend of mine and a friend of Boffi."

The two have completed two projects together to date, one each in Hong Kong and London, and both collaborations have resulted in a sum even greater than its parts. "Sometimes, his demands may push our standard production mode to its limits," Leong says. "We, in turn, end up manufacturing designs that are startling and innovative." A third ongoing project—a private residence in the Hollywood Hills—is sure to produce the unique international elegance that only these two teams can create.

BY BRANDON GOEI

Tony Chi is speaking while en route to a meeting. The meeting is in Tokyo, he's calling from Singapore, and he's talking about Geneva. This kind of geographic jumble must be commonplace for Chi, whose work extends across four continents—North America, Europe, Asia, and Australia—each with a flair for unpretentious luxury and infused with

a personal study of the environs. "I don't design for myself," Chi says. "I design for every culture, every city, every location to get the best out of it."

"It's a very elegant city," Chi continues, this time about Geneva. "People dress properly when they leave their houses. There's formality. It's very civilized. There's a

representation of who you are—who you wish to be."

His namesake firm's renovation of the 18-floor InterContinental Geneva is a modern testament to this culture and landscape that surrounds it. Surfaces in the main lobby are sharp and polished, but not without character. Elements of the design were curated as an homage to

nature, from the wood surfaces to the commissioned artwork on the walls. "We wanted to maintain a palette that was relatively soothing and somewhat earthy," says William Paley, senior associate and the project's lead designer. "With all the materials, we tried to limit the finishes; the woods and stone are expressed in almost their natural state." **CONTINUED →**

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Warmth and Woodgrain

Geneva is a city of classic beauty, and in paying homage to its location, the InterContinental Geneva would fall drastically short without the Imix Club's furnishings, which dot the hotel's interior. The designer and maker specializes in solid-wood furniture—furniture that is “serene, real, and pure” —using Ming-style Chinese inspirations and joinery methods to create works with modern lines and traditional accents. A true counterpoint to the renovation's stone and glass surfaces, Imix Club's designs pop up in unexpected places as bathroom vanity tables, Chinese-style minibar armoires, and TV millworks, all while showcasing woodgrain and bringing warmth to the project.



(CONTINUED) The crown jewel of the design is The Residence, a 6,000-square-foot top-floor suite, where Lake Geneva shines through the windows like a huge art feature on the walls. “In Geneva, everybody wants to be on the lake, but we’re up on a hill, which gave us a very picturesque view of the lake at a distance,” Paley says. “It’s a look that says, ‘This is a European apartment.’”

Of Chi's 32-year career, nearly a third has been spent on this, curating and executing the hotel's renovation. “We think about how [our design] will interface with the local culture and, from it, derive a unique identity...an organic collection of life experiences, memories, and objects,” Chi says. “We find a way to use all those pieces to formulate a cohesive environment.” It's a process that he takes in account with each project. “Design is just a stage for things to happen,” Chi adds. “At the end of the day, I want people to come to my places and feel that experience become a memorable one. If I can make that difference, then I have contributed.” ❧

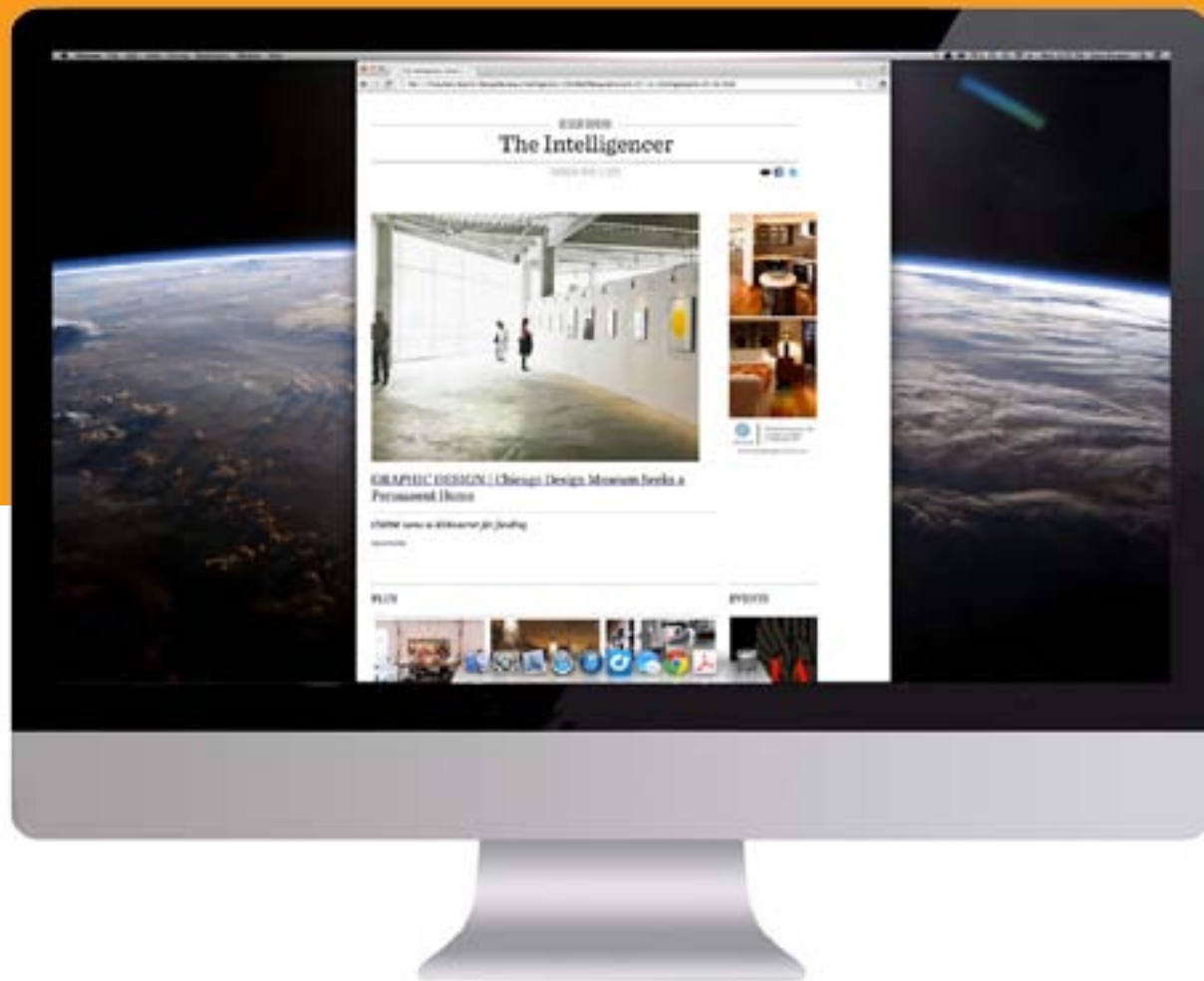


Gilded Light

Living in the lap of European luxury doesn't stop at plush textures and rich palettes. As The Residence at the InterContinental Geneva demonstrates, it's all about light. Tony Chi and Associates' remodel of the heritage Swiss hotel's penthouse suite features an eye-popping assortment of lush details, not least of which is the engraved glasswork created by Lisa Stimpson.

Stimpson's specialization is “verre églomisé,” a technique from pre-Roman times that gained a revival in France in the 18th Century. Her work in The Residence stems from that tradition, but pared down. “Here, the technique has been distilled down to the essentials, precious metal leaf and glass,” Stimpson says, “making it a somewhat more modern take on an ancient art form.” The result is stunning—a pastiche of light and glimmering silver that blends together modern and traditional, and bounces around the beauty of the city below.

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BUREAU'S BI-WEEKLY E-NEWSLETTER

In overseeing the user experience of Samsung's Milk Music, designer Willy Lai sought to make the streaming-music application as accessible as possible, resulting in a mobile-friendly, clock-style interface that recalls an old radio receiver.



You Haven't Heard It All Before

Streaming music gets a reboot from UX guru Willy Lai and his team at Samsung

BY PATRICK SISSON

When Willy Lai sought to refine and rework streaming music for Samsung, you could say that the user-experience designer started with talk radio and the classics. Yes, there are new groups, such as Pandora and Spotify, dominating the airwaves. But when Lai set out to develop the Milk Music app—a name that alludes to the fresh, soul-stirring powers of the right song—

an iterative, ethnographic approach, with constant user feedback and refinement, led to an interface breakthrough. The app's mobile-friendly, clock-style control wheel harkens back to the big metal dials on an old receiver.

“Technology is supposed to make things better and easier,” Lai says, “and for me, it’s about making technology accessible. Any

time you’re breaking the paradigm, there’s a risk that people won’t adapt. That’s when user-centered design is especially important. You want to mitigate that risk.”

Lai’s team discovered that the standard paradigm of plus-minus controls and list-based menus can be a hassle, requiring fine motor skills when less-focused, gross motor skills are more

fitting for mobile. Milk’s clock-style interface, with dual wheels and gentle haptic feedback to guide selections, can be accessed as a background activity, a use case benefitting the on-the-go personas (such as a one-handed biker) that the team kept in mind while designing. Dialing through stations, which recalls rolling down FM frequencies in a car, also encourages discovery. **CONTINUED →**





(CONTINUED) Lai's human-centric philosophy comes from a career leading award-winning large-scale redesigns for some of the Internet's biggest companies, including AOL, eBay, and PayPal. And though these projects have helped him hone in on a winning philosophy—a project must be business viable, technically feasible, and

user desirable—his true formative experiences come from people, not pixels. As an architecture student at Berkeley, he learned concepts of multi-dimensional design and working within larger systems, which carry over perfectly for UX work. As a friend once told Lai, architects design the ultimate user experience: living.

“UX is designing for the digital world—people in space through time—much like architecture is for the physical world,” Lai says.

By bringing an analog concept into the digital world, Lai has made a music app showing that what's old can be new again. And the early accolades and numbers for Milk Music

are promising: more than 2 million downloads from its debut in March to July 1, a Platinum-level A' Design Award, and positive press from Engadget, TechCrunch, and NBC News. Considering that Milk only is available on select Samsung phones and tablets in North America, it sure looks like Lai has a hit on his hands. »



The Multi-Dimensionality of Milk Music

A cadre of collaborators talk about the project and show the wide skill set needed to build a massive app

- 01 Aquent /** The multinational staffing agency helped assemble visual-design, interaction-design, and technical talent to build out Milk's infrastructure. “In many cases, projects have short delivery deadlines and require us and Willy to ramp up quickly,” says Matthew Feldman, managing director, technology. “Talent of this caliber is not easy to find, so timing can be a challenge. Only the best of the best make it. It's been a pleasure to partner with Willy—he's a terrific manager and leader for his team.”
- 02 Vera Za'arour Design /** This boutique design firm was brought in to collaborate on information architecture and UX design for the Milk project. “Designing great user experiences is central to the role of any designer,” says San Francisco-based firm founder Vera Za'arour, a multidisciplinary design mind who works on product design as well as interior architecture/design projects in hospitality, and who first met Lai as a student of his UX course at UCSC Silicon Valley. “Designing spaces and designing apps are so similar in that I'm designing what the user is experiencing, seeing, engaging in, and using in the most functional and intuitive way.”
- 03 OSI Engineering /** Also brought in to address design needs, OSI Engineering is adept at recruiting teams that sync up like a pristine line of code. “We know Silicon Valley; we've been here for 20 years,” says Javier Diaz, business development services. “So we understand that the most innovative place on the planet demands a world-class resource for the very brightest design and engineering minds. We have the technical knowledge, the insight, and the deep relationships to build the teams that will define the future.”

A CREATIVE AGENCY

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TEN-SPEED DESIGN

Knock, Inc. fuses reclaimed materials with modern technology for a one-of-a-kind bike shop in Minneapolis



Located in a neighborhood known for its arts community and bike enthusiasts, Handsome Cycles sought the aid of creative agency Knock, Inc. to craft a lifestyle experience for its customers.

BY CHLOE STACHOWIAK

Buying a bike should be more than selecting a cookie-cutter fixie in a run-of-the-mill store—at least that’s what the Handsome Cycles brand thought when it opened its doors in Minneapolis. Located in the North Loop neighborhood—an area known for its plentiful craft beer, warehouses-turned-art-galleries, and hipsters—the shop sought to create an entire lifestyle experience for the city’s biking community, characterized by special events, custom bike designs, designer trunk showings, and a specialized storefront design.

It was a tall order for the designers at Knock, Inc.—an agency that, in addition to crafting retail experiences,

works in brand development, graphic design, and consumer strategy. But by fusing modern technology with reclaimed items from the area, they were able to create a store that reflected the personality of both the Handsome Cycles brand and the neighborhood cycling community.

In order to make the shop an authentic cycling space, however, the designers needed to start from the beginning: getting to know the clientele itself.

“We looked to reliable sources for guidance,” says Todd Paulson, partner and chief creative officer at Knock. “We consulted with bike enthusiasts in the com-

munity, researched bicycle lifestyle trends, and leveraged our own rich retail-design background for mass and specialty retailers to inform the prototype.”

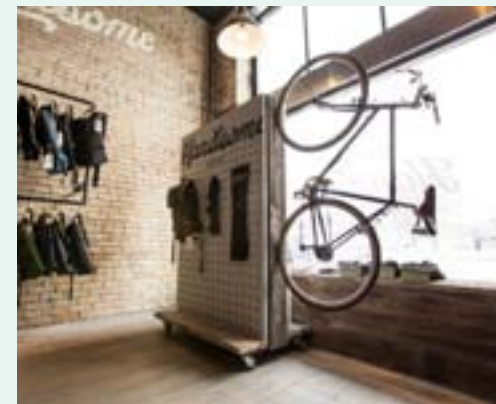
Once they understood their audience, the designers created a versatile space, infused with contemporary elements, that would best suit their needs: a digital screen to highlight upcoming events, a branded wall that flickers with superimposed animations, table plaques that tell stories about the brand and products, dramatic lighting to spark conversation, and custom tables with built-on casters that allow merchandise to be changed out weekly.

These features were then interwoven with one-of-a-kind reclaimed pieces—including wood from a demolished school and a century-old farmhouse—that add glimmers of attention-grabbing history to the store.

“The seamless use of both old and new materials was really interesting to work with,” Paulson says. “On one hand, we were at the mercy of what we could find in the salvage yards of items we could scrape together for free. On the other hand, we have a completely new or manufactured item. All fit within the style and personality of the store, and all help to build the authenticity of the brand.”



Using materials both new and old—contrasting manufactured items with reclaimed wood from a demolished school and a century-old farmhouse—Knock, Inc. designed a space that speaks to the brand’s authenticity.



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Creative Control

An adventurous client allows Chicago interior-design firm Bella Maison to exercise colorful, worldly aesthetics

BY RISA SEIDMAN

Usually, designing a 332-unit apartment building requires sacrifices—toning down design to appeal to a broad audience. “With other buildings, that would be an accurate assessment of my dilemma,” says Jennifer Banks, owner of Bella Maison, the firm behind

73 E. Lake, downtown Chicago's new apartment tower. “However, with this building and this client, he really allowed me to just go for it.” Thanks to the open mind of her client, Tony Rossi Sr., Banks was able to put her signature on all 42 floors of 73 E. Lake, drawing on her

world travels and 20 years of design experience for inspiration.

“We tried to create a dramatic sense of arrival in the lobby,” she says. Its walls and floors pop with interlocking horn tiles, but perhaps most eye-catch-

ing—and most risky—is the Roche Bobois sofa in the entrance area, custom-designed with Missoni fabrics. “I think this couch is really representative of the building,” Banks says. “It’s not for everybody, but Tony really felt strongly about pushing the envelope.” **CONTINUED** →

Photos by Robert Harshman, robertharshman.com

Kitchen Chic

One of the central facets of 73 E. Lake's design was the inclusion of gathering places—public areas within the building in which residents can mingle and entertain. Two of these spaces, the 9th-floor Cook's Kitchen and the 42nd-floor Time Kitchen, wisely feature the work of Snaidero Chicago, a firm providing custom Italian cabinetry to Chicagoland.

"One of our favorite elements is the island in the Cook's Kitchen," says Eleanor Leichenko, Snaidero Chicago's business manager. "The kitchen draws people in with its unique design aesthetic. The curves were designed and positioned in such a way as to incorporate people [and] groups into the kitchen and allow for a more inviting and softer entrance."

Up on the 42nd story, the Time Kitchen draws on the views from its top-floor perch. "The stainless-steel countertops are highly reflective," Leichenko says, "and capture elements from the sky [and] cityscape through the large, floor-to-ceiling windows."



(CONTINUED) The dramatic spa area also was a gamble for Banks. Her inspiration for its green-and-charcoal color palette came from the sunken lagoons of Thailand, where Banks and her husband had recently vacationed. Though the Thai reference may be lost on most spa-goers, the overall effect is calming. "Design is subjective, but ultimately, good design sort of transcends," Banks says. "You may not like it—it may not be your taste—but still, you have an appreciation for it." ❖



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2014 Highlights From Chicago's Design Community

By Jessica Barrett Sattell, Sam Willett, Chloe Stachowiak, and Amanda Koellner

As we approached the anniversary of our fourth year as an international design magazine (happy birthday, *Design Bureau!*), we reflected on the wealth of inspiring designers, architects, showrooms, museums, and more that we have right at our fingertips here in the Windy City.

We took a look at some of the best local work to happen this year—from the Chicago Design Museum gaining its own permanent home to graphic-design extraordinaire and Thirst founder Rick Valicenti curating the expansive *CHGO DSGN* exhibit at the Cultural Center. And although the talented people and institutions that comprise Chicago's design community could fill every page of this extra-long edition of our magazine and then some, we whittled down the list with admiration for all and a touch of tough love—Chicago style.

AIGA

the professional association for design

Up-and-Comers



Remi Canarie:

Remi Canarie—the line by fashion newcomers Liz Patelski and Lisa Panza—was named after an early Jack Kerouac character and one of Chicago's oldest neighborhoods, Canaryville. The duo's stylistic philosophy branches from the conceptual framework of the School of the Art Institute of Chicago, of which they are both graduates, and the industrial aesthetic of the Windy City—resulting in a fresh, innovative addition to Chicago's fashion scene.

2014 highlights:

Their recently debuted spring/summer collection, available at Old Town boutique Roam, boasts casual-chic ensembles that blend edginess and comfort—from oversized blazers to outfits inspired by elements of nature.



River North Design District:

Founded in 2013, the River North Design District gathers a community of interior-design showrooms, art galleries, and creative collaborative spaces for both designers and consumers. In addition to creating a local community in this downtown neighborhood, members also enjoy an ongoing speaker series and a plethora of events that perpetuate the area's vibrant design dialogue.

2014 highlights:

This year marked the district's first anniversary, and with the milestone has come its first installation at the West Loop's Guerilla Truck Show, as well as its first presentation of RNDD's quarterly speaker series.

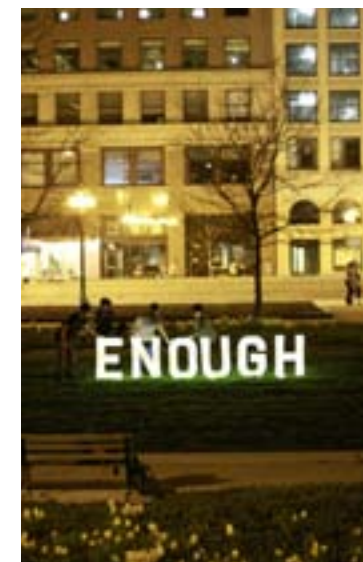


S.E. Durst:

Through his brand, S.E. Durst, designer and artist Scott Durst strives to maintain and echo the cultural foundations of each of his conceptual project's site locations as they transform and grow. He has published blueprints for residential, commercial, and mixed-use projects in Chicago and Pittsburgh that simultaneously respect and advance the appearance of the surrounding community.

2014 highlights:

Durst recently designed an attractive aluminum pendant light, inspired by the indirect lighting featured in Frank Lloyd Wright's Oak Park home and studio. It is available for purchase at sedurst.com.



Magdalena Wistuba:

Hailing from Santiago, Chile, Magdalena Wistuba is a fresh fixture in Chicago's graphic-design scene, having just graduated from SAIC after living in nearly 28 different homes in her short 26 years. Within a month of donning her gap and gown, she snagged a coveted gig at Thirst, where she's currently bringing her love of "glitter, fluorescent things, and typography" to the communication-design practice.

2014 highlights:

Wistuba teamed up with Rick Valicenti to develop the title wall for the Valicenti-curated *CHGO DSGN* exhibit at the Cultural Center. She also showed at *Typeforce* on top of exhibiting her MFA thesis at SAIC.

Veterans



dSpace Studio:

An innovative architecture firm whose work ranges from vacation homes to boutique restaurants, dSpace Studio holds an award-winning portfolio that stretches along Chicago's coast, across its neighborhoods, and into nearby states. And, whenever possible, it incorporates sustainable materials and designs while observing its client-friendly philosophy and detail-oriented approach.

2014 highlights:

The firm won AIA awards for its Atrium House residential project as well as The Wave—a striking interactive sculpture in Chicago that serves as a playground, laptop station, picnic table, and bench.



Kara Mann Design:

Having been declared an “of the moment” designer by *InStyle* as well as a member of “The Vogue 100,” Kara Mann has an influence on the world of design that reaches far beyond Chicago's city limits. Her background in fashion, art, and design have influenced her namesake interior-design firm's work—melding the modern with the traditional since 2005.

2014 highlights:

The first half of the year saw Kara Mann redesigning an Evanston dim-sum spot, Lulu's, into Boltwood—a minimalistic yet elegant restaurant that leaves the focus on former Publican chef Brian Huston's cuisine. The second is a sleek LEED Silver, 60-story residential tower (pictured above) in downtown Chicago.



John Vinci:

John Vinci, principal at Vinci-Hamp Architects, has played an integral role in Chicago architecture preservation for the past 50 years, most notably of the work of Frank Lloyd Wright, David Adler, and Louis Sullivan. He also has contributed visual exhibitions to the Art Institute of Chicago, as well as additional museums and galleries.

2014 highlights:

Vinci will be awarded AIA Chicago's Lifetime Achievement Award on October 24. His firm also curated an architectural photography exhibit at Millennium Park and designed an expansion for Columbia College's Museum of Contemporary Photography that has yet to be completed.



Rick Valicenti:

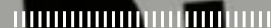
The founder of communication-design practice Thirst, an AIGA medalist, and a recipient of the Smithsonian Cooper-Hewitt National Design Award, Rick Valicenti is a Chicago-based graphic designer whose work is exhibited worldwide.

2014 highlights:

Valicenti curated *CHGO DSGN*, an exhibition of recent object and graphic design by more than 100 Chicago designers on display at the Chicago Cultural Center through November. The show, he says, touches on the “fearless, passionate energy” running through Chicago's design community and the “people who are exploring new technologies and making fabulous, well-crafted artifacts from that process.” Valicenti also is leading a Moving Design initiative on fresh air in Beijing, which was exhibited at this year's Salone del Mobile in Milan.



Places



Chicago Design Museum:

With a threefold mission to “unite, inform, and inspire,” the Chicago Design Museum fosters community dialogues about the city’s long history—and bright future—of vanguard visual communication. After two years of pop-up exhibitions featuring the work of dynamic graphic designers and thinkers from the city and beyond, the museum opened a permanent space in the Loop’s Block 37 in June of 2014.



2014 highlights:

Starts/Speculations, the first exhibition in the museum’s new home, is part homage, part love letter to a century of Chicago graphic design and its future stories.



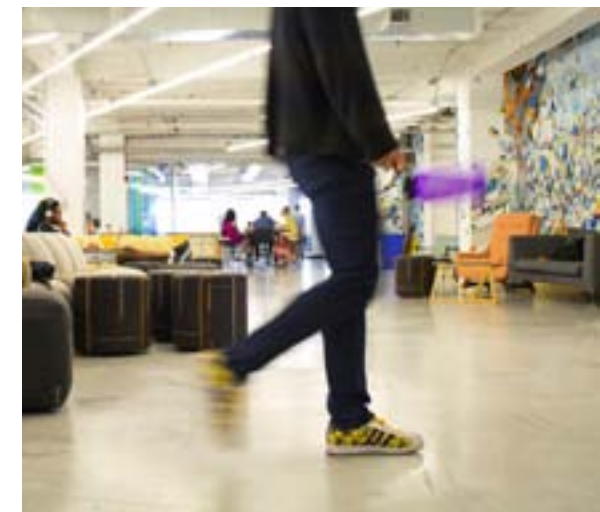
Dream2O:

Located on the ground floor of Chicago’s Merchandise Mart, the Dream2O Showroom is the flagship space for both the Delta and Brizo water-fixture brands that employ a sustainability-focused nod to high design. The airy space, open to the public and welcoming walk-in appointments, highlights the lines’ functionality and adaptability while showcasing the beauty of thoughtful approaches to small yet essential details.



2014 highlights:

Dream2O hosted a packed house for its window-unveiling party at this year’s NeoCon, highlighting its sustainability-themed display collaboration with INDO, the Chicago-based design firm that specializes in site-specific installations employing new twists on recycled materials. 2014 also saw Brizo’s launch of its 1950s-airliners-and-automobiles inspired Sotria collection, which nods to the past and celebrates the present through its multisensory faucet experience.



1871:

To Chicagoans, “1871” likely means two things. It was the year of the history-altering Great Chicago Fire, and it’s the namesake of the command center for movers and shakers in the city’s fast-growing tech sphere. A residency in the incubator space atop the Merchandise Mart—designed by Gensler—doesn’t just buy desk space in the digital startup community; members get access to a dynamic network of mentors and collaborators offering support on the path to business success.



2014 highlights:

In addition to expanding its space and drawing standing-room-only crowds for events on digital leadership at the second annual Techweek Chicago, 1871 also will be launching FEMtech, an incubator space for women-led entrepreneurial tech ventures. Also coming this year is the Bunker at 1871, an accelerator to help military veterans craft civilian careers.

Art Institute of Chicago:

The Art Institute of Chicago, established in 1879, holds an encyclopedic collection of pivotal examples of movements across art and design history. The Department of Architecture and Design frequently curates shows highlighting the work of Chicago designers; last year saw the solo show *Building: Inside Studio Gang Architects*, and this year brings *Architecture to Scale: Stanley Tigerman and Zago Architecture*.



2014 highlights:

On top of the aforementioned exhibit, Zoë Ryan, the institute’s chair and curator of architecture and design, will serve as the curator of this year’s Istanbul Design Biennial, held from October 13 to December 12.





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WHERE TO CONTINUE YOUR DESIGN EDUCATION

**DB LOOKS AT THE TOP GRADUATE AND CERTIFICATION PROGRAMS IN THE COUNTRY TO
HELP CURRENT AND FUTURE DESIGNERS RENOVATE THEIR RÉSUMÉS**

BY CHLOE STACHOWIAK

Maybe you're stuck in a dead-end job; maybe you've been turned down for yet another position for a lack of relevant experience; or maybe you just want to keep up on the latest skills and knowledge that pertain to your field. It's a cut-throat world out there for professional and aspiring designers, and continuing your education just might be the edge that you need to find the job of your dreams.

So whether you're in an entry-level gig or are a seasoned veteran trying to advance your career, *Design Bureau* has rounded up some of the best grad and certificate programs for motivated designers.

ARCHITECTURE



CARNEGIE MELLON

LOCATION: Pittsburgh, PA

TYPE: Grad school

PROGRAMS: MS in Architecture-Engineering-Construction Management, MS in Building Performance & Diagnostics, MS in Computational Design, MS in Sustainable Design, Master of Urban Design, Master of Tangible Interaction Design

PROGRAM LENGTH: Minimum of nine months with varying lengths from program to program and depending on the student's experience

WHY ATTEND? The school offers seven post-professional master's degrees, three PhD degrees, and a Doctor of Professional Practice degree, including Architecture-Engineering-Construction Management and Tangible Interaction Design. The DPP program was designed for mid-career working professionals who want to keep their current position while completing the degree.

COST: \$35,220 per year

COURSE SAMPLER: Real Estate Design and Development; Sustainable Design Synthesis; Special Topics: Ecological Footprints; Productivity, Health, and the Quality of Buildings

HARVARD UNIVERSITY

LOCATION: Cambridge, MA

TYPE: Continuing-education classes

PROGRAM LENGTH: Each class ranges from one to three days

WHY ATTEND? You don't need us to tell you how prestigious Harvard is—or how tough it is to get in. Thanks to the university's Continuing Education program, though, members of the public can take classes from one of the top schools in the world and refine their architecture knowledge even further.

COST: \$1,100–1,400 per course

COURSE SAMPLER: The Walkable City; Master Planning: Moving Toward a Sustainable City; Integrated Project Management; Urban Retail: Essential Planning, Design, and Management Practices

ILLINOIS INSTITUTE OF TECHNOLOGY

LOCATION: Chicago, IL

TYPE: Grad school

PROGRAMS: Master of Architecture, Master of Landscape Architecture, MS in Architecture

PROGRAM LENGTH: Three years for the Master of Architecture program, one-and-a-half years for the MS in Architecture

WHY ATTEND? IIT's architecture school has been a mecca of modernism from its very beginnings, as Ludwig Mies van der Rohe was appointed as the department's director in 1938 and designed the entire school's campus in the '70s. The school has kept its modernist tradition alive in more recent years by focusing on "Rethinking the Metropolis" and redefining the boundaries of architecture even further.

COST: \$26,000 per year

COURSE SAMPLER: Contemporary Architecture; Construction & Project Management; Mechanical & Electrical Building Systems for Architects; Landscape Architectural History: From Antiquity to Olmsted

RHODE ISLAND SCHOOL OF DESIGN

LOCATION: Providence, RI

TYPE: Grad school

PROGRAM: MFA in Graphic Design

PROGRAM LENGTH: Two to three years

WHY ATTEND? RISD is typically ranked as first in the country for its graphic-design program, and 96% of students are employed within one year of graduating.

COST: \$44,284 per year

COURSE SAMPLER: TEXTperience/TEXTperiment; Hot Printing; Visual Systems; Concrete Books



GRAPHIC DESIGN

SCHOOL OF THE ART INSTITUTE OF CHICAGO

LOCATION: Chicago, IL

TYPE: Certificate program

PROGRAM: Graphic Design Certificate

PROGRAM LENGTH: 12 courses

WHY ATTEND? This foundational program is perfect for students who want to build their portfolios, whether they're aspiring to professional design work or grad school.

COST: \$1,467 per credit hour

COURSE SAMPLER: Approaching Design; Introduction to Typography; Digital Design: Adobe Photoshop; Color Theory for Designers

PARSONS THE NEW SCHOOL FOR DESIGN



LOCATION: New York, NY, and Paris, France

TYPE: Grad school

PROGRAM: MFA in Design and Technology

PROGRAM LENGTH: Two years

WHY ATTEND? Parsons is launching a sister to the Design & Technology program on its Paris campus this fall—giving all D&T students the opportunity to work on their degrees in the City of Love, whether it's just a semester or the full two years..

COST: \$21,585 per term

COURSE SAMPLER: Geek Graffiti; Visual Storytelling; Jazz and Animation; Social Fashioning and Emerging Networks

CRANBROOK ACADEMY OF ART

LOCATION: Bloomfield Hills, MI

TYPE: Grad school

PROGRAM: MFA in 2-D Design

PROGRAM LENGTH: Two years

WHY ATTEND? Cranbrook is a small, graduate-student-only art community that offers students the best of both worlds: quiet, tight-knit life on a breathtaking 315-acre campus and the Detroit art and music scenes that bustle nearby..

COST: Approximately \$30,000 per year

COURSE SAMPLER: Cranbrook doesn't offer specific classes but instead builds its curriculum on individual studio work, discussion groups, assigned projects, and formal critiques—all led by a group of visiting professors instead of traditional professors.

IIDA CEO CHERYL DURST ON THE BENEFITS OF CONTINUING EDUCATION

BY AMANDA KOELLNER



Before becoming the vice president and CEO of the International Interior Design Association (which has 13,000 members and 33 chapters worldwide), Cheryl Durst's role at the organization involved supervisory responsibility for continuing education. We chatted with the expert about what makes life-long learning so valuable. Here are some of her insights:

- "There's so much a designer's mind has to absorb on behalf of their client. It's a duty and obligation of the designer to continue learning. At IIDA, we place a big emphasis on the soft sciences because design experts also have to be experts about human beings. Anthropology and social psychology can help our members who work in commercial spaces where the client says, 'Help me with my brand,' which really means 'Help me with my people.'"
- "The formal route of local colleges and universities is great, but designers should also look to their local associations as well museums like the MCA, which offers courses for both designers and the public. We also live in such a design-aware society that magazines that look at world culture can help also designers become grounded in global design as opposed to only looking at what's right in front of them."
- "If you're an interior designer and feel you need to brush up on your graphic design skills—something that you don't practice everyday but that should be a part of your lexicon as a designer—junior colleges and community colleges are great. One of the most facilitating things about design is that there's so much overlap. The designer of the future must be conversant, apt, and flexible with a multidisciplinary brain. That doesn't mean being an expert in every single thing, but just understanding how all the design forms inform one another."

INTERIOR DESIGN



PRATT INSTITUTE

LOCATION: New York, NY

TYPE: Grad school

PROGRAM: MS in Interior Design

PROGRAM LENGTH: Two to three years

WHY ATTEND? With one campus in Manhattan and another in Brooklyn, Pratt is an artistic hub in one of the biggest design-centered cities in the world—making it an ideal place to build connections, acquire internships, and find a job after graduation.

COST: Approximately \$36,720 per year

COURSE SAMPLER: Concepts of Design; Exhibition Design; Color and Materials; Presentation Techniques

SAVANNAH COLLEGE OF ART AND DESIGN

LOCATION: Savannah, GA

TYPE: Grad school

PROGRAMS: MA and MFA in Interior Design

PROGRAM LENGTH: 45 credit hours for the MA and 90 for the MFA

WHY ATTEND? Consistently ranked as one of the top design schools in the country, SCAD offers its 45-credit MA degree entirely online.

COST: \$33,750 per year

COURSE SAMPLER: Effects of Lighting on People and the Interior Environment; Emerging Interior Materials; Graduate Rendering for the Interior; Design Visualization, Communication, and Documentation

PRODUCT & INDUSTRIAL DESIGN



NORTHWESTERN UNIVERSITY

LOCATION: Evanston, IL

TYPE: Grad school

PROGRAM: Master of Product Design and Development Management

PROGRAM LENGTH: Nine months full time, two years part time

WHY ATTEND? Grad students often are in very different walks of their professional lives with varying constraints that dictate their time—and Northwestern designed two schedule options for this very reason. The nine-month option is ideal for students who aren't to build their portfolios, whether consisting of morning and evening classes two days per week. For students who want to continue working, however, the two-year schedule is a better fit: this option contains the same classes as the first but spreads them out in a part-time schedule over a longer period of time.

COST: \$59,940

COURSE SAMPLER: Team Building and Organizational Behavior; Creativity and Innovation; Design Strategy; Software Product Design and Management

ART CENTER COLLEGE OF DESIGN

LOCATION: Pasadena, TX

TYPE: Grad school

PROGRAM: MS in Industrial Design

PROGRAM LENGTH: Two years

WHY ATTEND? By combining craft and creativity with marketing theory, the Art Center prepares its students for leadership roles at creative institutions around the world.

COST: \$19,726 per trimester

COURSE SAMPLER: 3D Development; Entrepreneur Studio; Design Investigations; Product Design for the Developing World

SCHOOL OF VISUAL ARTS

LOCATION: New York, NY

TYPE: Grad school

PROGRAM: MFA in Products of Design

PROGRAM LENGTH: Two years

WHY ATTEND? From a three-track curriculum that focuses on making, structures, and narratives to a system that uses critiques and reviews instead of letter grades, SVA's "Products of Design" program strives—and succeeds—in being radically different.

COST: Approximately \$20,000 per semester

COURSE SAMPLER: Smart Objects; Affirming Artifacts; Design for Social Values; Designing for Screens; Framing for User Experiences

MISC.

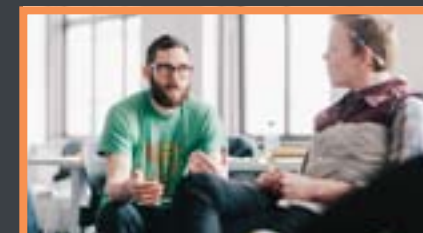
FASHION DESIGN
ACADEMY OF ART
UNIVERSITY**LOCATION:** San Francisco, CA**TYPE:** Grad school**PROGRAM:** MFA in Fashion Design**PROGRAM LENGTH:** Three years**WHY ATTEND?** This is one of the only schools invited to participate in the Mercedes-Benz Fashion Week in both February and September every year.**COST:** \$910 per class unit**COURSE SAMPLER:** Digital Design for Fashion; Applied Textiles; Online Retailing; Dynamics of FashionMEDIA ARTS AND DESIGN
UNIVERSITY OF
CALIFORNIA,
LOS ANGELES**LOCATION:** Los Angeles, CA**TYPE:** Grad school**PROGRAM:** MFA in Design Media Arts**PROGRAM LENGTH:** Two to three years**WHY ATTEND?** DMA students have access to the school's Game Lab, a library of digital and analog games where they can study game design and culture as well as create their own. Notable events at the lab include the Punk Arcade, a workshop for students to design punk-inspired zines, games, and exhibitions.**COST:** \$30,390 per year**COURSE SAMPLER:** Digital Photography; Innovation & Entrepreneurship; Experimental Games and Game Art; Programming Media; Mathematical Techniques in Design and Media ArtsVIDEO-GAME DESIGN
NEW YORK UNIVERSITY**LOCATION:** New York, NY**TYPE:** Grad school**PROGRAM:** MFA Game Design**PROGRAM LENGTH:** Two years**WHY ATTEND?** The program puts on a gaming conference called Game Design in Detail every year, giving students the opportunity to meet professionals from within the field. Students don't need to come from a design undergrad program to be accepted into the program, though—many have backgrounds in other areas, ranging from econ to literature and philosophy.**COST:** Approximately \$25,093 per term**COURSE SAMPLER:** Board Game Design; Game Development: Modding; Narrative Game Studio; Intro to Games Journalism

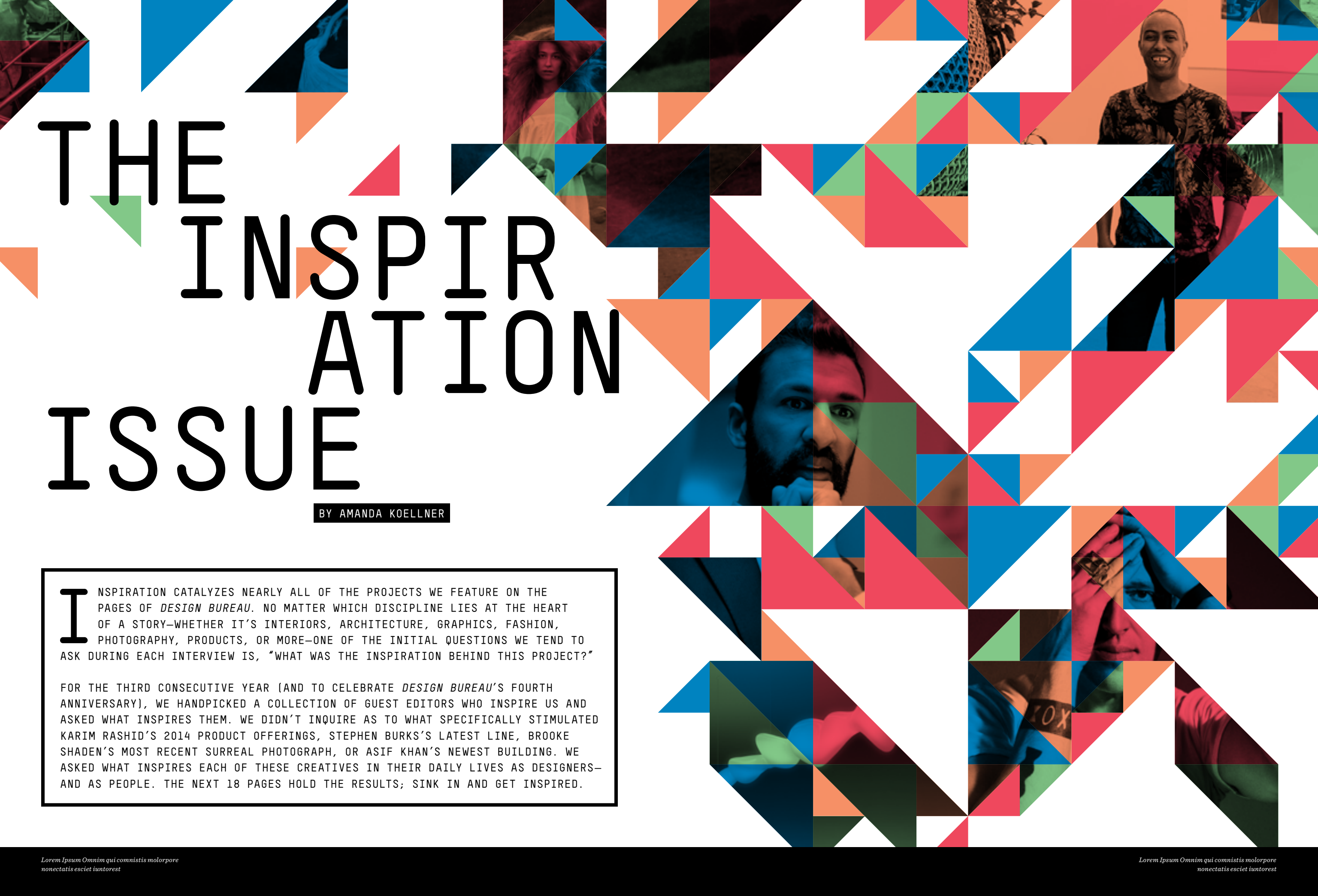
SPOTLIGHT

COLUMBIA COLLEGE CHICAGO

BY SAM WILLETT

Located around the Windy City's South Loop, Columbia College Chicago offers a wide variety of master's courses aimed to expand and nurture students' artistic perspectives, engagement with diverse opportunities, and connection with the contemporary art community. Its renowned staff contains experts in their fields and provides relevant connections between professional artistry and the classroom, encouraging an ongoing dialogue that unmask a student's greatest potential. With more than 15 programs offered, aspiring designers and creative types can easily find a program that is representative of their interests.

**PROGRAM:** MFA in Interdisciplinary Arts**PROGRAM LENGTH:** One year**WHY ATTEND?** Future educators could benefit from the program's focus on dissecting and drawing connections to interdisciplinary art theory and history.**COST:** \$967 per credit**COURSE SAMPLER:** Visual Art: Theory & Practice; Conceptual Strategies; The Art of Collaboration; Excavating the Image; Art as Practice; Thinking Through Making**PROGRAM:** MFA in Interdisciplinary Arts & Media**PROGRAM LENGTH:** Three years**WHY ATTEND?** For artists seeking to add new media to their medium, this program focuses on methodologies in performance, installation, interactive art, and community-based art.**COST:** \$967 per credit**COURSE SAMPLER:** Public Art; The Art of Travel; Sound as Art Material; Visual Environments; 21st Century Aesthetics**PROGRAM:** MFA in Interdisciplinary Books & Paper Arts**PROGRAM LENGTH:** Three years**WHY ATTEND?** Those who think "beyond the page" will appreciate this program's dissection of printed art, whether it involves papermaking or experimenting with performance on a bound page.**COST:** \$967 per credit**COURSE SAMPLER:** In and on the Page; Word: Theory & Practice; Future of the Book; Bookbinding; Visual Narratives



THE INSPIR ATION ISSUE

BY AMANDA KOELLNER

INSPIRATION CATALYZES NEARLY ALL OF THE PROJECTS WE FEATURE ON THE PAGES OF *DESIGN BUREAU*. NO MATTER WHICH DISCIPLINE LIES AT THE HEART OF A STORY—WHETHER IT’S INTERIORS, ARCHITECTURE, GRAPHICS, FASHION, PHOTOGRAPHY, PRODUCTS, OR MORE—ONE OF THE INITIAL QUESTIONS WE TEND TO ASK DURING EACH INTERVIEW IS, “WHAT WAS THE INSPIRATION BEHIND THIS PROJECT?”

FOR THE THIRD CONSECUTIVE YEAR (AND TO CELEBRATE *DESIGN BUREAU*’S FOURTH ANNIVERSARY), WE HANDPICKED A COLLECTION OF GUEST EDITORS WHO INSPIRE US AND ASKED WHAT INSPIRES THEM. WE DIDN’T INQUIRE AS TO WHAT SPECIFICALLY STIMULATED KARIM RASHID’S 2014 PRODUCT OFFERINGS, STEPHEN BURKS’S LATEST LINE, BROOKE SHADEN’S MOST RECENT SURREAL PHOTOGRAPH, OR ASIF KHAN’S NEWEST BUILDING. WE ASKED WHAT INSPIRES EACH OF THESE CREATIVES IN THEIR DAILY LIVES AS DESIGNERS—AND AS PEOPLE. THE NEXT 18 PAGES HOLD THE RESULTS; SINK IN AND GET INSPIRED.

KARIM RASHID, MULTIDISCIPLINARY INDUSTRIAL DESIGNER

THE INFORMATION AGE



"WITH NEW TECHNOLOGIES AND SOFTWARE TOOLS, I CAN CREATE SENSUAL AND ORGANIC SHAPES THAT HAVE NEVER EXISTED IN HISTORY."



When he was just seven years old, Karim Rashid was taken by his father to nearly every day of Quebec's 1967 International and Universal Exposition, which stirred in the young creator a curiosity about the world and design's place within it. "There was this sense of a positive collective notion that the future would be the most incredible place," Rashid says, recalling how captivated he was by a robot-like vacuum cleaner that could clean by itself at the Japanese pavilion. "We went to Expo 1967 constantly to look at the aerospace technology at the Russian pavilion and the furnishings made from plastics at the Italian pavilion. These technological wonders were the beginning for me."

Today, with more than 3,000 designs in production, 300 awards and counting, and work experience in more than 40 countries, the 54-year-old Rashid is among the most prolific designers in the world. He has dabbled in fashion and music, created interiors of all types (residential, hospitality, commercial, exhibition spaces), and designed lighting, packaging, and products—the latter of which have ubiquitously seeped into our everyday lives whether we're aware of their origins or not. At the heart of it all lies the Egypt-born and Canada-raised designer's appreciation for and interest in technology.

"I think that when I was finally mature enough to understand the digital age, I was in university in 1979 studying the now obsolete FORTRAN and COBOLT 80 computer languages in design school," he says. "I had this overwhelming feeling of excitement and optimism that the Computer Age was going to radically change social human behavior, make our lives better, and be the most pivotal schism in human history."



"I THINK IT'S ESSENTIAL THAT A DESIGNER IS EXPOSED TO AS MANY PRODUCTION METHODS AS POSSIBLE PRIOR TO DESIGNING ANYTHING."

"I'M VERY INTERESTED IN NEW BIODEGRADABLE POLYMERS AND POLYMERS THAT ARE MADE FROM OTHER RENEWABLE RESOURCES INSTEAD OF DEPLETING OUR GLOBAL PETROLEUM SUPPLY."



"I'M FORTUNATE TO WORK WITH [FURNITURE MANUFACTURER] A LOT OF BRAZIL, WHICH TOOK ON THE RESEARCH TO MAKE THE SIAMESE CHAIR POSSIBLE. IT'S MADE OUT OF A PLASTIC INJECTION OF THE AMAZONIAN FRUIT AÇAÍ AND IPÊ ROXO, WHICH IS ONE OF THE MOST EXPORTED WOODS IN BRAZIL. THE BARK IS VERY RICH IN MEDICINAL NUTRIENTS; THE REMOVAL OF THE BARK, WHICH COMPLETELY REGENERATES IN TWO YEARS, HAPPENS IN THE AMAZONIAN REGION. FORTY PERCENT IS DISCARDED, AS IT IS EXCESSIVELY MOIST, AND THE PERCENTAGE THAT IS USUALLY ELIMINATED IS NOW USED TO DEVELOP LIQUID WOOD."



"I PURCHASED MY FIRST RAPID-PROTOTYPING MACHINE IN 2001—MAYBE 2001: A SPACE ODYSSEY HAD SOMETHING TO DO WITH THAT—SO FOR THE PAST 13 YEARS, I'VE PRODUCED HUNDREDS OF RAPID PROTOTYPES. THESE MODELS ALMOST INSTANTANEOUSLY GIVE ME A REALISTIC 3D DESIGN THAT I CAN LEARN FROM."



"WHEN I WAS IN MY 20s, I WOULD GO TO MACHINE TRADE SHOWS AND STARE AT INJECTION-MOLDING MACHINES, VACUUM FORMING, THERMOFORMING, ROTATIONAL, ETC. I REMEMBER LOOKING AT THE MACHINES, JUST THINKING ABOUT THE INFINITE POSSIBILITIES. [ITALIAN ARCHITECT] ETTORE SOTTASS SAID TO ME IN 1983 THAT THE MACHINE CONTROLLED OUR FORMS OF PRODUCTION BUT THAT WE WILL EVENTUALLY CONTROL THE MACHINES, HENCE OUR FORMS WILL BE ANYTHING WE COULD IMAGINE. I'LL NEVER FORGET THAT INSIGHT."



"I'M GRATEFUL TO THE DIGITAL AGE FOR OFFERING TOOLS THAT CAN NOT ONLY GIVE ME THE POSSIBILITY TO DESIGN MUCH BETTER—AFFORDING ME TO GO THROUGH HUNDREDS OF VARIATIONS QUICKLY—BUT ALSO TO SHAPE A MORE DIMENSIONAL, MORE AMORPHOUS, MORE ANTHROPOMETRIC WORLD."

"I FEEL THAT THE VIRTUAL WORLD IS SO SEDUCTIVE AND SO HUMANIZING—THROUGH CONNECTIVITY, INFOTAINMENT, SPONTANEITY OF KNOWLEDGE, SPEED AND INERTIA, AND THE EMPOWERMENT OF CREATIVITY AND INDIVIDUALITY—THAT THE PHYSICAL WORLD IS LEFT BEHIND AND NOT ACCELERATING NEAR AS FAST AS THE EXPONENTIAL CHANGES OF THE DIGITAL AGE. SO CAN I DESIGN A LOW-TECH PHYSICAL OBJECT OR SPACE THAT CAN POSSIBLY COMPETE WITH THE DIGITAL AGE? THAT CAN BE AS ENGAGING AND AS EXPERIENTIAL AS THE VIRTUAL WORLD? THAT IS MY CRITERIA."



STEPHEN BURKS, INDUSTRIAL DESIGNER

TRAVEL



For industrial designer Stephen Burks, travel isn't just a catalyst for inspiration but a way of life that has come to shape his worldview and define his career. Since 2005, he has worked in Australia, Colombia, Ghana, Haiti, India, Kenya, Mexico, Peru, the Philippines, Rwanda, Scandinavia, South Africa, Senegal, and throughout almost all of Europe.

"Among my favorite trips are Jyväskylä, Finland—skinny dipping in Alvar Aalto's summerhouse lake—gazing at the stars while dodging kangaroos in Western Australia, and island hopping near Dedon Island in the Philippines," he says. With a passport as heavily stamped as this, who wouldn't find inspiration in jet setting?

As Burks geared up to release his latest collection, the Traveler chair (out this October), we sat down with the Chicago-bred designer to delve deeper into why travel makes him tick. (For one, it allows him to be perhaps the only person to ever reminisce about a work jaunt through Italy with the joke, "Eight-hundred meters of leather cord alle vongole, anyone?")

WHY DO YOU FIND TRAVEL TO BE AN ESSENTIAL PART OF LIFE?

Travel activates my imagination! It allows me to escape my everyday context and get back in touch with my senses. My eyes see again, my ears hear again—sometimes in a different language—and, if I'm lucky, my hands touch again through the materials of the project I'm in the field working on at the moment.

BEST TRIP YOU'VE TAKEN?

My most recent one is always my favorite. I live on through it for months until the next one comes along. Regardless of how many times I travel to Italy, it always surprises and fascinates me. The culture of making is still so rich; it's no wonder that so many manufacturers are still there working by hand. Nicolas Roche and I spent about three-and-a-half weeks traveling from Bologna to Manzano literally crafting the Traveler project and eating the most extravagant meals along the way.

CONTINUED →



(CONTINUED)

HOW MUCH DOES TRAVEL INTERTWINE WITH YOUR DESIGN WORK?

It's such an integral part of my work that I named my collection after it. For the past 10 years, I've been moving away from the studio-based practice of working by remote control and just sending drawings to the manufacturer toward a more workshop-in-the-field-based practice of making on the go while traveling from one little hand factory to the next.

SPEAKING OF YOUR COLLECTION, WHAT WAS GOING THROUGH YOUR MIND AS YOU DEVELOPED THE DESIGN?

The Traveler is rooted in the idea of escaping from the everyday. If you could get away to paradise or that mythical, tropical, jungle-like place that the modern world dreams of, could it take the form of a Roche Bobois lounge chair? Could it make you dream of far-away lands as far as the most remote place in your imagination and as close as your patio? Could it somehow represent the French l'art de vivre of Roche Bobois—the hand-made, man-made result of the brand's first American designer—as well as your desire to get away from it all without leaving your living room in a cradle of leather-crafted comfort? Absolutely!



BROOKE SHADEN, PHOTOGRAPHER

NATURE



Inspired by fairytales as well as life and death, Arizona-based fine-art photographer Brooke Shaden crafts images that she describes as “dark yet whimsical”—her models recall Little Red Riding Hood or Sleeping Beauty as if they found themselves trapped in an eerie, lush, and perpetually overcast land.

The photographer’s upbringing in a rural town —“among the Amish and rolling hills and farms”—directly affected her aesthetic today, as well as her initial foray into photography. “From the time I was little, we were rewarded for climbing trees and playing in the mud, so I grew up thinking that was a normal life, and a beautiful one too,” she says. “I remember bringing a notebook to write stories that were filled with fantasy and science fiction, though I didn’t know it then, and I still find inspiration in those same days: where I climb a tree and write stories and then turn them into images.”

With an upcoming artist retreat called “Capture Inspiration” and a book titled *Inspiration in Photography: Training Your Mind to Make Art a Great Habit*, Shaden renders herself the ideal guest editor to tackle the topic of inspiration, one fantastical photograph at a time.



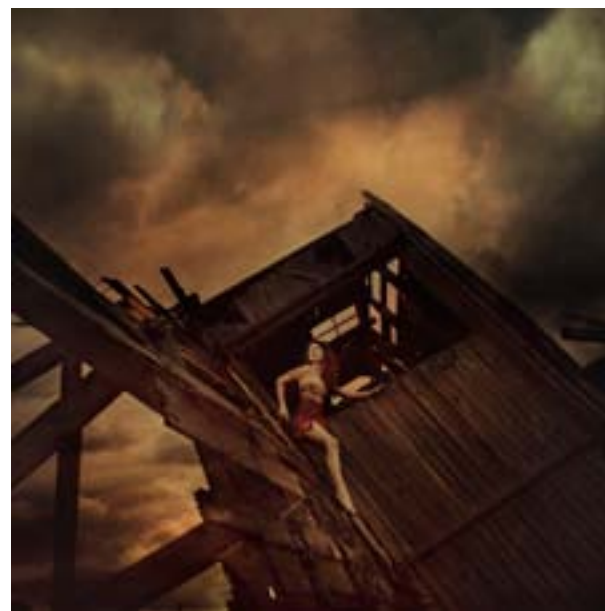
“CONNECTING WITH THE EARTH IS THE BEST WAY TO FEEL AT PEACE WITH THE ORIGINS OF MY BEING, IN MY OPINION. IT IS INSPIRING TO ME TO THINK THAT WE ARE ALL DUST IN THE END, AND THAT IS EVIDENT EVERYWHERE I LOOK IN THE WORLD. THERE IS LIFE AND DEATH AND BEAUTY AND...NATURE. IT IS SIMPLY THE ONE THING THAT I FEEL REPRESENTS WHO I AM.”



"I HAVE NEVER FELT COMFORTABLE IN A CITY ENVIRONMENT BUT INSTEAD FELT LIKE I WAS 'HOME' WHEN I WAS IN NATURE, AND THAT FEELING CONTINUES ON FOR ME STILL. NATURE HAS ALWAYS INSPIRED ME, NOT ONLY IN PHOTOGRAPHY BUT ALSO IN MY WRITING AND IMAGINATION. NOW THAT I CAN USE IT IN MY IMAGES, NATURE HAS TURNED INTO SOMETHING TIMELESS THAT REPRESENTS A WORLD THAT COULD BE OUR OWN OR SOMEWHERE ELSE ENTIRELY, AND I LOVE THAT ABOUT IT."

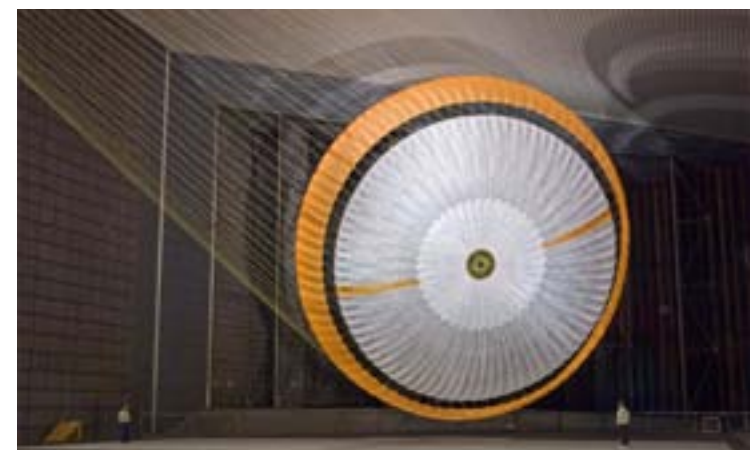


"I LOVE VISITING THE FOREST, SITTING IN THE DIRT, AND TOUCHING THE LEAVES ON THE TREES. I LOVE TO FEEL THE SOFT GROUND UNDER ME AND FIND INSPIRATION IN ALL OF THE BEAUTY THAT A FOREST CAN HOLD. IT IS DARK AND MYSTERIOUS, AND YOU CAN GET LOST IN THE UNIQUENESS OF EACH TREE."



ASIF KHAN, ARCHITECT

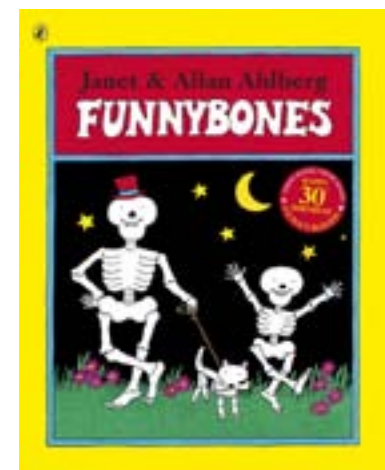
SCIENCE



In our July 2013 cover story on Asif Khan, we dubbed the young designer the “anti-starchitect,” and with good reason. But long before he decided to skirt gigs at London’s big firms and instead open his own right out of school, before he was creating commissioned works for Coca-Cola and the Olympics, and before he was collecting accolades such as Design Miami’s “Designer of the Future,” he found himself enchanted by science and all of the questions that come with it.

That fascination stayed with the rising architect from childhood to his time at the University College London’s Bartlett School and the Architectural Association School of Architecture. To this day, Khan is both personally and professionally captivated with anything that falls under science’s massive umbrella of knowledge. “The belief that there is more to discover in architecture permeates what we do at the studio and why we do it,” he says. “I like to think that anything we imagine could be possible until proven otherwise. Science seems like it has a greater freedom than design in this respect, and I find that exhilarating.”

WHEN DID YOU FIRST FIND YOURSELF INSPIRED BY SCIENCE?



I remember a book from my childhood called *Funny Bones*. The central characters are a family of skeletons. Four-year-old me understood that I had a skeleton inside of my body and was trying to figure out what else was in there. I think I asked an adult, “How does the meat make my arm move?” They couldn’t explain it to me, but it set me off asking questions. I’m still asking questions.

HOW DID YOU TRY TO ANSWER THOSE QUESTIONS AS CHILD?

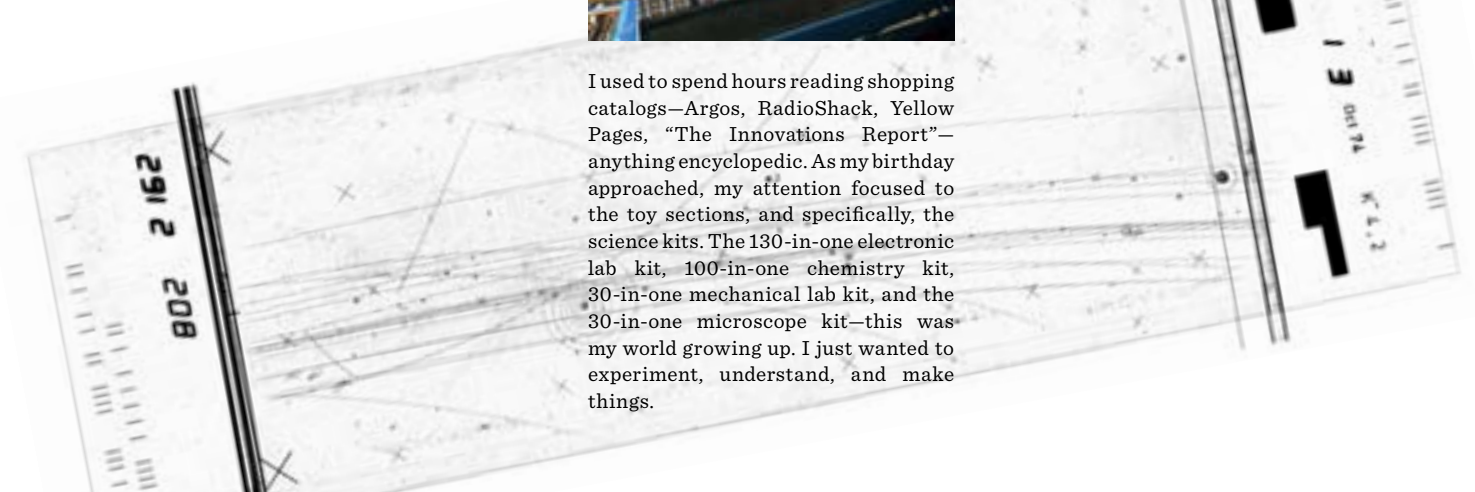


I used to spend hours reading shopping catalogs—Argos, RadioShack, Yellow Pages, “The Innovations Report”—anything encyclopedic. As my birthday approached, my attention focused to the toy sections, and specifically, the science kits. The 130-in-one electronic lab kit, 100-in-one chemistry kit, 30-in-one mechanical lab kit, and the 30-in-one microscope kit—this was my world growing up. I just wanted to experiment, understand, and make things.



WHAT TYPES OF SCIENCE ARE YOU MOST INSPIRED BY?

I have a set of CERN bubble-chamber transparencies from the ’70s, which sit framed on my wall. This combination of a photographic technique with a huge tank of superheated liquid hydrogen could actually capture the tracks of subatomic charged particles. At the other end of the scale, you have those beautiful deep-space images of enormous objects, which the Hubble Space Telescope was sending back over the past 20 years. It’s the sense that we’re connected to everything—yet so far from everything—that I find sublimely beautiful.



(CONTINUED)

WHERE DO YOU SEE SCIENCE IMPROVING ARCHITECTURE AND DESIGN IN THE NEXT 10 OR 20 YEARS?

In the next 10 years, improvements will be in connectivity, energy performance, the 3D printing of objects at home from waste materials, and more kinetic and smart façades. In 20 years, we'll have moved forward in efficient-energy storage. You'll have a lot of homes fully off-grid, there will be transparent insulation in glazing, volumetric displays will be commonplace, and the reduction of computing size will complete the merging of our digital and physical worlds.

HOW ABOUT IN THE NEXT 50?

In 50 years, we will be full swing into the age of nano materials. Super-lightweight composite structures will be used in skyscraper construction, beards will be hip again, and material engineering exploiting biological processes will be commonplace in design and construction. Cities will become smarter than their inhabitants.



Notes From the Bureau

Bjarke Ingels Group

FORM FOLLOWS FORMULA

Bjarke Ingels’s design for his old high school—a subterranean multipurpose hall—takes its cues from the classroom

When Danish architect Bjarke Ingels graduated from Gammel Hellerup Gymnasium, a private high school just north of Copenhagen, he couldn’t have predicted that one day he’d be back—to redesign it. When the school principal sought to create a new multipurpose sports facility on campus, he called up his former math student whose career he had been following.

Ingels and his team at Bjarke Ingels Group (BIG) had to first overcome some tricky site challenges. “Because the campus is in an urban center, there wasn’t a lot of space,” explains architect and BIG partner Kai-Uwe Bergmann. “There were some adjacent soccer fields, but to place a building on a soccer field was next to sacrilege.”

The courtyard of the school was the only viable space for the hall, but building it there would mean losing the outdoor space. The designers came up with a creative solution: submerge the hall underground and create an aboveground outdoor space on the roof. This wouldn’t be just any roof, though. In honor of Ingels’s former-math-teacher-turned-client, the architect based the design of the roof’s curvature on a mathematical formula taken from the game of handball, Denmark’s national pastime. “We designed the curve of the roof to mimic the curve of the ballistic arch you get when you throw the ball,” Bergmann explains.

CONTINUED →



PROJECT DETAILS
FROM DESIGN
PROFESSIONALS



it’s simple...just ASK

health and safety welfare
TRANSPARENT OR OPAQUE
SUSPENDED OR RECESSED
SUSTAINABILITY
USER SATISFACTION
SCALE AND SHAPE
ACCESSIBILITY
IMPERMEABLE CONTROL
simple or complex

(CONTINUED) The curved roof, like the building itself, serves more than one function: above grade, it acts as an informal gathering space that the students call the “molehill,” and below ground, it provides an uninterrupted, open-plan space for sports and school functions like dances and graduation ceremonies. Thanks to its underground location, the hall enjoys a climate-controlled environment. Passive-lighting strategies include reveals around the beams that allow daylight to wash into the space below, creating the appearance of a floating ceiling above the concrete walls and varying light conditions as the sun moves throughout the sky. A limited materials palette includes site-cast concrete (a rarity in Denmark) and ipé wood that weathers well.

“It was a really fun project not only for us but for the contractors, CG Jensen,” Bergmann says. “They took great pride in having built this.” And it seems that school pride also is on the rise: the school reports an enrollment increase of 20–30 percent. —Rebecca Falzano



April Russell

THE COLLECTORS' ADDITION

An art-filled London townhouse is redesigned with entertaining in mind

In design as in life, maturity often brings with it a change in taste. So was the case for interior designer April Russell's clients, a “power couple” who live in a townhouse-cum-art-gallery in central London. In the early years of their marriage, the two collected antiques and 18th and 19th Century paintings. Years later, it was time to rethink both their space and their art. “They wanted to create a home to relax in and hold their growing art collection,” Russell says. “At the same time, the house had to work for entertaining and family life.”

At the heart of the renovation were the kitchen and dining areas, which Russell redesigned over two levels. By moving the kitchen to the upper level and creating a grand entrance into the new dining room with a curved staircase connecting the two, Russell created a sociable, open-plan space that allows whoever is cooking to interact with guests, while keeping the kitchen mess out of sight. “My client likes to cook, so it allows her to be part of the party when her guests are at the table,” Russell says.

Throughout the home, new contemporary paintings and sculptures by young artists are the focus, replacing much of the clients' original antique collection. A rich color palette on the entertaining floor blends well with the art, CONTINUED →



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(CONTINUED) while neutral walls provide a quiet backdrop. “I don’t go for pattern on the walls or fabric because the art speaks for itself,” Russell says. “For interest, I go for textures. The house has a real sense of harmony, and each room flows into the next.”

When it came time to source the furniture, Russell turned to Italian mid-20th Century pieces. “I like to mix this period with contemporary upholstery,” she says. “I think the two work extremely well together.” Russell also designed a few pieces herself, including a desk in the office made of limed oak, vellum, and leather that was inspired by a design by Paul Dupré-Lafon. “It is so handsome. I have to say that this is my favorite piece in the house.”

And like the furniture, the home reflects an eye for balance and dynamics—itsself becoming the latest addition to the couple’s eclectic collection. —Rebecca Falzano



McCall Design Group

BANKING IN STYLE

Finance meets community outreach and high-end design in this inventive San Francisco bank

A bank isn’t typically seen as a space for community building and inspiration—but from the interactive LCD screens that line its walls to its innovative conference rooms, that’s exactly what San Francisco’s Umpqua Bank was designed to be.

Created by McCall Design Group, the bank doubles as a financial center and technology-savvy community center—one that’s complete with complimentary coffee, a concierge area, and a 20-foot touchscreen “Catalyst Wall” with interactive resources for exploring financial and business goals. (The wall, in fact, is an extension of the bank’s Catalyst Series, which invites business innovators to speak.)

“The bank is designed to engage both customers and the public,” says McCall Design Group president Mike McCall, “providing business owners with tools, resources, and interactive space that they need to create and innovate.”

Some of these resources can be found in the bank’s lobby—a bright, spacious room that includes amenities like iPads, a wall-mounted bike rack, books, lounge seating, and a coffee bar stocked with a special Umpqua-blend coffee. The adjacent wall is home to the “Connect Bar,” a community table that introduces customers to local businesses and that, according to McCall, also

CONTINUED →




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(CONTINUED) serves as a demonstration bar that features “everything from financial products to chocolate tastings.”

But the bank’s brightest gems may be the public conference rooms, which are equipped with technology for video calls and team computer use and can be rented free of charge for meetings and presentations.

“They have been very highly used and well received by the public,” McCall says. “This architectural element supports Umpqua’s mission to create a community resource in the heart of San Francisco.” — *Chloe Stachowiak*



Spacesmith

EMPIRE STATE OVERHAUL

Spacesmith turns a floor of the landmark building into a modern spectacle

The entire fifth floor of the Empire State Building. Views overlooking 33rd and 34th Streets and 5th Avenue. Seventeen-foot-high ceilings. Seventeen. Spacesmith had the beginnings of a space of which most design studios can only dream.

The starting point was substantially less glamorous: a multiple-tenant floor without any semblance of uniformity in design. “Once the walls came down, it was almost like a skateboard park with valleys and hills,” recalls project manager William Wong.

But over the course of 10 months, Spacesmith worked with Global Brands Group to build a central location for multiple offices that had been scattered around New York City’s garment district. “They basically just said, ‘We want something with an industrial aesthetic; go with it,’” Wong says. “Having that sort of freedom to design is rare.”

What they “went with” is a statement of industrial and utilitarian space—multiple work areas and more than 25 showrooms, each a modern wonderland of clean lines and poured concrete. “There’s sort of a tangible, hands-on quality to what the folks on this floor are doing,” Wong says. “So we used raw, craftsman-oriented materials like concrete and exposed brick, which we felt was adherent to the processes of garment production.”

The wow factor isn’t lost on the client, who is working with Spacesmith on a number of other department offices. And though similar design elements undoubtedly will pop up elsewhere, as Wong says, “They won’t be on the same scale as this one—it’s just impossible to find space like this in the city anymore.” — *Brandon Goei*



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Altitude Adjustment

A designer's Aspen retreat finds harmony with nature

BY MARGARET POE / PHOTOS BY ROBERT RECK





In renovating a home that endured countless additions since it was built in 1971, Oppenheim embraced the Japanese concept of wabi-sabi—the idea of finding beauty in imperfection. He wanted to create a home perfectly suited for his wife and their children. Doing so took a holistic approach—not architecture alone, or interior design, or just landscape design. It took the whole package, as he worked to take advantage of the pristine setting. In essence, Oppenheim was answering the question, “How does one design a life?”

had Oppenheim embarked on the renovation of his Aspen home with a single inquiry. “How can we make it disappear?” he wondered.

Such was his guiding principle as he transformed the mountain retreat into a modern masterpiece influenced by his time in Japan, his wife’s childhood in Switzerland, and his love for the snow-capped Rockies. Oppenheim, principal of Miami-based Oppenheim Architecture + Design, committed himself to creating a timeless design—one that will be “forever elemental and beautiful,” as he says.

The home hasn’t completely disappeared, but with its reclaimed barn wood and locally quarried stone, it

melds into the alpine landscape. Oppenheim’s intent was to make the house “harmonious with its surroundings,” and in that, he clearly succeeded. To be sure, most houses don’t boast such a bounty of surrounding bliss: the towering boulders scattered across the quarter-acre property, crystalline stream that gave the home its name (La Muna), towering trees, and of course, the Rockies themselves. Given this abundance, he sought to connect the home to its location “in a very visceral way.” For the designer, “The house is more of a backdrop to the place.”





Inside the home or out, Oppenheim deployed the same materials—wood, stone, and copper. Two of his favorite outdoor features—the hot tub, a riff on traditional Japanese hot springs, and the fire pit—are savored year-round. On a sunny day in Miami, he says he'll think wistfully of his family huddling around the fire pit on a snowy night, enveloped in the skin rugs draped around the home as they enjoy a communion all too rare in modern life.

Reconnecting to Nature

An HOK designer finds inspiration in Björk's Biophilia and "living" building skins BY CRAIG GRONOWSKI



As technology continues to infuse our lives, it can rapidly oscillate from amazing to overwhelming. While technology enables vast possibilities, it also reminds us of how much we don't know, what we hope to learn, and the urgent need to address the issues of our time. How does one make sense of this cascade of information and create something meaningful? The most inspiring ideas harness and extract from technology to create something beautiful, innovative, and socially significant.

I find inspiration through music that carves out spaces of its own. I wonder about the meaningful ways that space and sound can be integrated to provide an unexpected, immersive visual experience. Biophilia, the latest multimedia project by Icelandic musi-

cian Björk, is the most holistic example of this concept that I've experienced. Exploring the relationship between nature, music, and technology, this project connects music to natural phenomena such as arpeggios that are inspired by the relationship between

lightning and thunder. For live performances, Björk has created a massive singing tesla coil that produces musical tones directly from the passage of electricity through the air. The concept included a hands-on educational program for children, transcending conventional teaching methods by blending music and science in an engaging new way. The multimedia app that accompanies the project has made its way into the Museum of Modern Art's collection as well as into the academic curriculum in several European countries.

I don't have to go far to witness innovative, inspiring ideas that solve critical issues. A few of my HOK colleagues recently developed the winning submission for the Living Building Challenge in Chicago.

Tasked with designing a sustainable classroom-building annex for the overcrowded Eli Whitney Elementary School, they developed a passive "living" exterior skin composed of bimetallic aluminum and oxidized copper panels. As exterior temperatures rise, the panels close to provide shade to the interior of the building. Once temperatures cool, the panels retreat. This reactive shading element acts both as a learning tool and a significant component of the energy-savings protocol. The façade also bridges the building to its site, providing an integrated playground, community garden, and resting points. It's an inspirational example of how technology can be harnessed to truly begin to reunite humans with nature through innovation..



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Centennial Reflection at the Biennale

In the US Pavilion at this year's Venice exhibition, a radical new look at the practice of architecture BY J. MICHAEL WELTON



Three American-based women, co-curators of the US Pavilion at this year's Venice Biennale, are currently engaged in an intense cross-examination of the past 100 years of architectural practice in America. When I meet them in June, they're pulling no punches.

"I am an agitator," announces Eva Franch i Gilabert, the director and chief curator at Storefront for Art and Architecture, the commissioner of this year's pavilion.

"Our ambition is to look at a vast number of projects, familiar and foreign, through the lens of the practice," says Ashley Schafer, editor of Praxis and associate professor of architecture at Ohio State University.

"The focus of the project is on the office itself—the space of

the office and its organizational intelligence," adds Ana Miljacki, associate professor at MIT.

In the five-room, neoclassical pavilion, they've created a library that surveys prominent American architects who exported design around the world from 1914 until now. Documenting the work of 120 firms, the three women have assembled hundreds of booklets and models and made them available on walls throughout the pavilion, which was collec-

tively designed by Leong Leong, graphic designer Natasha Jen / Pentagram, and technology consultants at CASE.

"The idea is that we produce a space for research and architecture and making," Franch says.

"We were interested in looking at what has changed over the past 100 years," Schafer says. "Many of the images that the firms used to represent themselves mostly showed men looking at models."

Their research identifies practice-related issues, with displays in four rooms surrounding a central space dedicated to the future. That room contains a circular bed, reflecting the curators' belief that the practice has evolved to an era when work and play

merge. ("A large percentage of work is now done in bed with a laptop," Franch says.)

While collaborating with eight partner firms to document what happens at the pavilion for the next six months, the three also are looking at issues such as labor, gender, economics, and governments—to examine how the architecture practice contributes to the world as a whole. Like Palladio before them, they'll produce four books based on their findings, and a core idea is to ask that architects gather around ideas rather than profit. "It's an attempt to produce a descriptive field, to think historically—and suggest that thinking of architecture as profit is history," Miljacki says.

Did I mention that they're pulling no punches? ■

THIS ISSUE'S BEST ALBUMS

Presented by *ALARM* MAGAZINE



Above: Modloft Laidlow King Bed, Nightstands, Dresser (Right) & Queen Mirror

Right: Foley Cube Benches
Below: Christopher Highboards
Bottom: York Lounge Chairs



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ADEBISI SHANK

This Is the Third Album of a Band Called Adebisi Shank (Sargent House)

In 2011, Irish instrumental trio **Adebisi Shank** caught wind in its promotional sails, crossing the Atlantic thanks to the aid of record label / management company Sargent House. The band's giddy, skittering, hyper-melodic scales, paired with driving riffs and propulsive rhythms, made its second album one of the year's best musical imports.

Back with its third matter-of-factly titled LP,

the three-piece is as ecstatic and energetic as ever, infusing new stylistic zest into its tunes. Alongside the usual dose of warbling talk-box vocal effects, *Third Album* offers video-game overtones, elements of gnarly '80s funk, disco and dance beats under chopped vocal samples, and rhythmic (robotic?) freak-outs.

If you're unfamiliar, Adebisi Shank is a band that you absolutely must know. Besides, who else cites equal inspiration from **ELO**, **Enya**, **Mike Oldfield**, *Crash Bandicoot*, and *Game of Thrones*? [KC]

DEATH FROM ABOVE 1979

The Physical World (Last Gang/ Warner Bros.)

02/ On its long-awaited follow-up to 2004's classic LP *You're a Woman, I'm a Machine*, **Death From Above 1979** reveals new angles to its overdriven, libidinous dance punk. Yet despite a newfound knack for more accessible vocal melodies and straight-up festival-ready rockers, the inimitable fingerprints of **Jesse F. Keeler**'s screeching, distorted bass and drumming vocalist **Sebastien Grainger**'s hi-hat-punishing disco beats are stamped throughout.

Synthesized and percussive accents also dot the fist-pumping sing-alongs, which detour into **Black Sabbath**-worthy moments and even a mid-tempo crooner. With **The Physical World**, DFA1979 has done the unlikely: improve upon a beloved debut after a lengthy layoff. [DHC]

BUSDRIVER

Perfect Hair (Big Dada)

03/ **Busdriver** is possibly the most self-aware rapper of our generation. His rapid and enunciated flow juxtaposed against a variety of jazz-inspired chord progressions creates a style that is uniquely his own.

After his critically mixed avant-pop album *Beaus\$Eros* ("bows and arrows"), which focused on personal and professional failure, *Perfect Hair* finds **Regan John Farquhar** back on the beat—albeit a beat that's cohesive in its disjointedness, broken yet smooth. It's experimental rap that still nods your head. It's Busdriver moving past desperation, regret, and anger, sounding like he has witnessed every ridiculous action of our generation and gone slightly loopy over it. [KB]

02



03



04



05



06



07



SHABAZZ PALACES

Lese Majesty (Sub Pop)

05/ **Shabazz Palaces'** landmark debut, *Black Up*, was fueled by exploration beyond typical hip-hop meters, resulting in segues of experimentation into memorable hooks. The duo's return, *Lese Majesty*, exhibits similar ambition but with greater organization.

Instead of using multi-movement song structures, the pair constructs its music via smaller, digestible pieces—18 total tracks presented in seven suites. From cosmic production in the swagger anthem "Forerunner Foray" to the alien-radio-friendly territory of "#Cake" and the alter-ego centrism of "Ishmael," *Lese Majesty* is as much a challenge to your musical psyche as it is a weirdo dance show. Ultimately, it's another liberating contribution to the future of hip hop. [SW]

RABBIT RABBIT

Rabbit Rabbit Radio, Volume 2: Swallow Me Whole

06/ Each formerly of **Sleepytime Gorilla Museum** and **The Book of Knots**, wife-and-husband team **Carla Kihlstedt** (violin, vocals) and **Matthias Bossi** (percussion, vocals) unveiled a new music-delivery platform in 2012: Rabbit Rabbit Radio, an online subscription that provided a new song from the duo each month.

Now the adventuresome pop two-piece is bucking another convention, releasing its 2013 collection of sonic gems as a limited-edition silk-screened art print with a download code. Alternating lead duties, Kihlstedt's vocals soar, loop, and whisper while Bossi's remain reflective, gentle, and **Waits**-ian. The music is as beautiful and catchy as ever, despite few conventional song structures. [SM]

DEATH BLUES

Ensemble (Rhythmplex)

07/ **Volcano Choir** percussionist **Jon Mueller** has been working on **Death Blues** as a labor of love for several years, celebrating life via music that's meditative, rhythmically heavy, and occasionally long-form.

Following a separate LP that was released just months prior, *Ensemble* is a joint LP/book, written with **Sole & The Sky rider Band** collaborator **William Ryan Fritch**, that explores how humanity holds itself together. Each track, in essence, is an essay—each a resonant reflection, intimate and raw. The music—here more concise than the last LP, *Non-Fiction*—utilizes an enormous instrumental catalogue. It's alternately airy and foreboding, but always a mastery of melody and rhythm. [LE]



FOR HIRE: Priscilla Kwee

Originally from Taiwan, this young designer traveled overseas to study design and create using the city of Chicago as her greatest inspiration. Now a recent graduate of the School of the Art Institute of Chicago, she’s seeking an opportunity to make an impact on the city herself. Her past projects exemplify striking reimaginings of the city’s most attractive features—whether it’s Frank Lloyd Wright’s Unity Temple or Alexander Calder’s “Flamingo”—and prove that she has a knack for simple-yet-elegant design.



What type of design work would you say is your area of expertise?

I would say print. I just love the process and physicality of being able to touch the paper and text. It’s so satisfying.

How would you describe your aesthetic?

I like straightforward things with an interesting twist-- something simple yet complex.

Who are some designers you look to for inspiration?

Wim Crouwel is someone I greatly admire, and I wish I could meet him to see how he works and thinks. To name a local designer, I would have to say Will Miller.

What’s the best/most useful piece of information you learned in design school?

Put yourself out there and expose yourself to as many opportunities as possible. I regret learning that this late in the game, but I’ve been trying to make up for lost times.

Why should somebody hire you?

I’m responsible and am always trying to improve myself. My fear of being disposable drives me to become better, and when I’m in the right environment, I can accomplish things that I didn’t know were possible.



FROM TOP: Toy, packaging a wooden top using Frank Lloyd Lloyd’s Unity Temple, Home and Studio as sources of inspiration; Coalition to Stop Gun Violence, identity and stationaries for an excisting organization about gun violence in Chicago.

Priscilla Likes:

hole-in-the-wall restaurants, genuine people, grocery shopping, Humans of New York, breakfast food, portobello mushrooms, randomness, naps, picture updates of my dog (who is in Singapore), fried chicken

Priscilla Dislikes:

slow walkers, cilantro, selfies, hashtags, insects, doing the dishes, horror movies, carbonated drinks, time differences, humidity

RÉSUMÉ SNAPSHOT: Priscilla Kwee

EDUCATION
The School of the Art Institute of Chicago, IL
BFA Visual Communications, 2014

WORK EXPERIENCE
Community TV Network
Design Intern, June 2013–April 2014

Want to hire Ravi? Check out her website:
priscillakwee.com

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