

INSIDE: PAPER EYELASHES, PUNCHY SCARVES, AND PRETTY AWESOME MOTORCYCLES

DESIGN BUREAU

KARIM RASHID

The designer we know and love, or love to hate?

PAGE 192

— SURVIVORMAN

LES STROUD IS KICKING NATURE'S ASS, DIY STYLE

— THE MODERN FARMHOUSE

AT-HOME STYLE THAT'S BEEN STEPPED UP

— 10 TIPS FROM A PRO

HOW TO MAKE IT AS AN ARCHITECT

+ SWISS GRAPHIC DESIGNERS GO STATESIDE: DETEKTIV BUREAU



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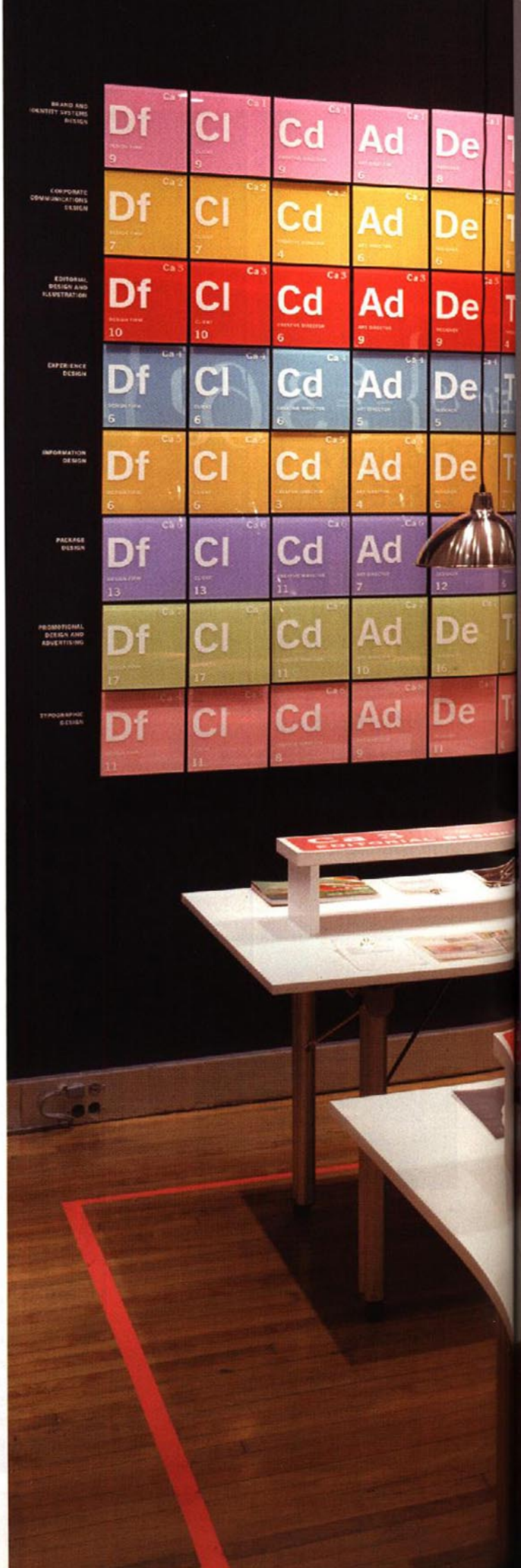


ARCHITECTURE
AND
CULTURE

The Language of Design

WHAT'S IT LIKE DESIGNING ARTISTIC SPACES FOR FELLOW CREATIVES? WE ASKED THREE DIFFERENT FIRMS WITH HANDS-ON EXPERIENCE.

BY ARYN BEITZ







DESIGN 360
AIGA 365
EXHIBIT

FOR JILL AYERS, THE JOY OF designing for fellow designers comes from having creative freedom. Her firm, Design 360, was hired to design *AIGA:365/27*, an annual exhibition in New York City. “We had the freedom to tell a story in a less traditional way,” Ayers says. The exhibit’s aim was to transport its visitors to a laboratory-like setting. “There were specific elements, such as the periodic chart, that delved deeper into the creative process behind design and the people who make it happen. [The exhibit] could be appreciated by the general public, but also speak more specifically to the creative user on a deeper level.”

Ayers and 360 aren’t alone in their affinity to do projects for creative colleagues. Annie Chu, principal at Los Angeles-based Chu + Gooding Architects, points to an implicit

kinship that guides the process. “A common language occurs because of the shared understanding of the importance of the place of art in society,” she says.

Chu + Gooding was commissioned to design the *Architecture of Rudolf Schindler* exhibit at the MoCA, and decided to focus on Schindler’s penchant for experimentation. The firm recreated a small beach shelter designed by Schindler, encouraging visitors to experience his work in full scale. For Chu, the exhibit reinforced the power of collaborative design and its impact on the public. “We get to imagine how our spaces helped in both art production and art consumption,” she says.

Margi Nothard, design principal and founding partner of Glavovic Studio, had a similar experience designing the Girls’ Club in Fort Lauderdale, Florida. The Club is a foundation, gallery, and studio that champions women’s

CONTINUED ON PAGE 104



THE SIGNAGE SAYS IT ALL

Xibitz created the signage for the Dow Jones newsroom and wanted to create an aesthetic that acknowledged the past but looked forward to the future. “In order to pay homage to Dow Jones’ rich history,” says account executive Chuck Plockmeyer, “the designers wanted to take into account the look and feel of used typeset plates but integrated in a very clean way. We utilized Blue Steel patinated zinc and etching to achieve the modern look but with the feel of the printing process from days gone by.”

"[For the AIGA exhibit], we had the freedom to tell a story in a less traditional way...it could speak more specifically to the creative user on a deeper level."

—JILL AYERS,
CREATIVE DIRECTOR,
DESIGN 360

*This page and opposite:
AIGA:365/27 by Design 360;
Photos by Jennifer Krogh*



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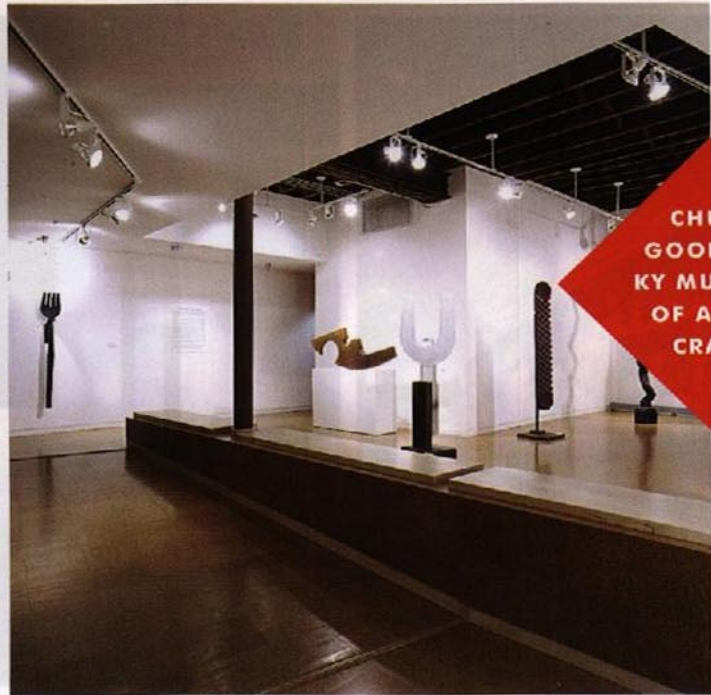
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Above, Kentucky Museum of Art and Craft. Photos by David Modica



**CHU +
GOODING
KY MUSEUM
OF ART &
CRAFT**



LIKE A PRO

"Annie Chu represents what a builder needs in a professional," says David Feder, director of business development at LA-based Horizon General Contractors. Horizon has worked with Chu + Gooding on multiple projects, including an addition to the English House in Beverly Hills. According to Feder, it's Chu + Gooding's outside-the-box mindset that sets it apart from the competition and makes for some truly striking work. Plus, "Annie's 'bedside manner' with the clients is the best I've experienced," he says.

"It is difficult to create an age-free, class-free and highly accessible experience that honors the work and activities the space is built for... [it's a] balancing game."

—ANNIE CHU, PRINCIPAL,
CHU + GOODING ARCHITECTS



Barry Schwartz Photography

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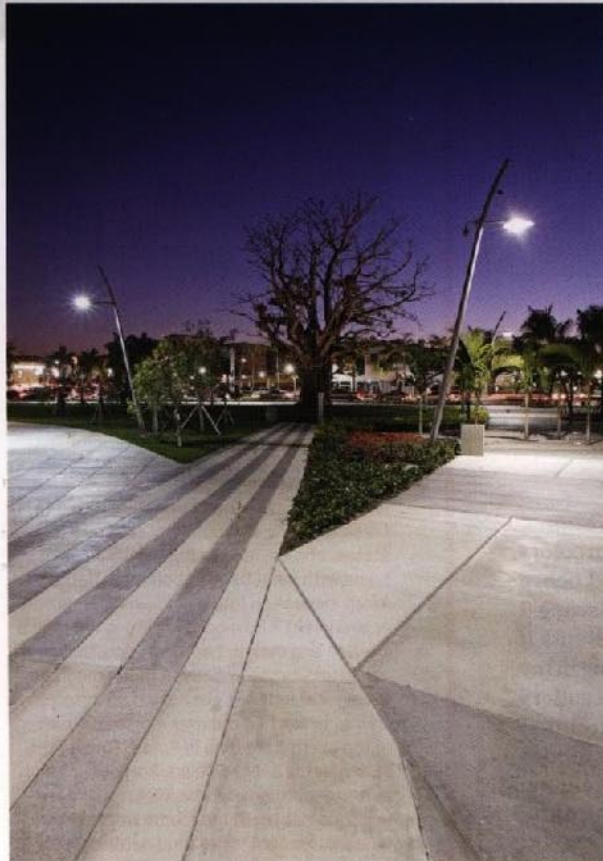
Above: ArtsPark Visual Arts Pavilion

Left: Children's area and shade structures

Opposite page: Aerial view of Millennium Springs Sculpture; Children's dynamic element; Millennium Springs Sculpture looking west; photos by Robin Hill

contributions to contemporary art. "The architecture needed to rise to a new level—to be able to be a vision for a new foundation—that would represent a position in the community," Nothard says. "I understood it could be more than just a building, and this made it more challenging, but also more inspiring and motivating."

As the maxim goes, if you try to please everyone, you'll end up pleasing no one. Thus, creating universally engaging environments and memorable experiences is "a balancing game," according to Chu. "It is difficult to create an age-free, class-free and highly accessible experience that honors the work and activities the space is built for." But despite the potential pitfalls, it's clear that these designers are intrigued by the opportunity to work alongside their peers in an effort to foster art and design for future generations. "I have felt grateful to have these clients over the years," Nothard says. "In all cases, I feel it is my responsibility to make sure that they are looked after and represented well." ❧



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