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Lesjak**
of INNOCAD

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David Mourning

36th Annual Interiors Awards

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2015 AIA Institute Honor Awards Winners Announced

Winners named in three categories: Architecture, Interior Architecture, and Regional & Urban Design.

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Jeanne Gang Designs Supertall Tower in Chicago for Chinese Developer

The proposed 1,148-foot tower would feature a five-star hotel and retail space.

contractdesign.com/jeannegang

Glasgow School of Art Announces Shortlist for Restoration

The shortlist includes five firms: Avanti Architects, John McAslan + Partners, LDN Architects, Page\Park Architects, and Purcell.

contractdesign.com/glasgowshortlist

Bill Clinton to Keynote 2015 AIA Convention

The former president is scheduled to be the opening keynote speaker on Thursday, May 14, in Atlanta.

contractdesign.com/billclintonkeynote

Caruso St John to Restore and Renovate the Stockholm Public Library

The restoration will feature updates to the interiors of the main building and annex, as well as three associated buildings.

contractdesign.com/stockholmpubliclibrary

London's Broadgate Exchange House Selected for 2015 AIA Twenty-five Year Award

The Skidmore, Owings & Merrill design is the first project in the United Kingdom and the third international project to be honored.

contractdesign.com/broadgateexchangehouse

IIDA Names Winners of the 5th Annual Global Excellence Awards

The competition honors originality in the creation of international interior design and interior architecture projects.

contractdesign.com/globalexcellenceawards

Elizabeth Chu Richter, FAIA, Begins AIA Presidency

Elizabeth Chu Richter, FAIA, CEO of Richter Architects in Corpus Christi, Texas, has begun her term as the 91st president.

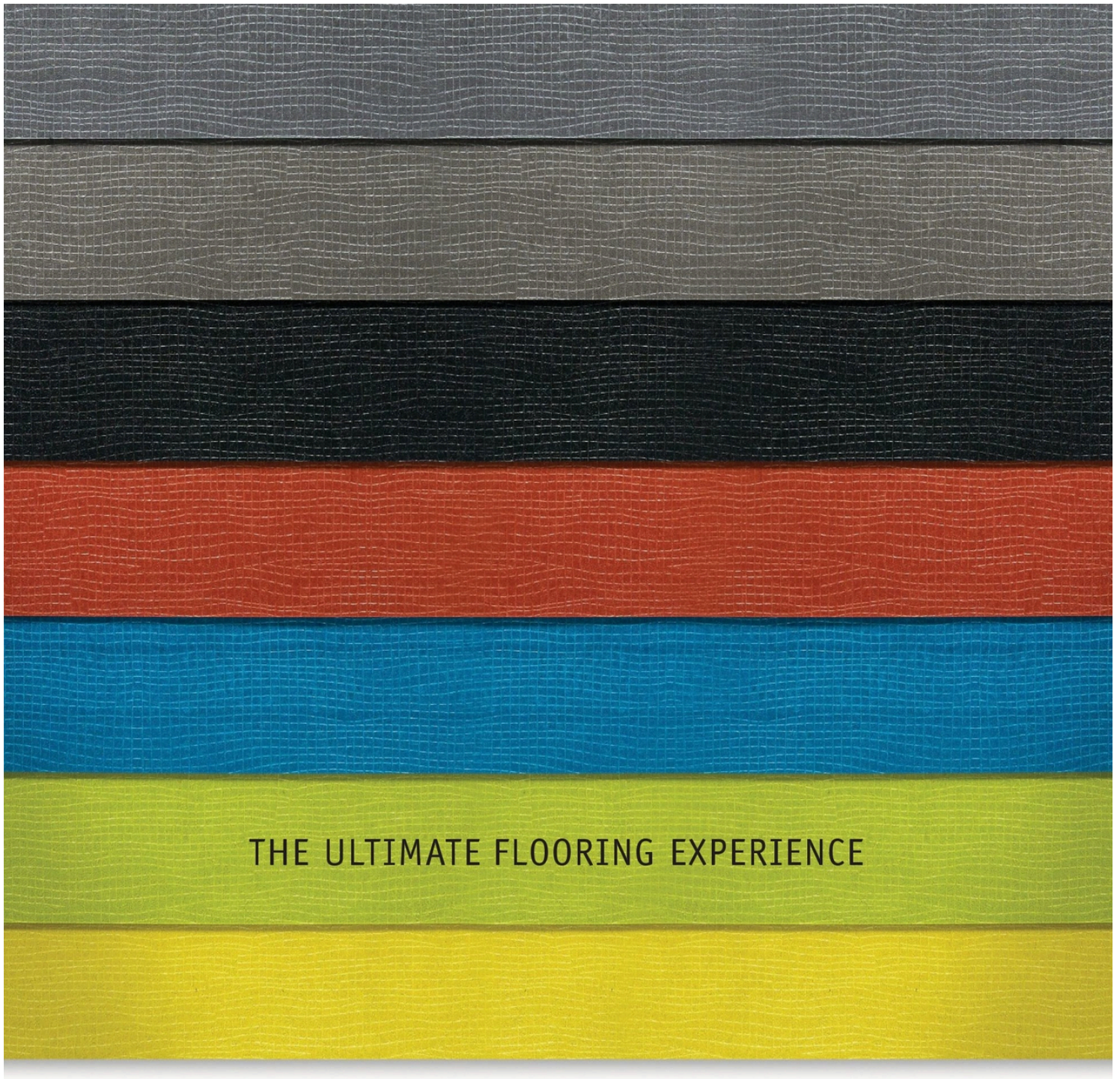
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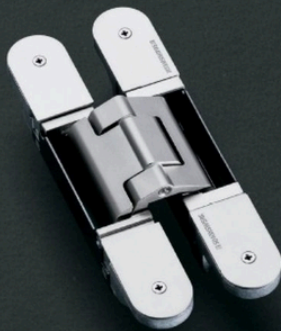
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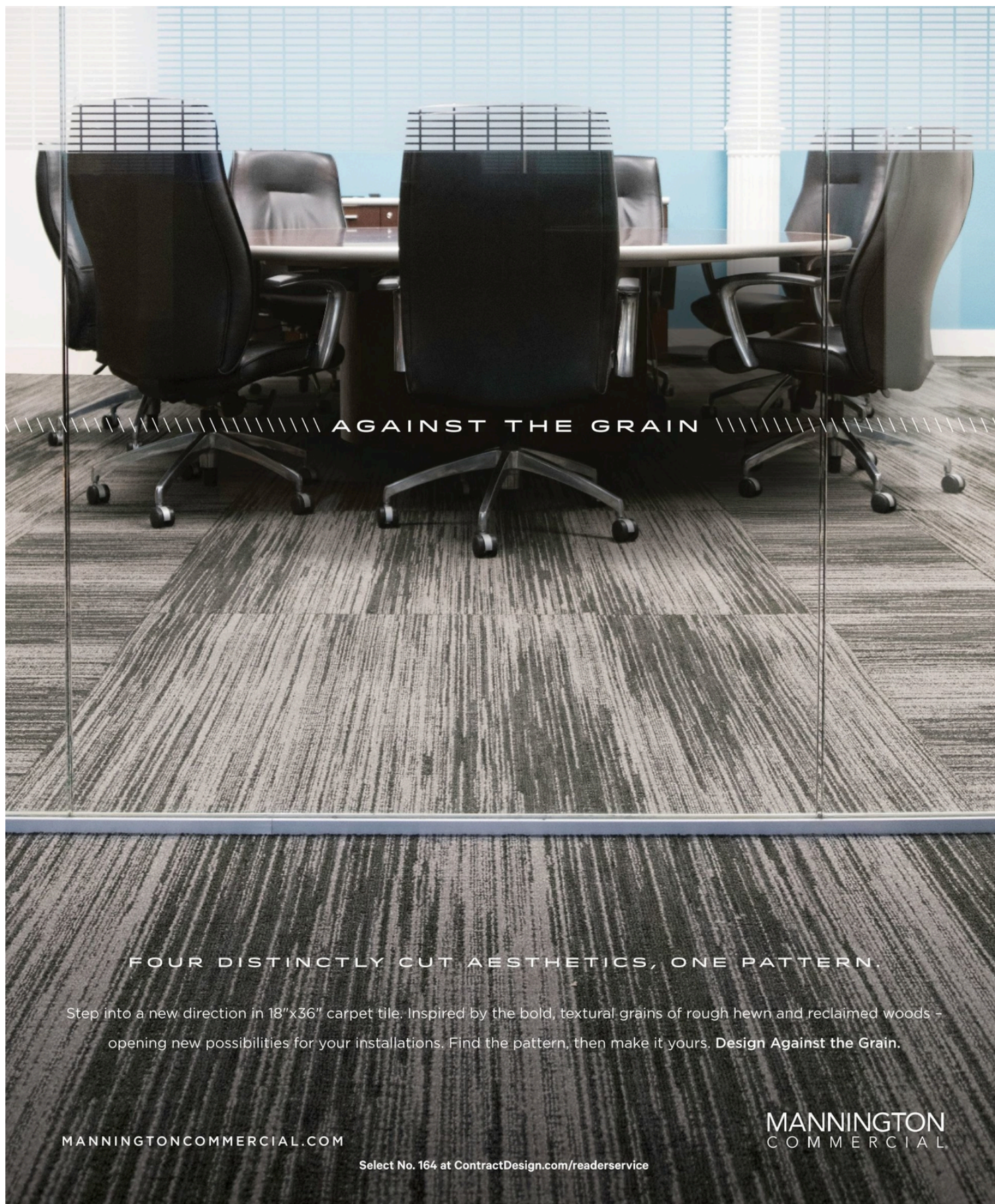
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Celebrating Two Champions of Great Design for Even Greater Business

In this, our annual Interiors Awards issue, *Contract* is pleased to present our 2015 Designer of the Year, Martin Lesjak, co-founder of the Austrian architecture and design firm INNOCAD, and the recipient of our 2015 Legend Award, David Mourning, FIIDA, the founder of IA Interior Architects. Both were honored at the 36th Annual Interiors Awards Breakfast in New York on January 30.

Mourning has played a significant role in not only leading a firm but in defining the modern practice of contract interior design, and Lesjak is broadening that definition with his multifaceted design approach. Together, they are two people of incredible impact in the design industry that we are pleased to celebrate.

You may be familiar with some of the work of INNOCAD, which won an Interiors Award in 2014 for Cannon Hall and two in 2013 for the XAL Competence Center and the Microsoft Vienna office. Two separate Interiors Awards jury teams selected those three projects out of a large number of entries in each category. As I have closely followed INNOCAD's body of work, have gotten to know Martin and his intense focus on excellence, and after seeing firsthand the products that he is designing as the co-founder of the product design company 13&9 Design, I am thrilled to name him our 36th Designer of the Year.

Lesjak is the fourth Designer of the Year from outside the U.S. in 36 years. His selection is also a signal that, as we see signs of economic recovery in full swing, we are looking expansively at the world around us. He and his colleagues are on a trajectory to do even greater work in more countries in Europe, now in the Middle East, and soon in the U.S. Lesjak is breaking down preconceptions of what an office interior can be with projects like Microsoft and the most recent workplace, the 23-story office of ÖBB (German acronym for Austrian Federal Railway). A fantastic designer, Lesjak creates work that is truly Design with a capital D.

Our Legend David Mourning is most known as a business leader in commercial interiors, growing one of the most highly regarded design practices in the U.S. that now has 17 offices. The business of contract interior design in this country in the last three decades has absolutely been shaped by some of the best business practices that Mourning espouses.

Cheryl S. Durst, Hon. FIIDA, executive vice president and CEO of IIDA, acknowledges the important place in the profession that

Mourning has had. "David Mourning has contributed talent, wit, intellectual rigor, and an infinite focus on strategy to this profession that we know as commercial design," Durst told *Contract*. "And he has significantly given and accorded great respect to the role of interior design—and therefore interior designers."

Although both are founders of design firms, Mourning and Lesjak seem so different, at least on the surface. But at the heart of both of their work is great design. Mourning's leadership enables superb design by his IA team. That, in turn, results in a superb solution for IA clients. And Lesjak's outstanding design work further enables his clients to have businesses that flourish. It goes hand in hand. The industry that Mourning had a hand in building is now one that has expanded internationally and has been reconceived in new, imaginative ways by Lesjak and a new generation of designers. It's a continuing narrative that brings disparate talents together with one adage in mind: Good design is good business.

And here at *Contract*, we have that adage in mind as we think about the future and start our 55th year as a publication. Beginning with this issue, I am pleased to introduce a new regular columnist, Evelyn M. Lee, AIA, writing for *Contract* (page 28). Lee is an architect based in San Francisco who had served on the national board of directors of the American Institute of Architects. A design strategist for MKThink, an ideas company for the built environment, Lee has been invited to write for the *Contract* audience of architects and interior designers with this premise: The built environment design professions must evolve to remain relevant and prosperous. A young architect who holds graduate degrees in architecture, public administration, and business administration, Lee is a welcome new voice for our readers. She will, I believe, broaden perspectives on what we must do now and in the immediate future to be vital and necessary as an industry.

Sincerely,

John Czarnecki, Assoc. AIA, Hon. IIDA
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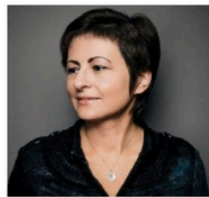
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INDUSTRY NEWS

GlobalShop 2015 will Illuminate Best Practices in Retail Design

The annual retail design and shopper marketing event returns to Las Vegas March 24–26

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The scene at GlobalShop 2014 (top two, and left) included attendees browsing the exhibition floor's unique offerings. The keynote speaker for GlobalShop 2015, Nadia Shouraboura (far left), CEO and founder of Hointer, will offer ideas for retailers to enhance the shopping experience.

North America's largest annual trade show for retail design and shopper marketing, GlobalShop will return to Las Vegas March 24–26 at the Mandalay Bay Convention Center. Produced by Emerald Expositions, Contract's parent company, and presented by Contract's sister publication, *design+retail*, the event will be attended by retailers, brand representatives, and store designers, who will receive insight into strategies for pop-up stores, social media, and customer service, as well as valuable information on ROI related to store redesign.

Highlights of the 2015 show will include a three-day educational conference and 200,000 square feet of exhibition space featuring innovations for store fixtures, visual merchandising, shopper marketing, and the newest products for store design. As always, the show will feature six market-focused pavilions: the Store Fixturing Show, the Visual Merchandising Show, Store Design and Operations, the Digital Store, the At-Retail Marketplace, and Retail Marketing Services.

Keynote speaker Nadia Shouraboura, CEO and founder of Hointer, will describe how retailers can implement best practices of e-commerce

in a brick-and-mortar environment to enhance the shopper experience. The "Path to Purchase: Destination Bricks-and-Mortar Centerpiece" exhibit will provide retailers with solutions to help them play a more integral role through all phases of a transaction, culminating in a customer's experience in-store—where 90 percent of retail transactions still occur, even if they begin online. The exhibit will feature solutions in seven categories: In-Store Fulfillment, Endless Aisle Products, Signage, Graphics and Wayfinding, Showrooming Solutions, Point-of-Sale Systems, Social Media, and Shopper Engagement.

"While in-store fulfillment and showrooming are not new, the way in which retailers are approaching and embracing technology is at a critical point," said Doug Hope, vice president, content at Emerald Expositions. "Brick-and-mortar retail is becoming more dynamic than ever, and GlobalShop not only shows the latest store fixtures and design, but also the methodologies and technological best practices that will prepare retailers well for the future."

Visit globalshop.org to learn more and to register. —MURRY BERNARD

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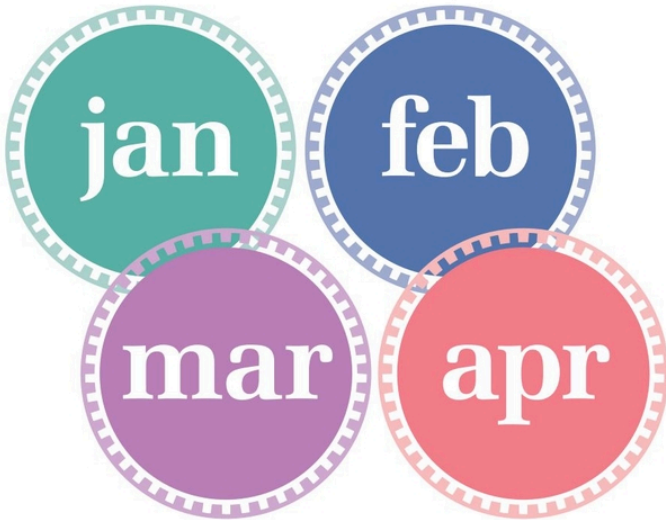

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MARCH

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Dubai
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GlobalShop

March 24-26
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Las Vegas
globalshop.org

APRIL

Salone Internazionale del Mobile

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salonemilano.it

Coverings

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Moving Practice Beyond Analog

by Evelyn M. Lee, AIA



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

***Contract* is pleased to introduce Evelyn M. Lee, AIA, as a regular columnist. An architect who is now a design strategist, she will be writing for our audience of both architects and interior designers about how the built environment design professions can and should evolve. Lee is focused on bringing influence and prosperity to architects and designers, ensuring their relevance in an ever-changing economy. Here, Lee introduces her expertise and her point of view, and sets the stage for her forthcoming columns.**

The practice of architecture is stuck in a rut, running in circles similar to the hands of an analog clock. Some would argue that this reoccurrence is not our fault. Rather, it is the result of the economy in which we participate and the nature of the construction industry.

The chief economist of the American Institute of Architects (AIA), Kermit Baker, may agree. In *The Architect's Handbook of Professional Practice, 15th Edition*, authored by the AIA, Baker begins a chapter on financial management by stating, "Architects serve an extremely cyclical sector of our economy. To thrive, therefore, they need to be able to adjust to the regular ups and downs of the construction industry."

Alternatively, I believe that while an architect or designer's final deliverable is often something that is constructed, the services we provide ultimately create innovative solutions to some of our clients' more complex organizational problems. If this is truly the case, why does architecture and interior design practice have to be so reliant on the ups and downs of the construction industry?

Active in the AIA for a number of years, I have attended enough meetings with firm owners and local and national architecture leaders to see and hear the perpetual wheel of practice spin. Other

professionals are taking our services, especially contractors and construction managers. We continue to be undervalued by our clients, often delivering our services for a lower fee in order to remain competitive within the industry. And even though the male-to-female ratio of students in architecture schools has been evenly split in recent years, the architecture profession itself has not seen a dramatic increase in diversity and equity within practice.

Many of the discussions that the AIA national board of directors had in 2008—when I served as the associate director—are too similar to the discussions at the national level now as I am serving on the newly minted AIA Strategic Council. As a profession, we have earned a reputation of being risk adverse and not entrepreneurial; the innovations of our designs and practice are often limited by what our clients are willing to pay within the scope of the projects. Our method of doing business has kept practice from evolving within an economy that will continue to keep pace with changing technologies. When I first left traditional practice to manage Public Architecture's 1% Program in 2007, the most interesting conversations I had were those with non-profit organizations, helping them understand the value architects can provide their organization

even if they did not have the need nor the funding for a new office or building.

Now, as I hold graduate degrees in public administration and business administration, I have those same conversations with MKThink clients, and I identify strategies for them to gain operational efficiencies within their existing capital assets. My clients often seek my advice well before they decide a new building or strategic planning process is needed.

I believe that the future of practice is here, and that if we do not adapt as a profession, we will find ourselves being sub-consultant to a prime contractor rather than knowledge leaders of the built environment. Technology in our industry has to evolve beyond discussions of BIM and 3-D printing; architects need to implement emergent technologies to make better decisions at the building and city scale. Changing architecture and design business practices have to expand beyond different project delivery methods and talk of an integrated design process. Practitioners must seek new revenue sources and different business models beyond fee for service alone. As a profession, we need to leverage our expertise in design thinking and identify other opportunities.

In the coming months, this column will focus on changing business practices in design and professional development and their applications. I realize that not everyone will agree with my views or perspective, but I hope readers will at least consider how they may adapt their own practice to be more influential, prosperous, and open to evolution. ■



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Last year's Awards Grants included Twin Cities Habitat for Humanity by Gensler and Hawai'i Wildlife Center by Ruhl Walker Architects. Honorable Mention Awards included The American Red Cross by SmithGroupJJR and Artists for Humanity by Artaic. Go to inspirations.contractdesign.com to learn more about these Inspirations Award recipients.

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Susan Cain Quiet Spaces by Steelcase

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PRODUCT FOCUS

A Family Affair

Favaretto&Partners designs the Chevalet armchair for Gaber to provide comfort without sacrificing clean lines



Founded by architect Paolo Favaretto in Padua, Italy, in 1973, Studio Favaretto has completed furniture and product designs for Haworth, Groupe Lacasse, Teknion, and Steelcase. Favaretto's son, Francesco, followed in his footsteps to study industrial design and, in 2009, he joined his father's practice—now known as Favaretto&Partners.

The duo (pictured at left) recently designed Chevalet, an armchair with a clean and tailored look that provides an unexpectedly comfortable sitting experience: The back tilts slightly forward and the

sides angle outward to envelop the sitter. The chair measures 19 inches deep and wide and 31½ inches tall, and the shell—which can be upholstered in leather, eco-leather, or a range of fabrics with contrasting piping—is supported by a solid beech wood frame. Chevalet won an Interior Innovation Award as part of The Chicago Athenaeum's 2014 Good Design Awards program. —MURRYE BERNARD

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PRODUCT BRIEFS



+Halle: Capri Lounge Wood
plus-halle.com

Designed by Danish design duo Busk + Hertzog for +Halle, Capri Lounge Wood is a 32-inch wide, scoop-shaped lounge chair that accommodates a variety of sitting positions. It can be upholstered in a range of fabrics and leathers, and has wood legs in solid-soaped or black-stained oak.

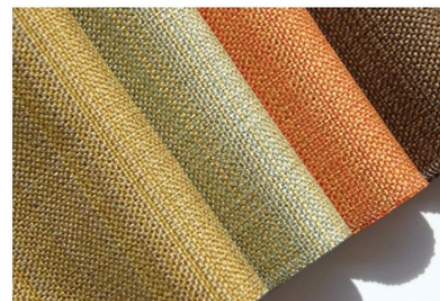
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Knoll Luxe: Maria Cornejo
for Knoll Luxe

knolltextiles.com

Chilean-American designer Maria Cornejo has teamed up with Knoll Luxe for a new line of upholstery and drapery products. The line features four upholsteries—Metallic Gloss, Ita, Tara (pictured), and Digi Velvet—and two draperies—Big Fringe and Cloud. The pieces draw inspiration from Cornejo's personal photography and fashion designs.

Reader Service No. 220



Joseph Noble: Powerhouse

josephnoble.com

Powerhouse is a collection of heavy-duty, stain-resistant upholstery textiles made of tightly woven, dense yarns. The textiles feature a striae color effect, are available in 21 colorways, and are 58 inches wide.

Reader Service No. 222

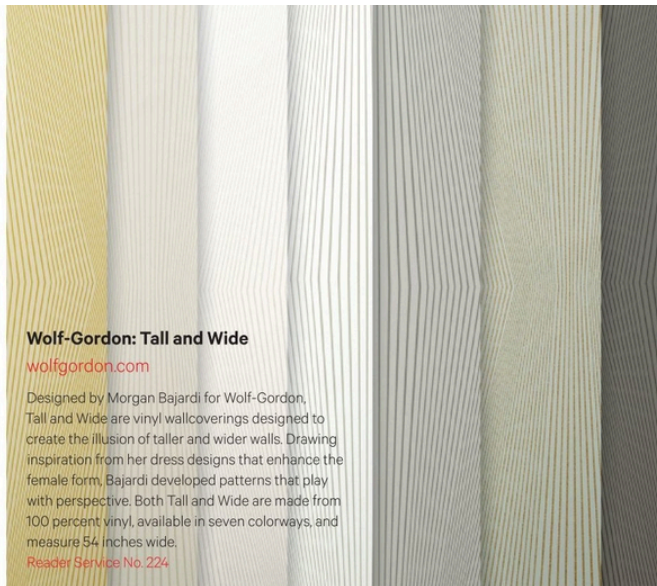
Interface: Reclaim

interface.com

Made of 100 percent recycled content from carpet fiber and salvaged fishing nets, Reclaim carpet tiles resemble worn, weathered wood. Reclaim comes in a skinny plank format measuring 10 by 39 inches. It is available in eight colorways: Weathered Blue, Faded Denim, Rustic Teal, Antique Grey, Worn Olive, Cottage Taupe, Barn Rust, and Aged Brown.

Reader Service No. 223



**Wolf-Gordon: Tall and Wide**wolfgordon.com

Designed by Morgan Bajardi for Wolf-Gordon, Tall and Wide are vinyl wallcoverings designed to create the illusion of taller and wider walls. Drawing inspiration from her dress designs that enhance the female form, Bajardi developed patterns that play with perspective. Both Tall and Wide are made from 100 percent vinyl, available in seven colorways, and measure 54 inches wide.

Reader Service No. 224

**D.L.Couch: Spot On**dlcouch.com

A new introduction to the Lanark line of wallcoverings, Spot On features metallic dots layered against a mottled background. It has an 18-inch by 26.5-inch pattern repeat and comes in two widths—52 and 54 inches. Spot On is available in nine colorways.

Reader Service No. 225

**Mayline: Gist**mayline.com

The Gist seating family includes three chairs: Multi-Purpose, Task, and Task+. The chairs are available with upholstered seats, mesh knit backs, padded and height-adjustable arms, adjustable lumbar support, as well as many other ergonomic features. Gist chairs are upholstered in standard black fabric and custom options.

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36

DESIGNERS OF THE YEAR

Martin Lesjak, the founder of the architecture and design firm INNOCAD and the product design company 13&9 Design, is the 36th Designer of the Year. Based in Graz, Austria, Lesjak is only the second Designer of the Year from outside the U.S. in 13 years.

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

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DESIGNER OF THE YEAR

DESIGNER ^{OF} THE YEAR

MARTIN

An architect and his firm of Austrian design innovators

PHOTOGRAPHY: ANTHONY FAHLER

LESJAK

OF INNOCAD

craft beautiful interiors and products

By Zach Mortice

contract

How does one define the work of INNOCAD, the Austrian firm led by Martin Lesjak? The firm's portfolio—architecture and interiors for offices, exhibitions, hospitality, retail, and residences—affirms a designer's ability to pull power, grace, and emotion from otherworldly spaces. A standout firm that is expanding the breadth of its work, INNOCAD designs engaging and sensuous environments that connect minds to bodies and intellect to creativity.

The *Contract* 2015 Designer of the Year is more than an architect of buildings and interiors, though. Lesjak is a designer of jewelry, clothes, eyewear, furniture, and lighting with the product design company called 13&9 Design that he launched with Anastasia Su—a fashion and product designer who is both Lesjak's partner in life and in the 13&9 Design business. And because Lesjak is also an electronic music DJ, one could say he is a designer of nights out. His approach is multifaceted, and his default position is to shrug off barriers between design disciplines: "For me, creativity has no borders," Lesjak says.

His Graz, Austria-based design firm INNOCAD breaks down borders as well: between public and private spaces, between solitary and communal work areas, and between classic Modernist design and wild swaths of avant-garde expression. In its 15 years, INNOCAD has completed a number of workplaces, including many for the technology sector for clients like Microsoft and Samsung, that are feasts for the senses—intricate stage sets for collaboration that are full of high-contrast tactile experiences. Besides offices, INNOCAD has completed building projects across Austria—and several now in development in the Middle East—in a variety of program types. These architectural interiors express a wide range of moods, from graphic murals celebrating the stunning landscapes of Austria to dark and brooding exhibition pavilions. Lesjak wants everyone to be surprised by his work: the occupant, the client, and himself.

"When people hire us, it's not because they know what they are going to get," Lesjak says. "People hire us

because they expect something they don't know [about] yet. Architecture and design should be astonishing."

The design equivalent of the Midas touch

Lesjak founded INNOCAD in 1999, when he was 27, with architect Peter Schwaiger, a friend since childhood and classmate at Graz Technical University.

One of their first projects was the Steinberger residence in Murau, Austria. The two-and-a-half story, gable-roofed house combines richly textured wood and large expanses of glass. The owners, Lesjak says, have not modified the house and still ask him for approval when they install new sunshades.

INNOCAD continued with a mix of small projects in the early 2000s, until the one that put it on the radar of fellow architects across Europe and globally—the Golden Nugget. Completed in 2005, Golden Nugget is an office and apartment building in Graz that was nominated for the Mies van der Rohe Prize. Lesjak was the developer of the project, which includes INNOCAD's office on the ground floor and residential units above. The building inserts a gleaming, angular golden-skinned volume in the midst of a 19th century housing block, and this intense opposition made the project an instant local civic icon. "[Golden Nugget] was the next step in going from young, wild shooting stars to becoming more established architects," Lesjak says.

The contrast of Golden Nugget's shimmering gold contemporary form in a historic neighborhood of predominantly ornate Beaux Arts masonry drew considerable attention. Thousands of tourists interested in modern architecture have at least seen Golden Nugget from outside. Martin's staff had given interior tours to more than 2,000 visitors in the first four years after the building opened but, ultimately, Lesjak had to discontinue them for his firm to be productive.

A mutually beneficial designer-client relationship

Over the years, Lesjak and Schwaiger grew into separate but deeply intertwined roles leading INNOCAD, with Schwaiger as the firm's chief financial officer and



The INNOCAD team (right) gathers in front of Golden Nugget (opposite), the building that Lesjak developed and designed in Graz, Austria. The INNOCAD office is on the ground floor (far right, two photos), and residential units are above.



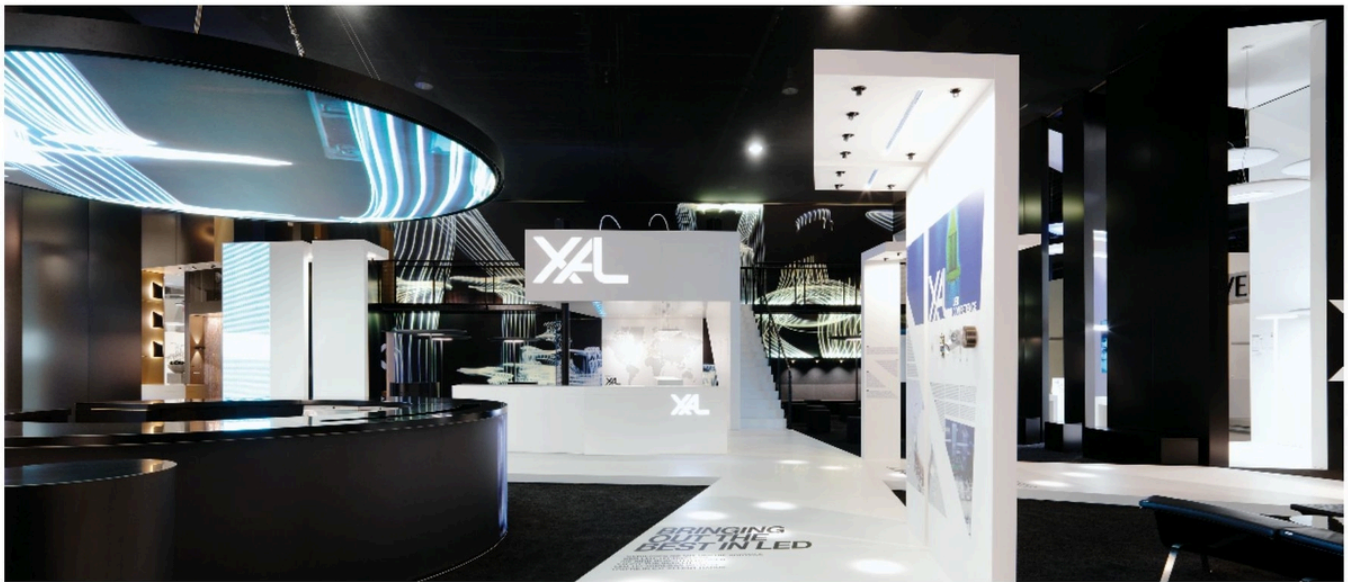




INNOCAD won a 2013 Interiors Awards from *Contract* for the XAL Competence Center (above two), an office and lab for the XAL lighting company in Graz, Austria. INNOCAD has designed a number of trade show exhibition spaces for XAL, including one in Frankfurt (right) in 2010 in which an interplay of light and dark surfaces allow the visitor's attention to be focused on the company's lighting products.



PHOTOGRAPHY: JENS KIRCHNER (OPPOSITE, BOTTOM); PAUL OTT (ALL OTHERS)



A 2012 trade show exhibition space called See the Light (above) for XAL has lighting products in a series of white rectangular display frames that define an event space in the center of the pavilion.

business manager, and Lesjak the primary designer. Schwaiger describes their relationship as that of an old married couple. "When we're having a conversation, we know what the other is thinking," he says.

Lesjak adds: "I'm a lucky person because [Peter] keeps everything away from me so I can really concentrate on the creative potential [of a project]." Today, INNOCAD has 15 employees, and the product design firm 13&9 Design employs two.

It was Lesjak's interests outside of architecture that led him to his most fruitful client relationship with the Austrian lighting company XAL. He was hired to DJ an event for the company, but Lesjak and XAL Managing Director Michael Engel quickly found that they had more in common than music. "We had the same views on things—architecture, design, beauty, aesthetics," says Engel. And because they met as acquaintances first before a formal architect-client relationship, Engel says they were able to develop a mutual trust that gave Lesjak space to experiment and surprise.

INNOCAD's first trade show pavilion for XAL was completed in 2008 and nine more have followed for locations across Europe, as well as in New York and Las Vegas. XAL's corporate headquarters and lab in Graz, designed by INNOCAD in 2012, won an Interiors Award from *Contract* in the small office category in 2013.

XAL pavilions by INNOCAD emphasize shadow as much as light. Like much of INNOCAD's work, these exhibit spaces combine a sly midcentury modern vibe with canted angles and atmospheric juxtapositions from the contemporary avant-garde. The D. Shadow pavilion for XAL in 2008, which Lesjak describes as "kind of gloomy and wicked," is covered in chaotic black paneling on the outside and glows a sinister purple and pink from the inside. And XAL's 2012 See the Light

pavilion tucks lighting products into a series of rectangular display frames that are white in the inside, black on the outside, and collectively define a large event space in the center of the pavilion. Walking the perimeter of the pavilion, visitors catch glimpses of the white interior between the display frames—a kaleidoscope of light and shadow.

The See the Light pavilion validated Engel's trust in Lesjak and blew away his expectations for what a simple trade show booth exhibit could be. "We were standing there with open mouths in front of the ideas [Martin] presented," Engel says. "This trust, on both sides, is something that is very special."

If the XAL installations resemble nightclubs, that is understandable because Engel often flies Lesjak in to DJ a set at the pavilions during trade shows. This kind of immersive, sensual environment is one in which XAL can sell not only lighting products, but also its entire brand identity. "[It's a] big, big, party," Engel says. "It's where we can transfer all the emotion that we want our customers to feel that is not in any way connected to the product."

Lesjak consistently makes a habit of turning architecture projects into test labs for new products. For one XAL pavilion, Lesjak created the HEX-O light—a hexagonal light with integrated fabric acoustic paneling that dampens sound.

"It's another expression of [Martin's] creativity," Engel says. "[Martin and his colleagues] can't help it. They can't sit still and only use products that already exist. They create new ones."

Lesjak's New Work approach to communal space

While all of INNOCAD's workplace interiors include areas for open and informal communication and socialization, Lesjak designs them to be highly

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INNOCAD designed the Cannon Hall at the Graz Armory (right and below), dubbed "Rolling Stones," which won a 2014 Interiors Award from *Contract*. A competition win for INNOCAD, this is a tourism center with a retail component within a building from 1642. The design of the round forms inserted in the historic interior were inspired by the Murnockel, a round rock that was used to pave streets and build buildings in Graz in medieval times.



choreographed and intricate spaces that run counter to today's trend toward raw, loft-like workplaces. The incorporation of socialization areas was especially important in INNOCAD's design of the Microsoft Austria headquarters in Vienna because many of its employees work remotely and see colleagues only on rare occasions. "Communication areas are not value-added; they are integral for new working spaces," says Paul Zawilensky, Microsoft Vienna's real estate and facilities manager. "That's what INNOCAD always insisted."

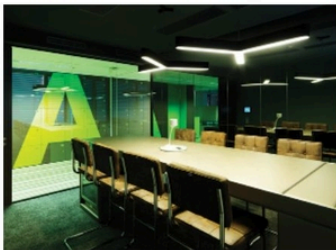
The Vienna headquarters, which won an Interiors Award from *Contract* in the large office category in 2013, is a multi-story office with spaces for collaboration throughout the core surrounded by an open plan of workstations. With about half of the offices' employees working remotely, Microsoft required spaces for them to gather and maximize the transmission of information. For example, lounge areas are located along corridors midway between conference rooms. Cube-shaped furnishings in white, gray, and bright lime green invite people to gather. Throughout, rich textures, like shag carpet and lush green living walls, contrast clean and modern materials. Unexpected experiences, such as the rustic smell of a larchwood meeting room table, help remind workers to draw on their senses for creativity.

Lesjak defines his approach as 'New Work,' and it is focused on office environments that prize social and communal spaces. "'New Work' is all about people, place, and technology," Lesjak says. "New technology is changing our private lives and our professional lives, and you have to find a balance. Our goal is to bring harmony in social, visual, and physical working environments. And this balance is [what determines] success or failure."



PHOTOGRAPHY: CHRISTIAN DUSEK (BOTTOM TWO); PAUL OTT (ALL OTHERS)

The range of projects in the INNOCAD portfolio includes the LKH Feldbach neurological outpatient clinic in Feldbach, Austria, completed in 2010. The clinic's interiors are designed to be clear in hierarchy and form, to be calming for patients, and functionally optimal for medical staff. INNOCAD won a 2013 Interiors Award from *Contract* for the Vienna, Austria, office of Microsoft (bottom two). Interior conference spaces were tailored to this workplace, inspiring creativity for the Microsoft employees.



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In fall 2014, INNOCAD completed the workplace design for the Austrian rail company ÖBB (an acronym for "Austrian Federal Railway" in German). Throughout the ÖBB interiors, a fabric curtain (left and above) designed by INNOCAD is used to divide interior spaces and rooms as the company needs. Inspired by seeing Austrian countryside while sitting on a train, images of the Austrian scenery are printed on the fabric. The 23-floor, 325,000-square-foot ÖBB office houses more than 1,800 employees.

This broad emphasis on social spaces didn't come naturally to Microsoft, Zawilensky says. At the outset of the project, Lesjak discarded the programmatic template Microsoft asked him to use, and substituted his own plan. Lesjak told Zawilensky that the Microsoft plan, which was more hierarchical and tightly programmed, would not work within the space in which the office was to be built, and would be rejected by current Austrian workplace culture. The technology behemoth got a taste of Lesjak's uncompromising commitment to his vision and design approach. "There was a lot of fighting, but in a fruitful way," Zawilensky says. "That's what made Martin so different from a lot of other [architects]. Everyone [else] wanted to be nice. But those that are braver usually [win] the race, and that counts for Martin."

Workplaces designed by INNOCAD are varied, customizable, and appealing to the senses. For the corporate headquarters of the Austrian rail company ÖBB (an acronym for "Austrian Federal Railway" in German) that opened in late 2014, INNOCAD designed a fabric installation that has images of the Austrian countryside printed on it. Abstract mountain vistas dissolve into layers of blue, green, and red. A view across a corridor might show a blue mountainscape on the fabric screen that parts at a leafy green living wall next to a neon yellow meeting room. In total, the fabric screen stretches approximately three miles across 23 floors, and is looped in a double figure eight. Like the trains the company manages, the fabric runs on tracks, and can be adjusted to enclose spaces or open up new ones. "It's a tool to empower people to create their own space and environment," Lesjak says. The ÖBB office is INNOCAD's largest completed project to date, at nearly 325,000 square feet, for the prestigious public client's more than 1,800 employees.

INNOCAD has turned its attention to key clients in the Middle East. When it opens this year, the 375,000-square-foot renovation of the Radisson Blu Resort in the United Arab Emirates city of Fujairah will trump ÖBB as the firm's largest project. The client, the Kuwaiti construction and real estate company ACICO Group, first hired INNOCAD to design its 16,000-square-foot corporate office in Kuwait City, Kuwait, which opens this February. The ACICO projects both came to Lesjak out of the blue—ACICO leadership cold called him when learning about the Microsoft Vienna office winning the Interiors Award. Lesjak currently has another project in Saudi Arabia, as well as one in Italy—the four-story bank headquarters for Volksbank Südtirol in Bolzano, Italy—that is scheduled to be complete in February.

"What [makes us] curious about working internationally is that we have to deal with different cultures, different people, and different mentalities," Lesjak says. "It makes [us] learn a lot and think in different ways, which influences our work in general. It's fun to deal with influences from foreign cultures that make [us] grow. Our next target is the U.S. market."

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Renderings show the design of interiors for Volksbank Südtirol (1 and 2), a bank headquarters in Bolzano, Italy, which will be complete this February. INNOCAD's residential projects in Graz include FLUR 20 (3), an affordable housing building completed in 2012, and C34 (4), a six-story building recently completed. In New York, INNOCAD designed a luxury condominium interior in Chelsea (5). For Erste Bank in Vienna, INNOCAD designed an innovative interior in 2013 called Future Lab (6) that has allowed the client to conduct intensive tests to ascertain what customers really expect from a modern bank branch.



PHOTOGRAPHY: MARCUS MANSI/MOMA (7); PAUL OTT (6, 8, 9, AND 10); ANDREW TAHILIER (9); COURTESY 13&9 DESIGN (11); COURTESY INNOCAD (1 AND 2); THOMAS SCHAUER (3); STEFAN ZAUNER (4)



Lesjak and his partner in life and business, Anastasia Su, started the product design company called 13&9 Design in 2013. Su has a background in product and fashion design. Together, their product offerings include fashion and jewelry items such as rings made of Corian (on Lesjak, 7) and sunglasses called Diamond Shades (on Su and Lesjak, 9). The Rock Collection of lamps, offered as floor lamps or pendants (8) include paper-thin layers of shale as lampshades. Wood Light (10), handcrafted in Austria, features a hexagonal-shaped honeycomb wood body. The LOW COLLECTION (11), designed for VITEO OUTDOORS, is an outdoor furniture line of low seating made from Corian.



INNOCAD has already completed one luxury condominium interior in New York, and its residential portfolio includes many multifamily residential buildings in Austria. One recently completed project, called C34, places 102 apartments within and adjacent to a 1907 Art Nouveau Graz building. Also in Graz, the FLUR 20 building—an affordable multifamily complex of 26 units in an intricate composition of balconies and exterior staircases—illustrates that INNOCAD can design for a modest budget. The firm has also completed a handful of healthcare projects, including the LKH Feldbach neurological outpatient clinic, which is a commission it won in a 2009 competition.

A big shift for INNOCAD came in 2012 when the firm won an invited competition to design a welcome and retail center for the Landeszeughaus, or Armory Museum, in Graz. Built in 1642, the armory is the most well-preserved building of its type in the world. Lesjak assembled an interdisciplinary team—one that could address lighting, sound, and product design. He brought Anastasia Su onto the project as a collaborating designer, and that was the start of their personal and business partnership. Lesjak and Su designed four oval volumes for the Cannon Hall interior of the armory that reference the Murnockel, a round stone used in construction in medieval Graz. Sections of vertical and horizontal black-painted plywood slot together in a series of cubes that define spheres, containing the museum shop, office space, and tourist welcome counters. The design is an elegant synthesis of architecture and product design, and offers a recognizable modularity seen in the rest of INNOCAD's work. Dubbed "Rolling Stones," Cannon Hall won the retail category of the Interiors Awards in 2014.

Cannon Hall opened in early 2013, just as Lesjak and Su launched 13&9 Design—13 refers to her birth date, and 9 was his jersey number when he played

soccer—to design products. The entire 13&9 Design line of clothing, jewelry, furniture, and lighting is united by two themes: geometric modularity and materiality that defies expectations. Many of their clothing, jewelry, and accessory items are based on the hexagon, which is also a common modular element in INNOCAD's architecture.

A partnership that builds attraction and intrigue

The 13&9 Design Rock Collection of lamps and furniture implements paper-thin layers of shale as veneers. As lampshades, the unique textures and imperfections of the rock offer a molten glow. Made by trained Austrian craftspeople, the Rock Collection includes floor and pendant lamps while the furniture includes tables in many sizes. The LOW COLLECTION, designed for VITEO OUTDOORS, is an outdoor furniture line of low seating made from Corian with multiple seat heights and reclining options. The Diamond Shades—sunglasses manufactured with cellulose acetate—were the result of a collaboration with eyewear designer Martin Lasnik. A part of the Geometric Collection, which includes jewelry made of Corian, the Diamond Shades are highly geometric sunglass styles for men and women designed using CAD programs. The duo is currently working with Mohawk Group on a modular, tiled carpet system that will debut at NeoCon in June.

By confounding material expectations and utilizing modular forms, Lesjak and Su are building attraction and intrigue between users and products. This intrigue can be the basis for a relationship with the user that infuses the object with meaning beyond that of an inanimate tool.

"People want to categorize you as much as they can," Lesjak says. "But for us, freedom is one of our greatest values: the freedom to be creative, to cross borders, to do what we like with passion." ■

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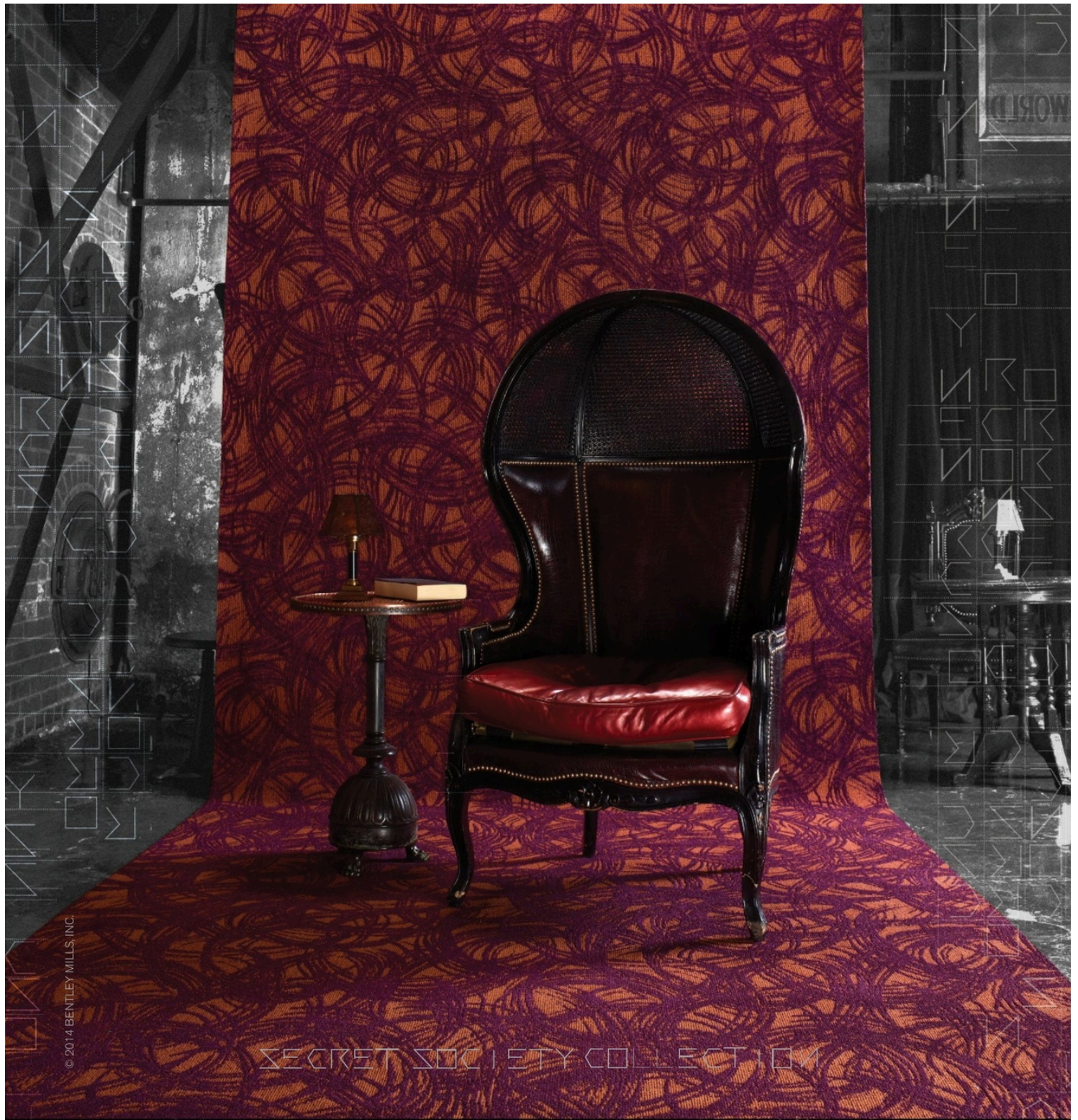
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LEGEND AWARD

LEGEND AWARD David Mourning

By defining best business practices in the commercial design profession today, the founder of IA Interior Architects is a legend

By Lydia Lee

The quarterly leadership meetings at the global firm IA Interior Architects include an initiation of sorts for newcomers. Firm leaders fly from around the world to one of the company's 17 offices, and everyone gathers together around a big table for dinner. Then, all of a sudden, David Mourning will stand up—with all the inherent gravity of being founder and chairman, as well as his imposing six-foot-three-inch height, and say, “Who has the first joke?”

Those who have just joined the firm are startled. “You can see them turn white,” says Tom Powers, an IA co-executive director. “They say, ‘Wait a minute—architecture and design—that’s too serious, we don’t joke.’ But it’s one of the ways that brings people together.”

President Dwight D. Eisenhower once said, “A sense of humor is part of the art of leadership, of getting along with people, of getting things done,” and he would doubtless approve of Mourning’s leadership of the largest global firm devoted solely to commercial interior design with a focus on workplace interiors. A genial diplomat rather than an aggressive general, Mourning

has negotiated solutions to the needs of major corporations for more than four decades, including the last three leading IA. While Mourning is based in San Francisco, the IA presence and impact is nationwide in the design of workplaces large and small. If one is to understand the recent history of office design in the U.S., one must know David Mourning and IA. For his leadership in the profession, and for building the IA business into one of the most respected in the industry, David Mourning, FIIDA, is the 2015 recipient of the *Contract Legend Award*.

“David Mourning is among those pioneers in our industry who have been widely credited with creating the modern design firm,” says Cheryl Durst, Hon. FIIDA, executive vice president and CEO of IIDA. “That is, a firm in which a multi-disciplinary approach to creating the built environment is predicated on achieving optimal design excellence for the client.”

From the Plains to the islands to the City by the Bay

If you know the firm IA but have not known much about David Mourning, it’s by design. His eagerness to give



PHOTOGRAPHY: ANTHONY FAHLER

contract

others the spotlight, perhaps fostered by what he says was an Ozzie-and-Harriet-like upbringing on the Great Plains, has been essential to the development of the company. So how did a self-described “humble guy from Kansas” build a company that now employs 420 people worldwide? His story is also about how design firms have become leaders in order to meet the demands of multinational corporations, and how to maintain design excellence in the process.

Mourning's peers recognize the role he has had in the profession. “When I see IA on a shortlist of competitors, I know that the client knows what they are doing,” says Daniel Huntsman, chairman of San Francisco–based Huntsman Architectural Group. “David and I started our firms at around the same time. We both struck out on our own in the early 1980s and wanted practices that focused on clients and not just projects. Neither of us wanted to grow the largest firm, only the best; firms where clients could be served and co-workers could enjoy their work and grow in their careers. His firm is among the few from that special era that have endured the test of time, buyout fever, and the many economic cycles.”

IA's client list reads like a who's who of the largest companies in the U.S., including Chevron, General Electric, AT&T, Fannie Mae, and UnitedHealth Group. Recent projects include Twitter's 215,000-square-foot headquarters in San Francisco, completed in 2013 in collaboration with architect Olle Lundberg. For Twitter, IA completed the planning and design for the main workspace, creating a clean-lined open office punctuated by colorful hangout areas. Also in 2013 for the software company Red Hat, one of IA's global accounts, the firm redesigned a staid 420,000-square-foot office building in Raleigh, North Carolina, into a new, energetic tech hub with a communal gathering space that deftly spans three floors.

IA had built its business with offices for financial sector clients. One such client is Bancolombia, the largest bank in Colombia, for which IA designed a 1.3-million-square-foot headquarters in 2009 (*Contract*, May 2010). Responding to Bancolombia's great need for

flexibility, IA created a layout with column-free floor plates, which served as the template for a team of local architects that designed the ground-up building.

“We are a very client-focused company—a lot of people say that, but that's our DNA, that's the people we hire,” says John Miesner, a principal based in San Francisco who has been with IA since 1990. “We've been able to build a reputation on exactly that: The clients know we're going to be focused on their needs.”

Beginnings in St. Croix

On a November day in San Francisco, Mourning is wearing a business-casual outfit of a checked button-down under a pale blue pullover, khaki slacks, and tassel loafers, far different from his first job out of architecture school when he wore polo shirts with Bermuda shorts and sandals. After graduating from the University of Kansas in Lawrence with a bachelor's degree in architecture in the politically fraught environment of the late 1960s, and wearied by his experience of “being a hippie,” he answered an ad from a university alum who was practicing architecture in the Virgin Islands. In St. Croix, he spent four years working on a broad spectrum of residential and commercial projects in the small practice run by Frank Blaydon, and quickly learned the fundamentals of construction.

Mourning also got an ego check while working in St. Croix that he took to heart. “I was sitting next to a gentleman who was an incredibly talented designer. And I thought I was really good, top of my class and all that. But this fellow just had that gift. He was that one tenth of one percent,” he says. “And I realized then and there that my future, if I was going to stay in the profession of architecture, would be that of a manager. A coach.”

In St. Croix, Mourning met Janet, a kindergarten teacher whom he would eventually marry. Together, they returned to the mainland U.S. in 1974 and settled in San Francisco. Janet started working for the furniture company Knoll, where she would become regional manager, and suggested that Mourning look into “this wonderful new discipline that I knew nothing about called interior design,” he says.

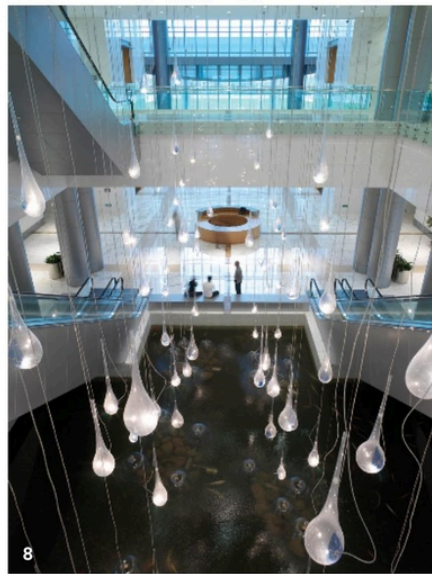
Mourning studied up on interior design and took a job with Environmental Planning and Research (EPR), a firm that was a pioneer in corporate interiors—one of the EPR founders, Darryl Roberson, would go on to establish STUDIOS Architecture. While many architects dream of designing an iconic building, Mourning found that interiors held more interest for him and also had the benefit of greater financial stability. He had found his new focus. “It is a lot more fun. The degree to which creativity plays a part in an interiors project, compared to base building architecture, is ten times,” he says. “I also noticed that the interiors practice is not subject to the ups and downs of the economy like base building practice is. Anyway, I fell in love with it.”

One of the first EPR projects he worked on in the mid-1970s was for the Bank of Hawaii. Inspired, he then suggested to his boss that the firm go after the

After graduating from the University of Kansas, Mourning began his career working for an architect in St. Croix. He is pictured here on a boat in the Virgin Islands in 1970 (below left), and at home in California with his daughter Bailey in 1992 (bottom right).

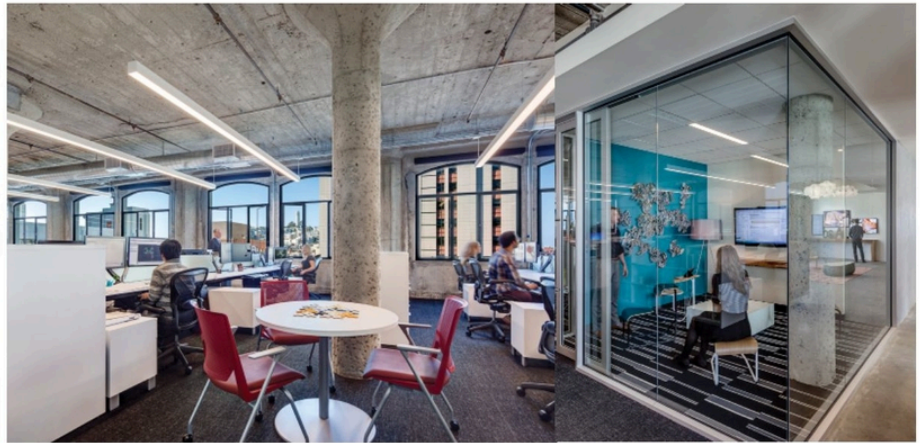
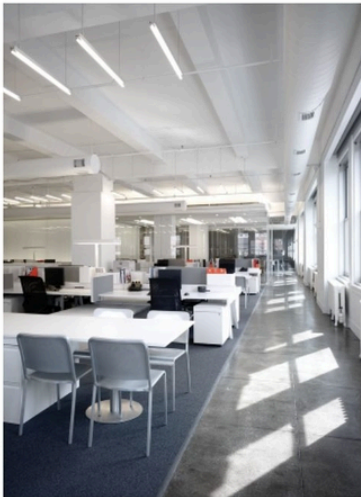


PHOTOGRAPHY: COURTESY IA ARCHITECTS (1 AND 3); WILLEM RETHMEER (6); HANS SCHLUPP (8); ERIC LAIGNE (7); BEATRIZ COLL (4); P. BILLENBERG (2); AND ADRIAN WILSON (5); OPPOSITE TWO COURTESY DAVID MOURNING



The portfolio of workplace interiors completed by IA for notable clients includes (1) Bank of America in Los Angeles, completed in 1988, (2) IBM in Torrance, California, in 1989, (3) Paul Hastings in New York in 1987, (4) Jack Morton Productions in San Francisco in 1992, (5) iStar Financial in New York in 2003, (6) Merrill Lynch in Sydney, Australia, in 2005, (7) Bancolombia in Medellín, Colombia, in 2009, and (8) The International Building in Suzhou, China, in 2005.

contract



IA has recently updated its own office interiors in locations including New York (left two), San Francisco (top right two), and Chicago (above right two). All of these offices feature open floor plans, areas for casual conversations, as well as glass-enclosed team meeting rooms.

major banks in San Francisco. Mourning discovered that he was good at selling to corporate customers like Wells Fargo and Bank of America, and didn't mind the lengthy courtship process. "There were a lot of lunches, I played a lot of golf," he recalls.

As the banking business was expanding, a prominent San Francisco architect gave Mourning a call in 1979, telling him about an opportunity to provide interior design services to IBM under an on-call contract. Today, these master services agreements—in which a vetted company contracts to provide services for set prices, saving clients from having to interview firms and negotiate on a project-by-project basis—are commonplace. But in the 1970s, it was a groundbreaking approach. Mourning seized this chance that the other architect declined to pursue, and won IBM's business.

"I took this concept [of the master service agreement] to my banking clients, and they hit that like a trout hits a fly," says Mourning. He then pitched the idea to investment banks like Merrill Lynch and Paine Webber, and gained even more long-term financial clients. Today, master contracts, many with

long-standing clients, are responsible for at least half of the business of IA, which billed \$73 million in projects in 2014.

Building a practice around a core competency

In the early 1980s, EPR was acquired by Texas-based firm Caudill Rowlett Scott (CRS) and the relationship between the two firms soon soured. That acquisition was the impetus for Mourning to start his own business.

"It was relatively easy because I had all these relationships with Merrill Lynch, but I did a couple of things differently that I felt were very important," says Mourning. First, he was determined to make interiors the company's only focus, rather than relegate interior design to a subset within a larger architecture firm where it could potentially have second-class status. "It was important that we provide an environment for people [who are all focused on commercial interiors]," Mourning says.

"There were no cultural conflicts. We are all on the same train and we are moving together, and the power of that is pretty incredible."

While other firms have pursued the soup-to-nuts approach of doing everything from strategic planning to

PHOTOGRAPHY: ANTHONY TAILLIER (THIS PAGE); SHERMAN TAKATA (OPPOSITE, TOP RIGHT TWO); PAUL MORGAN (OPPOSITE, BOTTOM RIGHT TWO); ADRIAN WILSON (OPPOSITE, LEFT TWO)

“David Mourning is among those pioneers in our industry who have been widely credited with creating the modern design firm. That is, a firm in which a multi-disciplinary approach to creating the built environment is predicated on achieving optimal design excellence for the client.”

—CHERYL DURST, HON. FIIDA, EVP/CEO OF FIIDA

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“The people that make up IA are really the backbone, and the vast majority of people are here because of the inspiration that David Mourning brings to the table. He is a genuine individual. He cares about you, about your family, he cares about design and that it needs to be really good. And most importantly, he cares about the clients. We know that if we don't take care of our clients, they won't take care of us, and that comes directly from David Mourning.”

—TOM POWERS, CO-EXECUTIVE DIRECTOR OF IA

For the office of a confidential global client that is an internet services provider, clusters of 'trouble lights' in an open ceiling complement concrete walls (above), a polished concrete floor, and a floating wood canopy for a clean industrial aesthetic. The interior, which featured graffiti art salvaged from the demolition of the building's site, includes a variety of kitchenettes (right) and cafes. Walls in an elevator lobby are clad in repurposed wood (far right).



PHOTOGRAPHY: ART GRAY (THIS PAGE); SHERMAN TAKATA (OPPOSITE THREE)



Although IA is primarily known for office design, one of the firm's more unique projects was the interior of the Leica global flagship store in Los Angeles, completed in 2013. The centerpiece of the store is a half-ton stainless steel sculpture by Liao Yibai called Fake Leica.

architecture to engineering, IA has been able to expand by sticking to its core competency. "I think that was genius," says San Francisco-based communications consultant Kenneth Caldwell, who did some work for IA in the early 2000s. "Confronted by all these names, a potential client must wonder, 'Well, do they really understand my challenge, or are they architects who really want to do buildings?' You know that [interiors] is IA's focus."

In addition, after seeing the clash of egos in the EPR acquisition, Mourning deliberately chose a company name that was not tied to him. The inclusiveness of the name extends to his management style, which is essentially collaborative. "He shares the room very well with other IA staff in a presentation with a client," says Miesner. "He will turn to you and ask you for your input and expertise, and everyone is engaged on a very comfortable level."

With a first office in Los Angeles in 1984, IA quickly grew to about 20 people with \$2.5 million in billings at the end of its first year. It expanded to San Francisco in 1985, then Washington, D.C., and New York in 1986.

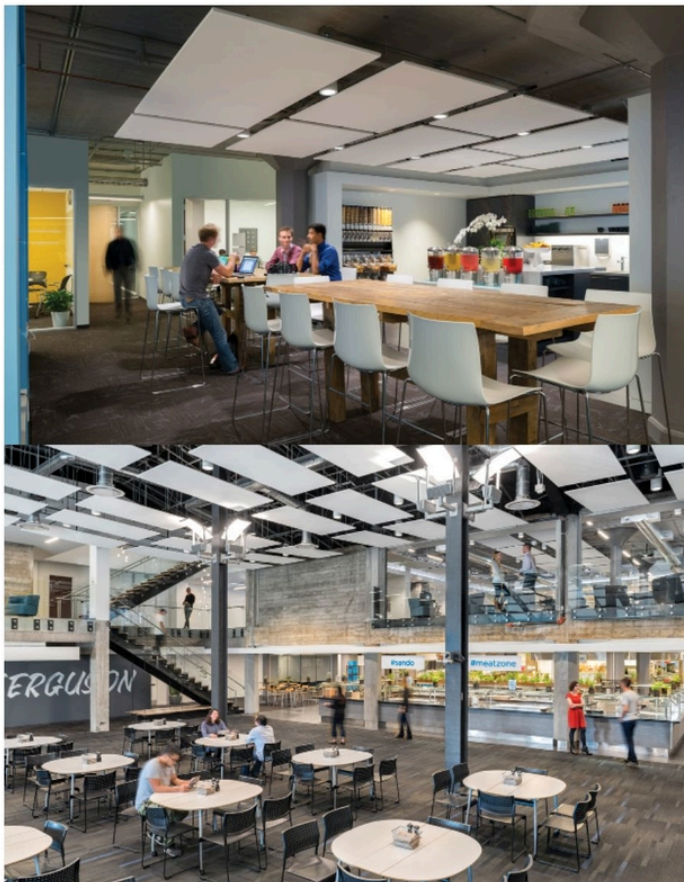
The firm was able to grow steadily and weather a few mild recessions without too many problems. But as with every other business, the market crash in September 2008 was a major shock. "I was at a

CoreNet conference in Berlin at the time, and I watched [on TV as] four of our biggest, most significant clients went out of business while I was there," says Mourning. "[The recession] totally changed our DNA." After a staggering 40 percent drop in revenue, he credits the IA sales and marketing team with saving the firm by going into overdrive and developing new clients in the tech industry. While IA had been known as a go-to firm for the financial sector, tech businesses now constitute nearly half of IA's total work.

"Our growth philosophy has been to identify a market where we want to be and find the very best person in that market to come on board," Mourning says. "We typically do not open an office because of a project." Today, IA is organized according to a distributed model with no headquarters. The firm's largest offices are in San Francisco (85 employees), Seattle (70), Chicago (45), and New York (40). This year, it will open two new offices in Toronto and Portland, Oregon.

"Due to David's leadership, IA has grown into one of the most successful and largest design firms on the planet," says Stanford Hughes, a founding principal of the San Francisco-based firm now known as BraytonHughes Design Studios. "What I admire most is that IA continues to grow and establish new ways of working in the constantly changing workplace world

contract



In 2013, IA completed the interiors for the San Francisco headquarters of Twitter. The office features finely appointed break areas (top) and a cafeteria and gathering space called The Commons (above). The new headquarters is subtly branded throughout with natural wood and Twitter's logo (right) and signature blue. A variety of informal seating and lounge areas (opposite) are easily reconfigured, and booths are available for focused conversations.



while always being conscious of and raising the design bar. It is quite delightful to look at the variety and quality of projects IA has produced over the years under David's leadership."

Focusing on business while valuing people

While Mourning is definitely focused on the firm's business—he keeps printed profit-and-loss spreadsheets for each office in his DayTimer, in a bit of old-school practice—he doesn't forget that even the most massive project has a human component. At a recent meeting with a major publishing company,

he took the conversation in a different direction beyond dollars and square footage. "The meeting was led by the publishing CFO and the whole thing had been all about numbers, numbers, numbers," says Julio Braga, IIDA, a design principal in IA's New York office who is the current international president of IIDA. "David said, 'That sounds great, but aren't we going to talk about how we are going to make people happy, because this is for 5,000 employees?' Finding that he has that sensibility, for someone who has been running a company and is more of a businessperson, surprises some people."



PHOTOGRAPHY: JASPER SANDAG (OPPOSITE, MIDDLE); CHAD ZEMENDORF (ALL OTHERS)

"The people we hire are entrepreneurs and could have led their own offices, but they chose to be with a group of peers," says Mourning. To ensure that IA would have a smooth transition in leadership, he recently transferred day-to-day management to an executive committee and began selling off his ownership stake to senior management and the employee stock ownership plan. Tom Powers, based in Chicago, and David Bourke, based in New York and Washington, D.C., are the co-executive directors of the firm.

As companies look to design firms to create enticing workplace interiors that will enable greater

recruitment and retention of key talent, Mourning has built the go-to firm for them. "This is a once-in-a-lifetime chance—the next four to six years are going to be the best our industry has seen," says Mourning. "Clients are seeking out IA because of the great design work we are doing—powerful, fun, exciting design."

IA's own San Francisco office—recently updated with an open floor plan, long white benches, cozy enclosed nooks, and casual gathering areas—underscores that the firm is a leading workplace design practice. A wooden bench in the main conference room appears to extend through a glass wall into the kitchen,

so you feel like you're a party to the action from each side. As Mourning knows, these small touches show that a company cares about its people.

"The people that make up IA are really the backbone, and the vast majority of people are here because of the inspiration that David Mourning brings to the table," says Powers. "He is a genuine individual. He cares about you, about your family, he cares about design and that it needs to be really good. And most importantly, he cares about the clients. We know that if we don't take care of our clients, they won't take care of us, and that comes directly from David Mourning." c

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INTERIORS AWARDS

36th annual interiors awards

The jury for the 2015 Interiors Awards selected winners that defy norms and expectations. Forward-thinking, next-level projects are honored, such as the large office category winner that is a coworking space rather than a workplace for a singular company. Juror Brian Graham summarized: "We were drawn to spaces that conveyed a holistic design solution, not ones that seemed to create a few vignettes with the rest of the spaces ignored. We awarded projects that were fully realized visions of their clients' needs and desires coupled with a designer's imagination and know-how."





The 2015 Interiors Awards jury
(from left in photos to left):

E.B. Min
Min I Day

Marc Herndon
Gensler

Krista Ninivaggi
K&CO

Brian Graham
Brian Graham Design



Adaptive Reuse

Lowe Campbell Ewald
Neumann/Smith Architecture

Education

UCSD Biomedical Research Facility Unit 2
ZGF Architects

Entertainment

Coastal Cinema and Coffee Shop
One Plus Partnership

Healthcare

Legacy ER & Urgent Care
5G Studio Collaborative

Historic Restoration

King Street Station
ZGF Architects

Hotel

Andaz Maui at Wailea
Rockwell Group

Office: Large

NeueHouse
Rockwell Group

Office: Small

Architect's Office
Park + Associates

Public/Civic

National September 11 Memorial Museum
Davis Brody Bond

Restaurant

Cluny Bistro & Boulangerie
Munge Leung

Retail

Shinola
Rockwell Group

Sports

University of Oregon
Hatfield-Dowlin Complex
ZGF Architects and Firm 151

Student

Aparkment
Thaddeus Lee

contract

INTERIORS AWARDS

adaptive reuse
Lowe Campbell EwaldClient
Lowe Campbell EwaldLocation
Detroit

Neumann/Smith Architecture

“In choosing to retain the found state of the existing structure, the design team created a vibrant dialogue between new and old, reinforcing the grit and decay of this building’s urban location. This project is emblematic of a city that is embracing adaptive reuse as a means to reinvent itself.”

JURY

Lowe Campbell Ewald, a 103-year-old global advertising agency and a pivotal player in Detroit’s recent resurgence, opted to move its headquarters from a 25-year-old suburban office building to a downtown warehouse last year, joining a broader-based influx of startups and creative firms in a revival of older buildings near the city’s core. In doing so, the company not only elevated and transformed the way its 500 employees do business, but it also reinforced the creative sector’s role as a powerful economic engine for the city. And its new headquarters, designed by Detroit-based Neumann/Smith Architecture, stands as a vibrant emblem of Detroit’s emerging urban revolution.

Located in the former J.L. Hudson Co. building, a 1920s structure connected to Ford Field—home of the Detroit Lions football team—Lowe Campbell Ewald’s new 122,000-square-foot headquarters is stellar on multiple levels. Its energetic spaces superbly reflect the creative nature of the company’s business. Additionally, the new headquarters sets a precedent for repurposing long-vacant buildings in Detroit by highlighting more current notions of adaptive reuse and sustainability—embracing the raw, gritty nature of the city and the structure.

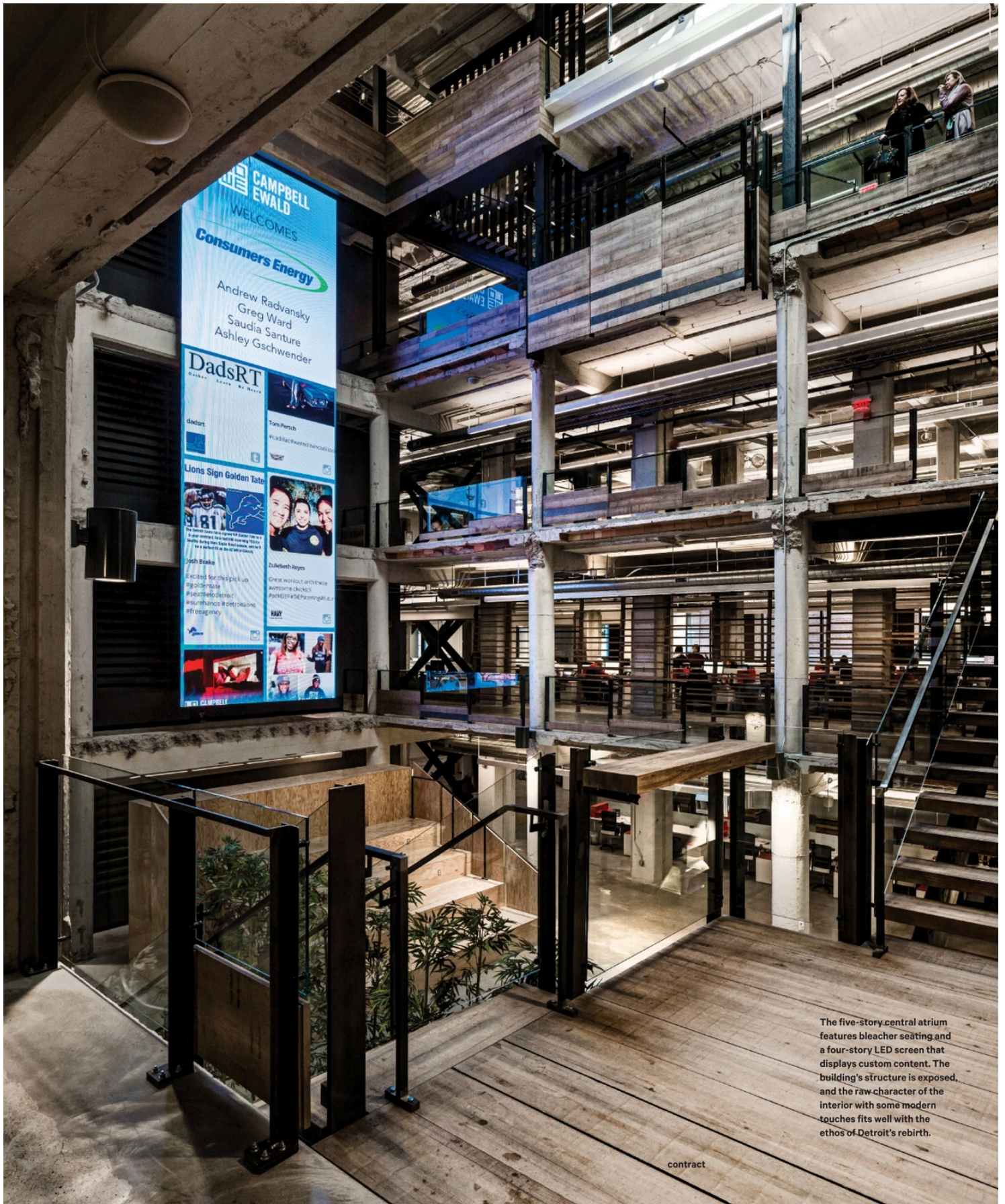
After thoroughly exploring designs of other contemporary workplace interiors, Lowe Campbell Ewald’s firm leaders had a clear view of the kind of space they wanted. “They knew they wanted open offices with character,” says Jaimelyn Neher, a project architect with Neumann/Smith. Upon seeing the old warehouse building for the first time, she says the Lowe Campbell Ewald team fell in love with the exposed bones of the structure, as well as a central atrium space that had been carved out of the building during a thwarted attempt to redevelop it as a hotel. The building also featured expansive floor plates and raw qualities that the ad agency desired for its new office. So, with the aid of various city tax incentives and grants, Lowe Campbell Ewald took the leap and invested \$15 million on its own to turn five floors of the eight-story building into a modern urban workspace.

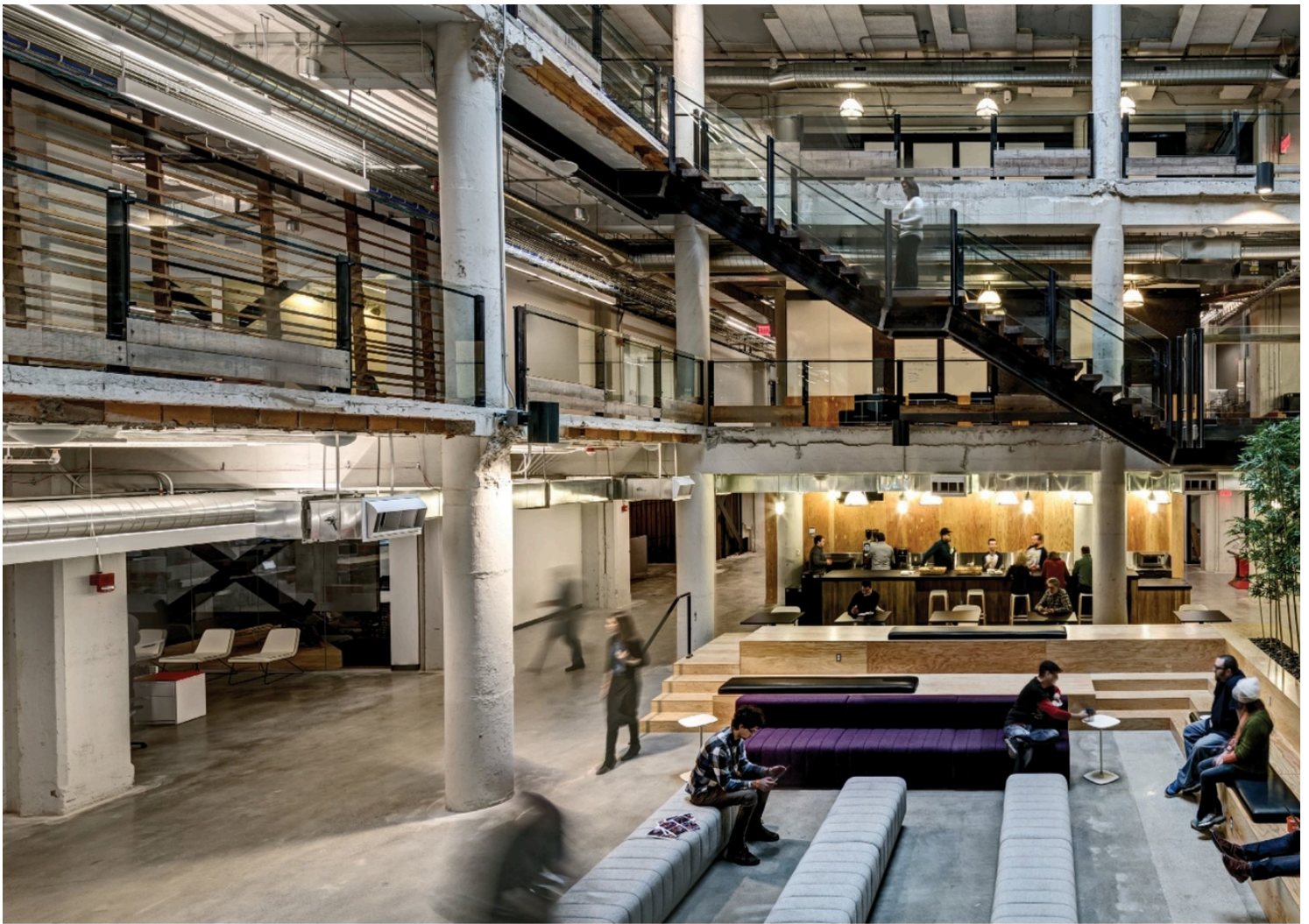
To establish the aesthetic foundation for the design, the architects started by exposing even more of the building’s structural systems including clay tile, board-formed concrete, and steel deck ceilings. The original concrete floors were ground, polished, and largely left exposed. With the shell exposed, the designers creatively integrated recycled materials such as wooden pallets, electrical conduits, and 500 locally salvaged wood doors to add rich texture and help define both open office areas and various meeting spaces.

Lowe Campbell Ewald wanted an office that would encourage the cross-pollination of ideas between teams in open workspaces. To achieve this, the architects specified flexible benching systems in the open work areas, and introduced more than 100 hospitality-inspired conference spaces, which range from small breakout areas with comfortable seating to more expansive pitch rooms with sophisticated high-tech equipment and plenty of pinnable and writable surfaces for presentations. Around the atrium, bleacher platform seating equipped with outlets offers a place for casual work conversations, while two unique “treehouse” spaces—suspended in corners from the ceiling and accessed via ship ladders—offer tucked-away zones for focused ideation sessions.

Jari Auger, who is both chief financial officer and chief operating officer at Lowe Campbell Ewald, says the efficiency of the new headquarters has also yielded an extra payback. After the firm moved into the new space in 2014, she says the company reduced its footprint by a third and electricity by two thirds. “We’ve realized significant savings with lower real estate costs and LED lighting,” Auger says, adding that clients are also “wowed” by the new space. “They’d rather have meetings at our building than theirs.” ■

By Jean Nayar
Photography by
Justin Maconochie







Third Floor Plan

- 1 Bleacher seating
- 2 Open office area
- 3 Pods
- 4 Conference room
- 5 Kitchen
- 6 Stock/facilities



The atrium (top, left) had been carved out of the building as part of a previous renovation. Pods and partitions (above) made with wood salvaged from pallets and doors divide open work areas. An informal meeting area (left) features Hosu Convertible Lounge Chairs designed by Patricia Urquiola for Coalesse. Open work areas (opposite, left) are adjacent to small meeting areas. Mechanical systems were exposed and existing concrete floors were polished throughout the headquarters, including in the reception area (opposite, far left).

contract

INTERIORS AWARDS

education

UCSD Biomedical Research Facility Unit 2

Client
**University of
California, San Diego**Location
La Jolla, California

ZGF Architects

“Beautifully
daylit, the
interiors and
material palette are
well integrated with
the architecture
overall. Biomedical
projects are very
complex—the
building shows
architectural
restraint with
a welcome
timelessness.”

JURY

By John Czarnecki
Photography by
Nick Merrick/
Hedrich Blessing
and Eckert & Eckert

With considerable growth in biomedical research activities, researchers at the University of California, San Diego (UCSD) had been spread among a few outdated, inadequate structures on campus. The school needed a new research center to accommodate the increasing demand for laboratories under one roof, and to attract the top researchers from around the world. The UCSD Health Sciences Biomedical Research Facility 2, programmed and designed by ZGF, positions the university as a leading research institution. A striking addition to UCSD, it anchors and defines a campus green, houses state-of-the-art laboratories, and is one of the rare laboratory buildings in the U.S. that is expected to achieve LEED Platinum. That's no small feat.

Located amidst existing buildings all related to health sciences, the building's primary entrance faces west on a north-south axis toward a newly defined academic lawn and across from a pharmaceutical sciences building that it is connected to underground. The biomedical research facility is home to researchers in bioinformatics, gastrointestinal medicine, childhood diseases, pathology, immunology, infectious diseases, psychiatry, and cardiology, among other areas of medical research. Programmed spaces include wet bench laboratories, computational space, laboratory support, offices, and conference rooms.

"The building was initially conceived from the inside out," says Joe Collins, FAIA, a partner at ZGF. The 196,000-square-foot building is composed of three distinct components: a five-story laboratory block, a seven-story office wing, and an open central core that is the hub for vertical circulation. Adjacent to the entrance, a floor-to-ceiling window wall allows light to fill the central core. With a monumental stair next to a glass-enclosed elevator, the core is surrounded on every level by open walkways and sitting areas adjacent to conference rooms. A vital component of the building, this unifying central space is the focal point of activity, gives researchers of various fields places to meet or casually interact, and architecturally allows daylight to reach many spaces.

"The most important programming aspect was the quality of the interior space in which there had to be a democratic attitude about natural light for all occupants, physical transparency, and thoughtfully designed spaces for personal and professional interaction at multiple scales," Collins says. A variety of gathering areas include benches at circulation nodes, as well as perimeter lounges with flat screens and whiteboards.

Taking advantage of the southern California climate, a strong connection is made physically and visually between indoors and outdoors. A large outdoor terrace on the second floor also provides shade over the main entrance, and another outdoor terrace is accessed from the fourth floor. The warm, tactile interiors have primarily three types of wood: chestnut flooring in the building's core, rift-sawn white oak used for wall panels and lab cabinets, and ipe on handrails and exterior decking. Sliding wood louver sunscreens on balconies help to filter the California sun.

A highly integrated system of solar shading, with computer-controlled retractable exterior blinds, is a key element of the building. Adjacent to the laboratories, dynamic exterior shading reduces cooling load and energy use by keeping lab space at the optimal ventilation rate for safety. The labs are designed to be highly efficient and well integrated with mechanical systems. "Labs had to be secure, flexible, and easily reconfigurable," Collins says. "And central lab support spaces had to be easily accessible by multiple research groups."

UCSD researchers have expressed their admiration to ZGF and Collins, and that means the world to the architect. "One of the biggest thrills for me as an architect is to have the researchers gush about how much they and their teams love working in the building; how much they look forward to coming to work," Collins says. "And, of course, it's exciting to imagine that the next great medical discovery or Nobel Prize might spring from the research conducted there." ■

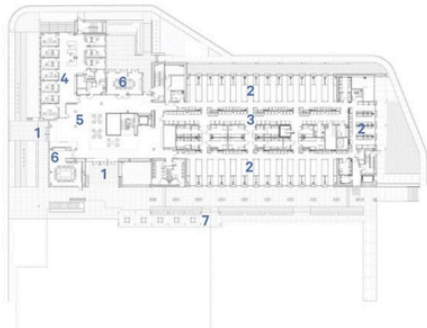


Looking down in the central core toward the main entrance, the outdoor terrace off the second level is visible. The high level of transparency not only allows considerable daylight into the heart of the building, but it is also symbolic of the work of researchers within.

contract



The research building (top left) helps to define a new campus green at UCSD. An outdoor terrace (left), accessed from the second floor, takes advantage of the temperate weather. Ample natural light fills a highly efficient laboratory (above). On all floors adjacent to the open central core (right), a variety of small, casual seating and meeting options are available. In the central core, the flooring is chestnut wood, and a translucent glass-enclosed stair (opposite) is in front of a glass-enclosed elevator.



Ground Floor Plan

- 1 Entrances
- 2 Lab
- 3 Lab support
- 4 Office/administration
- 5 Lounge/study area in central core
- 6 Conference room
- 7 Terrace



INTERIORS AWARDS

entertainment
 Coastal Cinema and Coffee Shop

 Client
 Coastal Group

 Location
 Wuxi, China

One Plus Partnership

“Avoiding the expected visual and thematic clichés, the designers chose to abstract the topography of the coastal shoreline in a thoroughly modern and elegant way. This shifts the paradigm of what it means to go to the movies.”

JURY

Defying concerns over slowing growth in China, retailers and mall developers there continue to build and expand. One example is the expansive new shopping center Coastal City, which opened last year in Wuxi, a city west of Shanghai. Developed by Chinese firm Coastal Group, the 7.5-million-square-foot mall includes international retailers such as H&M, Tommy Hilfiger, Mango, Zara, Calvin Klein Jeans, Starbucks, and Muji, as well as diverse food and entertainment options, which aim to draw Chinese consumers out of their compact apartments to socialize and shop in an array of well-designed spaces. Among the most popular places to meet and mingle in this development is the Coastal Cinema and Coffee Shop designed by Hong Kong-based One Plus Partnership led by designers Virginia Lung Wai Ki and Ajax Law Ling Kit.

Coastal Group tapped the firm to create a dynamic cinema and coffee shop that would engage the consumer as the city shifts away from its industrial past. “Wuxi is a thriving city of flowing waterways and rivers that feed into the mighty East China Sea,” says Lung Wai Ki, adding that it is also a place “where the hopes and dreams for a glittering future are being built on a proud and ancient past.”

While Americans have become more accustomed to bland or dated movie multiplexes, perhaps China is the country in which movie cinema interiors are being designed today with the greatest level of modern detail. Chinese retailer developers such as this one implement modern design to stimulate the senses and elicit excitement. “The business climate for this type of project is booming in China,” says Law Ling Kit. “With the higher living standard, both clients and film lovers pay more attention to the design of their cinemas.”

Armed with a mandate to create a stunning, warm setting, the architects turned to the coastal geography and the flow of water for inspiration in designing the 58,540-square-foot cinema, which includes eight theaters. To take this concept beyond “just blue and green—the two colors that one would associate with the ocean,” Lung Wai Ki says, they studied “the dynamic interface between the ocean and the land, particularly wave action.” Their efforts resulted in an exhilarating-yet-soothing environment that stokes the imagination while calming the senses.



In the cinema lobby, walls of undulating, powder-coated metal rods evoke ocean waves. Marble ticket counters were cut to resemble rocks on a beach.

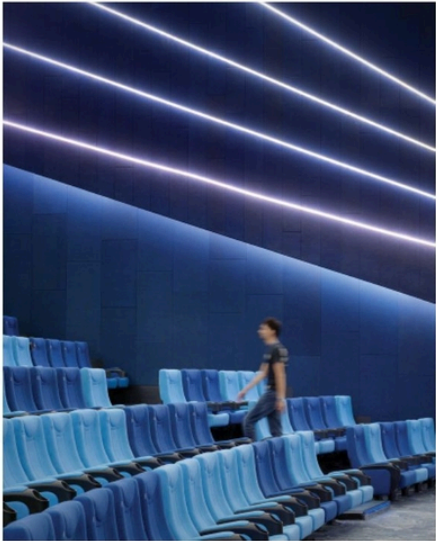
By Jean Nayar
 Photography by
 Jonathan Leijonhufvud



contract

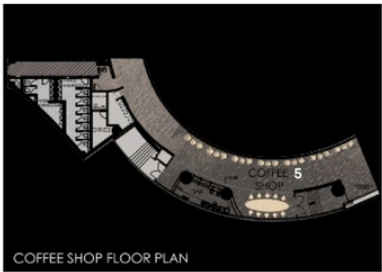


The lobby incorporates a concession stand (left) near the box office, as well as a coffee shop (opposite). Theater walls and seats (below) are soothing shades of blue and offer a relaxing counterpoint to the busy mall beyond.



Like rolling ocean waves, undulating walls made of powder-coated metal slats seem to flow through the cinema lobby and ease visitors toward the ticket counters and coffee shop beyond. Atop a hardwood floor, ticket counters—made with marble cut into random jagged forms—sit like massive rocks washed up along a sandy shore. These materials were selected not only for their simplicity and beauty, but also to meet the client’s request for a durable and easy-to-maintain facility.

As a counterpoint to the energy of the mall, the designers aimed to create spaces that would serve as quiet places to relax and regroup before or after seeing a film. By capturing the essence of the ocean’s flow in a meticulous blend of natural shapes, forms, and beautiful high-quality materials, the interior entices one to linger. “Shoppers find the Coastal Cinema and Coffee Shop to be an oasis of calm and comfort,” says Lung Wai Ki, “where they can withdraw from the tide of bustling humanity, relax in elegant, tranquil surroundings, and let the atmosphere wash over them.”



Floor Plan

- 1 Cinema lobby
- 2 Box office
- 3 Concession counter
- 4 Theater
- 5 Coffee shop



contract

INTERIORS AWARDS

healthcare

Legacy ER & Urgent Care

Client
Legacy ER

Location
Allen, Texas

5G Studio Collaborative

“What was immediately apparent was the completeness of the solution, striving to address every room with the same level of attention to aesthetics, materials, and detailing. The design is pushing boundaries.”

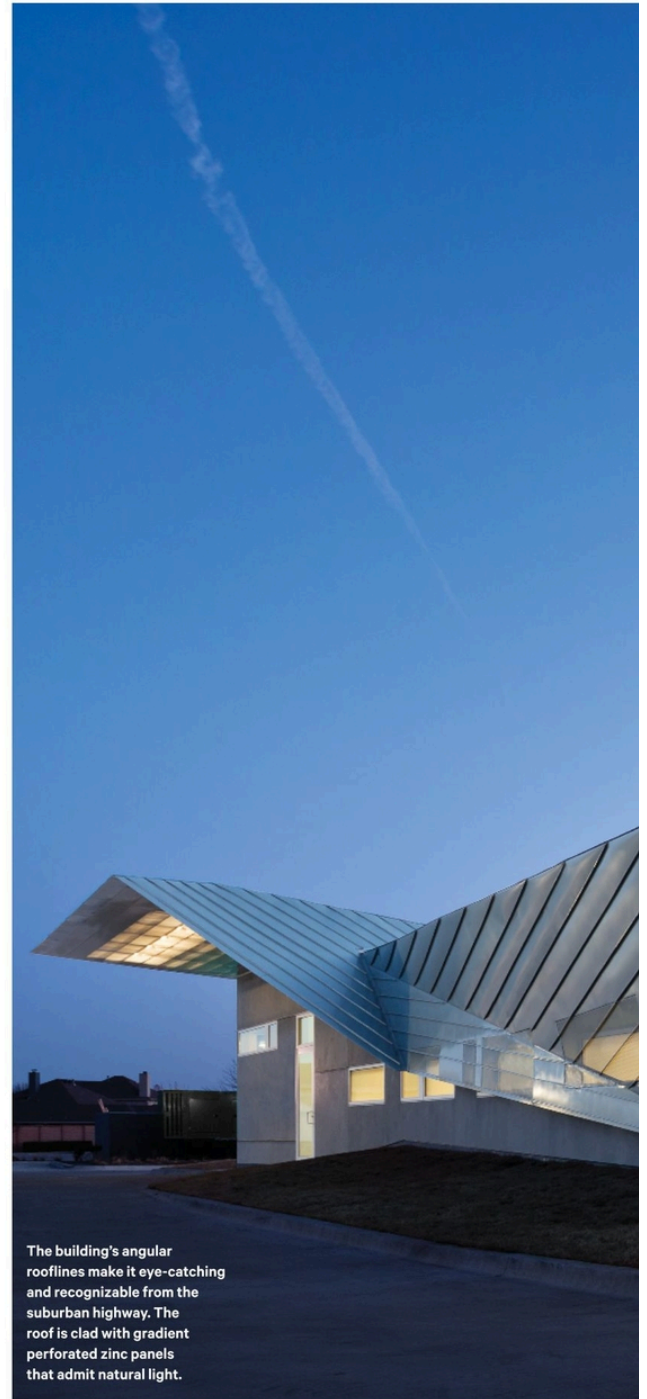
JURY

Medical care and treatment constantly evolve, so it's only natural that the manner in which healthcare is delivered should change, too. That's what the founding physicians of Legacy ER & Urgent Care in Allen, Texas, believed as they enlisted Dallas-based 5G Studio Collaborative to design a new hybrid facility that streamlines the process of administering both emergency and urgent care in one place, and ultimately improves patient care. The resulting 8,430-square-foot building—architecturally striking in the midst of a suburban landscape—proves that high-quality design can be a critical ingredient in making this new healthcare business model viable, and it establishes a template for the future development of similar healthcare facilities.

Legacy ER was founded in 2008 by three physicians who saw a gap in the market for a small medical facility that would allow both emergency and urgent care patients to enter through one door, yet be treated in different specialized environments. After working with Yen Ong, 5G Studio Collaborative co-founder and principal, on their first groundbreaking design for this new kind of urgent/emergency care facility in Frisco, Texas, Legacy's physicians hired him again to design this newest facility in Allen, just north of Dallas. The Allen facility can serve more than 100 patients daily with six rooms for emergency care, two for trauma, and five for urgent care.

The clients' objectives for both facilities were twofold: to create an aesthetically welcoming and innovative environment for patients and to develop medical spaces for urgent and emergency care that could function independently. "We wanted what we called an 'anti-clinical' environment in which patients would begin to feel the healing as soon as they walk in the door," says Jay Woody, a board-certified emergency medical doctor who is a founder and chief medical officer of Legacy ER. "By offering both services under one roof, patients don't have to decide which kind of facility to go to. And if they need urgent care versus emergency care, which is more costly, they can be objectively directed to the right environment so they don't rely on resources they don't need."

By Jean Nayar
Photography by
Michael Moran/OTTO



The building's angular rooflines make it eye-catching and recognizable from the suburban highway. The roof is clad with gradient perforated zinc panels that admit natural light.



contract

Pendant light fixtures by Architectural Custom hang above the nurses' station (right) and in the lobby (bottom). Skylights illuminate many interior spaces, including corridors (opposite, bottom). Frosted and clear glass partitions allow natural light to further penetrate, even in critical care exam rooms (opposite, top left). The sharp angles of the exterior (below) contrast the interior spaces' seemingly blurred and radiant surfaces. Interior surfaces are primarily white, with the exception of a pop of blue in the staff lounge (opposite, top right).





Ong began the design process by looking conceptually at the role of doctors in the minds of the patients. "There's a duality in how a doctor is perceived as a professional," Ong says. "First, they must be seen as competent to inspire confidence, but they must also be seen as kind and caring with empathy for the patient. We expressed this duality with precise, sharp lines that reflect competence on the exterior, and with blurred, radiant surfaces and lots of natural light that reflect humane, gentle qualities on the inside."

Another aim was to support intangible healing, as well as to be uplifting for both patients and the 16 staff who work in the Allen facility. While articulating the angled, zinc-clad exterior, Ong also worked with interior designer Danielle Cross to craft inviting, hospitality-inspired interiors. In the reception and waiting areas, the edges of stone and alabaster-like solid surfaces appear to blur in the natural light emanating through skylights, which are detailed as frameless apertures situated at intersections in the roof. The natural light and angular skylights aid in wayfinding.

A sculptural mix of seating—communal clusters, benches, and individual chairs—offers visitors places to perch in the waiting areas. Patient care areas, including exam rooms with windows, as well as workspaces in the double-height administrative and staff offices, were designed based on evidence-based design research findings to create spaces that reduce errors, promote cleanliness, and enhance peer collaboration, patient accessibility, and data privacy without feeling overly technical or methodical.

Since opening, Legacy ER & Urgent Care has generated significant regional press, as well as interest among peers and investors. "The fact that there is so much interest in our model," Woody says, "is proof that others think what we're doing is good as well." ■

contract

INTERIORS AWARDS

historic restoration
King Street StationClient
**City of Seattle
Department of
Transportation**Location
Seattle

ZGF Architects

“The quiet attention to craft and material with this project is especially refreshing. It’s a meticulous rebirth that provides complex modernization without sacrificing historic accuracy and refinement. This renovation skillfully reaffirms the importance of the landmark structure while integrating modern infrastructure.”

JURY

By Brian Libby
Photography by
Benjamin Bensneider
and Doug Scott

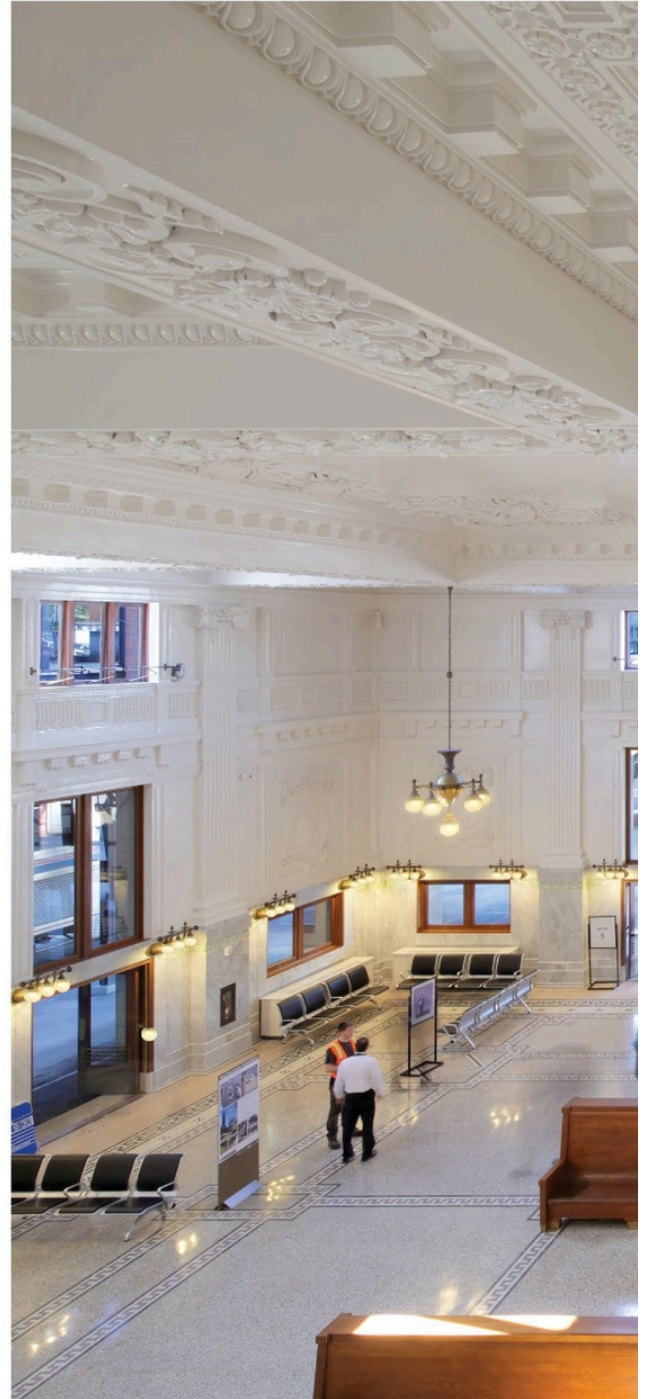
Although Seattle’s King Street Station was completed in 1906—in an era of grandly ambitious railway stations—and was designed by the architect of New York’s Grand Central Station with a clock tower resembling Venice’s famed Campanile di San Marco, Amtrak passengers passing through in recent decades would have been hard-pressed to find much to stop and marvel at.

“A lot of the detail and texture and historic character had been stripped,” recalls Tim Williams, principal at ZGF Architects, the firm behind the \$55 million renovation. During a mid-20th century renovation, intricate ceiling plasterwork was masked by a dropped ceiling and fluorescent lighting. Marble columns and mosaic tile floors had also been covered, the glazed terra-cotta roof had been replaced with asphalt shingles, and an outdoor plaza was being used as an employee parking lot. And that’s saying nothing of the leaky roof. “Deferred maintenance is the gentle term,” Williams adds.

King Street Station continued to operate through the years, though, as its prominence as a civic structure faded. In March 2008, the City of Seattle purchased the landmark building from Burlington Northern Railway Company for \$10. In 2010, ZGF began working with the City of Seattle Department of Transportation to restore the station.

ZGF’s challenges included returning King Street Station’s original Beaux-Arts glamour, as well as upgrading its structure so that the unreinforced masonry building could withstand future earthquakes. However, the solutions to these challenges were sometimes at odds with one another. “The structural solution was a unique and not-optimal solution: We had to drag forces so we could preserve spaces without adding sheer walls and columns,” Williams explains. “It took a lot of gymnastics to make that happen, but thankfully the brick masonry was in good shape.”

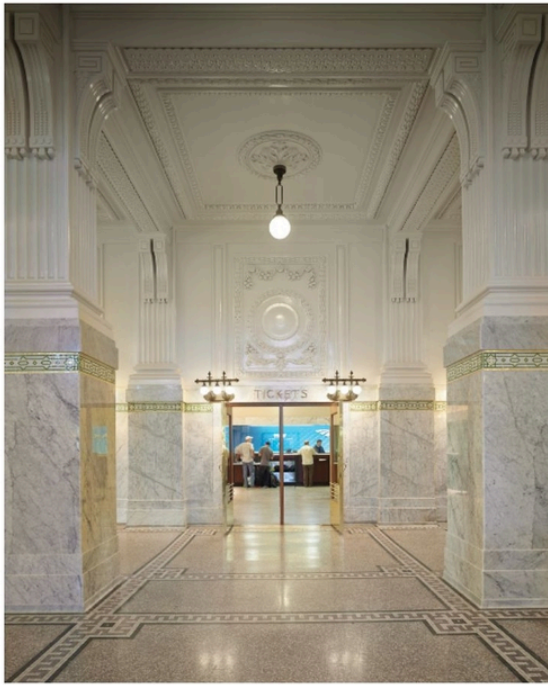
Indeed, some 1,500 tons of steel were added to the station’s structure, including the 12-story clock tower and perimeter walls, and the construction crews needed to proceed without destroying the existing terrazzo floors and other wall finishes. “They were very creative about how they installed the steel,” says Trevina Wang, King Street Station project manager for the Seattle



PHOTOGRAPHY: DOUG SCOTT



contract



Dropped ceilings were removed to restore the original splendor of the halls (far left) and waiting area (below and opposite), and historic bronze chandeliers were recreated with efficient LED bulbs. To seismically upgrade the building, 1,500 tons of steel were added to the station's structure, including the 12-story clock tower (left) and perimeter walls.

PHOTOGRAPHY: DOUG SCOTT (THIS PAGE, TOP RIGHT); BENJAMIN BENSCHNEIDER (ALL OTHERS)



Department of Transportation. "Sometimes they only had inches to weld in between the finish fabric and steel."

The gymnastics weren't just structural, either. Amtrak maintained regular train service during the entire renovation. "There was a period in which it was difficult with the construction crew and passengers going in and out," Wang adds. "But we tried to keep everyone informed, so people were excited to see something was finally happening."

Historic details in the station, which was placed on the National Register of Historic Places in 1973, now closely resemble their original state thanks to a diligent search for appropriate materials, some serendipity, and careful craftsmanship. For example, the glass tiles forming the tower's peak had to be replaced, but new glass would not have matched the purple oxidized look of the original tiles. The team received a call from a farmer with a barn full of oxidized glass tiles he was looking to sell. Similarly, for granite needed to replace a balustrade, the construction team found a match in the granite foundation of a former building nearby. Ornamental plaster ceilings and halls, terrazzo and mosaic tile floors, and operable windows were all restored or replaced. In addition to the Interiors Award, this station is also a recipient of a 2014 AIA Institute Honor Award for Architecture.

Achieving LEED Platinum, King Street Station relies on a geothermal heat pump with 75 wells. And an added bonus for the business of the station: 30,000 square feet of new leasable retail space was created on the second and third floors. But it is the restored elegance of the station that is attracting attention: "The response has been overwhelmingly positive," Wang says. "Amtrak's passengers are telling them they feel so much more relaxed. Everybody is smiling. It's a very different place than it used to be." ■



Ground Floor Plan

- 1 Amtrak waiting area
- 2 Lease space
- 3 Amtrak ticketing
- 4 Amtrak baggage
- 5 Amtrak back of house



INTERIORS AWARDS

hotel

Andaz Maui at Wailea

Client

Hyatt, Starwood
Capital Group, and
Kobayashi Group

Location

Wailea, Hawaii

Rockwell Group

“Exhibiting masterful restraint, this hotel brings a timeless, understated elegance to its tropical locale. What’s most striking is the skill with which the designers developed a contextual solution that imparts a sense of place while being thoroughly modern and contemporary.”

JURY

Andaz is the Urdu word for personal style, and Hyatt wants its Andaz boutique-inspired hotel brand to be responsive to different locations and varied guest expectations. Hyatt commissioned New York-based Rockwell Group to create the first Andaz resort, located in Wailea on the island of Maui, Hawaii, following that firm’s success in designing the Andaz Wall Street in New York. Located on 15 acres adjacent to Mokapu Beach, an existing hotel from the 1980s was transformed by Rockwell into a sequence of open spaces that capture the spirit of this earthly paradise.

“We kept three existing towers, re-skinning them, and renovating the 297 guestrooms,” says Rockwell Partner Shawn Sullivan, “but we removed the heavy waffle slabs and porte cochères, replacing them with airy pavilions that connect all the public spaces in a casual, friendly way. The weather is so spectacular here that indoors and outdoors blend together.”

The concept of traditional Hawaiian architecture was largely invented by mainland architects decades ago, and had become a codified typology. Sullivan, in contrast, sought inspiration in the Polynesian vernacular, heeding the concerns of the local community and aiming to give travelers an authentic experience. To achieve a stylish, seamless experience, Rockwell consistently incorporated a few simple materials—including teak, walnut, oak, and limestone—throughout, and all furniture was custom designed. “People have made long journeys to this oasis and they should find something that produces a ‘wow’ factor,” Sullivan says. “We were allowed to reinvent everything from uniforms to landscaping.”

General Manager Michael Stephens was closely involved in the design process. “We want guests to feel as if they were in a contemporary beach house, with the reception area as the living room,” Stephens says. “It’s a departure from the clichés, and a model for subsequent developments.”

Guests enter Andaz Maui on a bridge of reclaimed teak paved with Ambrato marble that crosses an

infinity-edged pool and leads to the lofty but intimate 8,000-square-foot lobby. Bronzed rods enclose a central sandpit beneath a skylight, and pocketed glass doors open on each side to allow for cross-ventilation. Off the lobby, the concierge is within a reclaimed walnut-lined alcove. A sequence of infinity pools steps down the slope beyond the lobby, creating a blue path to a lagoon and the ocean. A staircase leads down to the 14,000-square-foot spa, which was inspired by a Hawaiian apothecary with 10 treatment rooms, a full-service salon, and three relaxation rooms. “Our firm has designed many spas,” Sullivan says, “but we wanted this one to be fresh and original: a place where guests could chat with the staff and customize their treatment.”

That spirit of interaction, drawing on local hospitality traditions, is carried throughout the resort’s public areas. Ka’ana Kitchen, a two-meal-a-day restaurant that serves breakfast and lunch, accommodates a crowd at peak hours but never looks empty thanks to divider screens. Serving stations are scattered around so that diners can talk to chefs as though they were gathered around the kitchen island in a friend’s house. Ka’ana Kitchen’s setting offers views of the infinity edge pool, lagoon, and ocean.

In the inventively planned spacious guestrooms, sliding glass doors open onto balconies, further connecting guests to Wailea’s beach and the ocean. Bathrooms with shuttered wooden screens in a whitewashed oak finish open up on each side. Nautically themed wall lamps are shaded by knotted ropes that cast intriguing shadows, and communal wooden dining tables in each suite offer flexible seating. In place of wildly colorful materials often seen in a Hawaiian hospitality setting, colors and patterns here are restrained to achieve a sense of serenity, and patterns in the suites derive from traditional island tattoos.

With Andaz Maui at Wailea, Rockwell created a property that feels rooted and timeless, yet free-flowing and refreshing—a model of what modern Hawaiian hospitality architecture can be. **C**

By Michael Webb
Photography
by Eric Laiguel

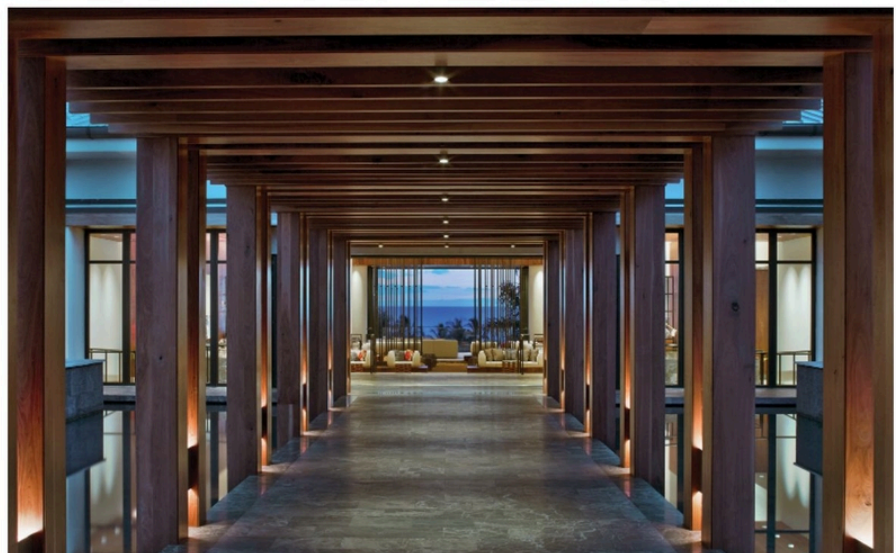


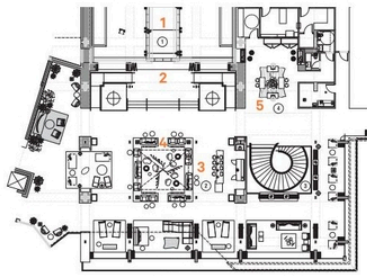
In the lobby, the outdoors comes inside: Walnut ceiling beams form a peaked roof, portions of which open to the sky, and bronze-anodized aluminum tubes extend down to a sandpit.

contract



Guestrooms (left) are designed with sliding glass doors to lead to balconies to keep guests feeling connected to the ocean. The 'āwili spa and salon (below, left) is designed to resemble a Hawaiian apothecary. A breezeway (below) leading to the lobby has a reclaimed teak structure and is flanked by reflecting pools. Residential-style villas (opposite two) have two to four bedrooms and feature custom furnishings, such as communal wooden tables (opposite top).





Lobby Floor Plan

- 1 Porte cochère
- 2 Entrance
- 3 Lobby
- 4 Sandpit
- 5 Check-in center



contract

INTERIORS AWARDS

office: large
 NeueHouse

 Client
 NeueHouse

 Location
 New York

Rockwell Group

“NeueHouse speaks well to what creatives are doing. This project defines a new level of sophistication and material expression for coworking spaces that have been, to date, sorely lacking. It’s a disrupter, and is going to set the bar higher for coworking interiors.”

JURY

Today’s hospitality models transcend typologies, including office design. Indeed it would be difficult to find a more hospitality-driven office environment than NeueHouse, a coworking shared workspace for creative entrepreneurs in fashion, design, art, film, and publishing. Designed by Rockwell Group, NeueHouse occupies five floors of a century-old building in New York’s Flatiron District. The 35,000-square-foot space—formerly a light fixture manufacturer and then an auction house—represents a unique hybrid of both workplace and hospitality design, offering its members a fashionable and flexible home away from home.

NeueHouse exists “to bring a community of entrepreneurs together and provide a strong calendar for arts, music, and intellectual events to foster cultural interests and discussions among members,” says Cristina Azario, principal of NeueHouse Studio. From the onset, the challenge involved “thinking of the space in these terms,” Azario says, “not just as an office space, but more so as a residential space—a center for this population to interact.”

In its domestic aspirations, NeueHouse moves beyond conventional coworking spaces—although it provides expected amenities like print pantries, phone booths, and varied working environments. In addition to 300 dedicated desks and 150 flexible workspaces, NeueHouse offers a subterranean library, screening room, and recording studio. The overall impression is boutique hotel meets chic residence, more social club than corporate office.

David Rockwell, the founder and president of Rockwell Group, is also a partner in the NeueHouse operation and his sense of theater informed the design of this interior. The Rockwell designers looked to “create spaces that change depending on how people work, gather, and play throughout the day,” says Greg Keffer, Rockwell Group principal and studio leader. Building on the project’s residential underpinnings, Keffer’s team devised three “urban community zones”—named Park, Pier, and Neighborhood—to support a range of activities, from quiet work to informal conversations to programmed cultural events. “The design is really simple,” Keffer says. “It’s a framework that allows for an amazing group of people to work, have fun, and share ideas.”

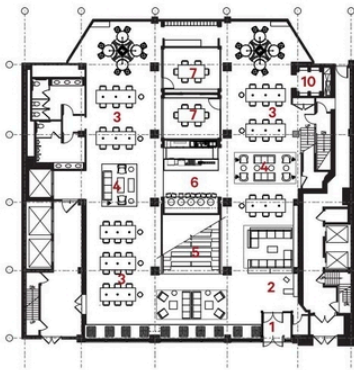
By Krista Sykes
 Photography by
 Eric Laignel





During the day, bleacher steps serve as an informal work and meeting spot. In the evening, the steps accommodate crowds attending lectures and performances.

contract



Ground Floor Plan

- 1 Entrance
- 2 Check in
- 3 Open workstations
- 4 Lounge area
- 5 Bleacher seating
- 6 Cafe
- 7 Conference room
- 8 Phone booth



On the second through fourth floors, custom modular office partitions (right) are made of glass and steel with wood sliding doors. Chandeliers comprising blackened steel and handblown glass globes (below) can be raised or lowered on pulleys. Exposed ductwork (opposite, top) hangs above a mix of new and vintage furnishings. Some walls in the library (opposite, bottom) are covered in felt.



Stripped to reveal its original materials, the old manufacturing building becomes the backdrop for this creative community. The ground floor features restored terracotta perimeter walls and columns, illuminated and wrapped in metal mesh. Polished concrete floors extend throughout all levels, as do exposed brick walls and ceiling ductwork, all painted white.

New architectural elements maintain the industrial vibe. Pine plywood boxes define the ground floor's Pier zone, which includes the cafe, conference rooms, and multi-use steps. Flexible steel-and-glass modular units delineate dedicated studio spaces in the Neighborhood zone—the second through fourth floors—and can accommodate clusters of two to twenty people. Ninety percent of NeueHouse furnishings, from modish easy chairs to traveling food carts, are custom designed and can be easily moved. Vintage finds complement the earth-colored palette and create welcoming spaces for members to interact.

NeueHouse's double-height ground floor, which houses the Park and Pier, is the facility's social hub. Along the floor's perimeter, the Park contains a mix of seating options from traditional wood swivel desk chairs at aged-oak library tables to throw-pillow-adorned couches atop area rugs. While serving as a flex workspace, the Park also functions as its name suggests—a place for chance encounters, informal conversations, and respite from urban pressures.

The Pier and its featured steps are in the middle of the Park. During the day, the steps offer a place to work or chat over coffee. When evening comes, the steps seat 75 for lectures and performances, and the cafe becomes a bar. Likewise reflective of Rockwell Group's transforming-spaces approach, metal-and-glass chandeliers adjust by pulleys to change light conditions and, hence, the ambiance. "Simple gestures," says Keffer, "make a big difference." 

contract

INTERIORS AWARDS

office: small
Architect's OfficeClient
Park + AssociatesLocation
Singapore

Park + Associates

“The architects’ design is acknowledging the structure while confidently creating new spaces with new relationships. A beautiful example of the “anti-office” look, the interior takes full advantage of the existing structure and provides an inspiring and sophisticated backdrop for a firm of creatives.”

JURY

The architects of Park + Associates, based in Singapore, executed a radical redesign of a 1960s vintage high school’s library interior for their own offices. The design is a distinct balance between a subtle archeology of the relatively recent past and an aggressive intervention that establishes a remarkable new sense of place.

Park + Associates was the first of a handful of creative tenants—including galleries, interior designers, architects, and media and advertising agencies—in the redeveloped building that had been abandoned for more than a decade. The architects describe the solution for their own studio as “a reaction against the rigidity of the typical bureau” and dub the 80-employee space an “anti-office.” Situated under nine parallel barrel vaults that run from north to south through the building’s fifth floor, the 8,200-square-foot interior is configured as a series of discrete—and sometimes eccentric—episodes that embody the firm’s decidedly individual approach to every project.

“Our design direction was to treat each area as a separate mini project and to allow the visitor to experience it when they are led through the spaces,” says Christina Thean, Park + Associates design director.

The Park + Associates entrance occupies the westernmost vaulted space on the fourth floor, where an unfolded series of nonstructural black plate metal arches that are nearly 27 feet tall create a memorable arcade within the existing building’s concrete framework. “We wanted to make the first encounter a space that makes people slow down and ponder—an experience akin to that of an old cathedral,” explains Lim Koon Park, principal architect.

Adjacent to the light-filled entrance, a large conference area opens to a lushly vegetated space to the north. A stair of black folded metal—deployed as an elegant object within the space—leads up to the main office on the fifth floor. There, visitors encounter a series of compressed spaces where 8-foot-tall dropped ceilings obscure the barrel vaults and the decor is dark. The interiors within this zone are varied and include a

highly decorated reception and guest lounge area, and an adjacent coffee and wine pantry. In these warm, intimate places, clients and designers can meet and mingle in an informal way. The low, dark spaces provide a distinct transition from the entry to the bright, well-lit spaces of the double-height studios that occupy three-and-a-half vaulted bays.

Workspaces for the principal architect and two directors are located in three corners of the open office and have very different configurations. Park, the principal architect, occupies the most traditional office, tucked within the northwest corner overlooking the entry, and the project director is in the studio’s southeast corner with a more typical workstation. Thean, the design director, required acoustic separation from the main workspace and chose to erect an aedicular frame of steel and oiled plywood in the northeast corner of the open platform. From this little house within the office, she is very much a part of the studio environment while occupying a whimsical bit of architectural theater.

The largest portion of the program is dedicated to open workspace. Under the four vaults that had once soared above the school’s library, the new natural light-filled interior captures the midcentury spirit of the original building. The east end of the office houses support areas, including the firm’s library and what’s called The Stage, a place for furniture and accessories to be displayed and stored. The variety of experiences promotes informal gatherings that, according to Thean, inspire staff to produce better work. But the heart of the design is the enduring strength of the original midcentury building’s vaulted “bones” and the designers’ ability to embrace them as the most uplifting part of their new offices. ■

By Edward Keegan
Photography by
Edward Hendricks



Beneath a barrel vault enhanced by nonstructural black metal arches, the entrance includes a reading area with a conference table that overlooks a vegetated outdoor space. A black folded metal stair leads to the main office area.

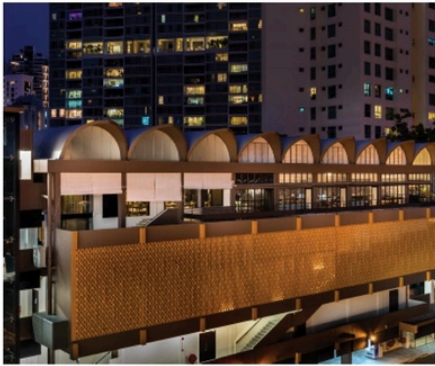
contract



Floor Plan

- | | | | |
|---|------------------------------|----|--------------------------|
| 1 | Entrance | 7 | Formal meeting room |
| 2 | Reception and guest lounge | 8 | Open work area |
| 3 | Coffee and wine pantry | 9 | Design director's office |
| 4 | Conference area | 10 | Plotter and storage room |
| 5 | Tea and discussion area | 11 | The Stage |
| 6 | Principal architect's office | 12 | Material library |

Under parallel barrel vaults (below), the architect's office occupies what was once a high school library. In the entrance area, a catwalk (bottom) extends from the stair to the reception and guest lounge. Beyond the reception area, the coffee and wine bar (right) is dark and intimate.





The open office area (top) is filled with light from windows at the ends of four barrel vaults. The principal architect's office overlooks a conference area (left) near the entrance. An informal meeting area (above) is located outside the design director's office.

contract

INTERIORS AWARDS

public/civic

National September 11 Memorial Museum

Client

National September 11
Memorial & Museum

Location

New York

Davis Brody Bond

“This is interior architecture at its most powerful; the sequencing and movement through space is superb. It strikes just the right balance of somber respect for the subject matter while establishing its own sense of place. With a highly sophisticated use of materials and finishes, and masterful detailing that will endure, this is a colossal testament of the emotional power of design and space.”

JURY

By Cody Calamaio
Photography by
James Ewing

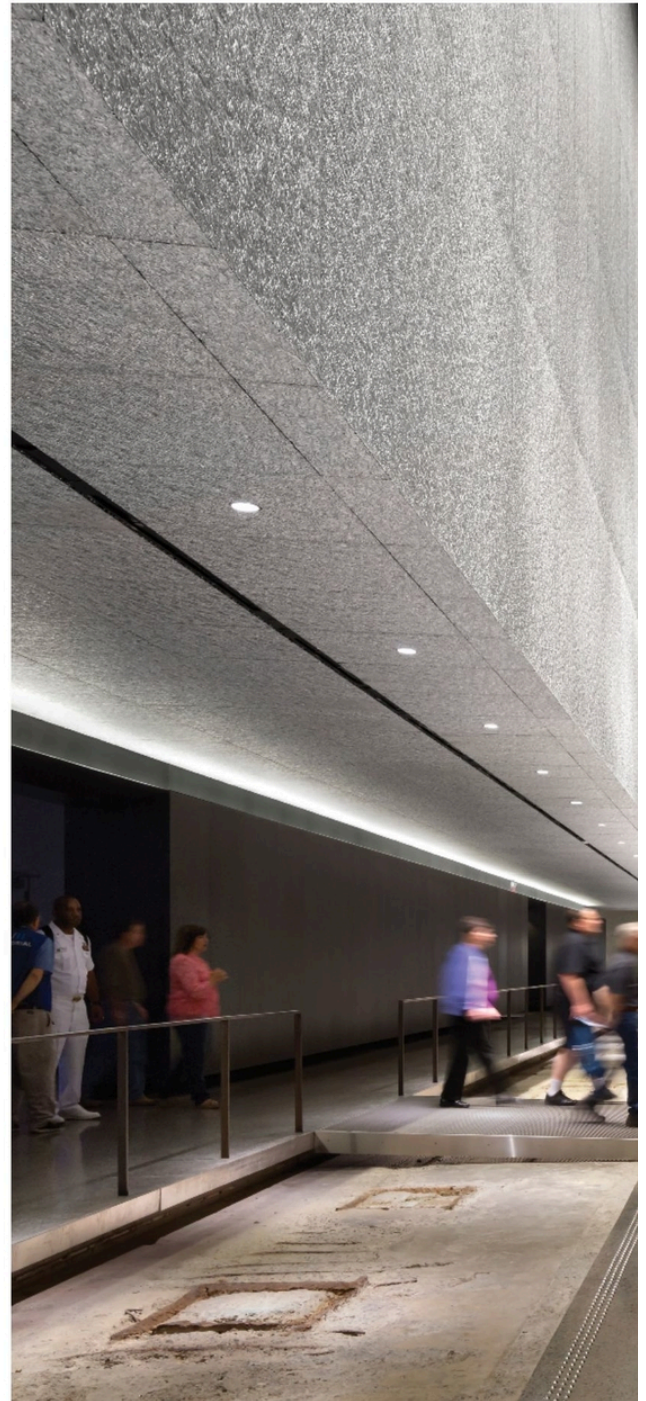
In its design of the National September 11 Memorial Museum in New York, Davis Brody Bond sought to retain the authenticity of the World Trade Center site and manage the powerful scale of the vast underground void—no easy task, to be sure. But the public can now experience the museum that opened in May 2014 after a 10-year arduous design and construction process.

“Now that the public has come, the spaces seem absolutely correct in scale, conveying the enormity of the event without overpowering the visitor,” says Carl Krebs, AIA, a partner at Davis Brody Bond.

The 9/11 Museum sits beneath the Memorial Plaza amidst the foundations of the former Twin Towers. Museumgoers enter through a glass-and-steel entry pavilion designed by Snøhetta, but the majority of the vast museum interior is underground and the work of Davis Brody Bond. A long descent on a nearly 700-foot entry ramp that switchbacks as it slopes 70 feet down to bedrock gives visitors time to separate from the outside world and connect to their own memories of 9/11. The ramp, known as the Ribbon, is clad in dark wenge wood, while most of the 110,000-square-foot museum's floors and walls are predominantly raw and polished concrete.

Because the museum is located on the very site it is memorializing, the architects had a number of design constraints to work around, all while under a lens of intense public scrutiny. “The complexity of the design process and the corresponding public scrutiny was something most of us were not prepared for,” Krebs says. “Very few museums occupy the ground of the events they depict. And we hope the architectural design works with the site's powerful in-situ artifacts to connect the story of 9/11 to the visitor in a visceral and intuitive way—a connection that is different, yet complementary, to the narrative one encounters in the exhibition galleries.”

The architects designed two aluminum-clad volumes to align with the footprints of the original towers and the pools above. Within the Davis Brody Bond interiors, exhibitions designed by Thinc Design, Local Projects, and Layman Design pay tribute to the victims of the 2001 and 1993 terrorist attacks through artifacts, photos, video, and interactive elements.





Foundation Hall preserves the slurry wall, a surviving retaining wall from the World Trade Center site. At the center of the space, the Last Column rises 36 feet tall and is covered with mementos and inscriptions made by ironworkers, rescue workers, and others. Square column bases of what had been the North Tower are visible in the floor (left in photo).

contract



The conceptual design of the museum began a decade ago when there was no specific client, director, or exhibit design team. “In the absence of those voices, we focused our design on the aspects of the site that we knew were fixed and essential,” Krebs says, in reference to the foundations of the original towers and the slurry wall that is now a dramatic western wall of the museum.

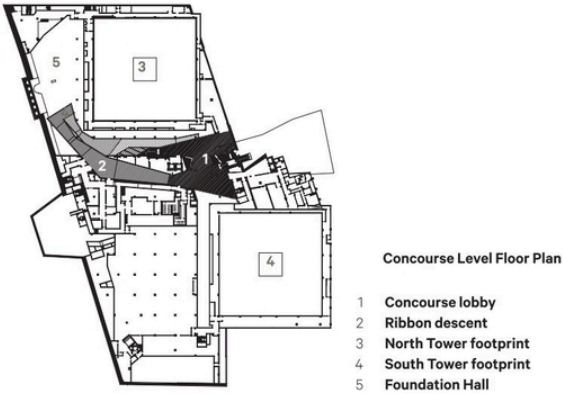
“In the conceptual phase of the project, we focused on three core design objectives, which the design needed to address. These included scale, witness, and access,” says Mark Wagner, AIA, a principal at Davis Brody Bond. “Throughout the challenging process of design and construction, we were able to hold on to these objectives. Despite the many changes over the years, our architectural parti did not change.”

The architects were sensitive to the emotions that many visitors will experience while walking through the space, so they designed the museum to allow visitors to broadly absorb the space, and only venture further into exhibit areas if they desire. Wagner recognizes that visitors will connect to the museum in their own ways.

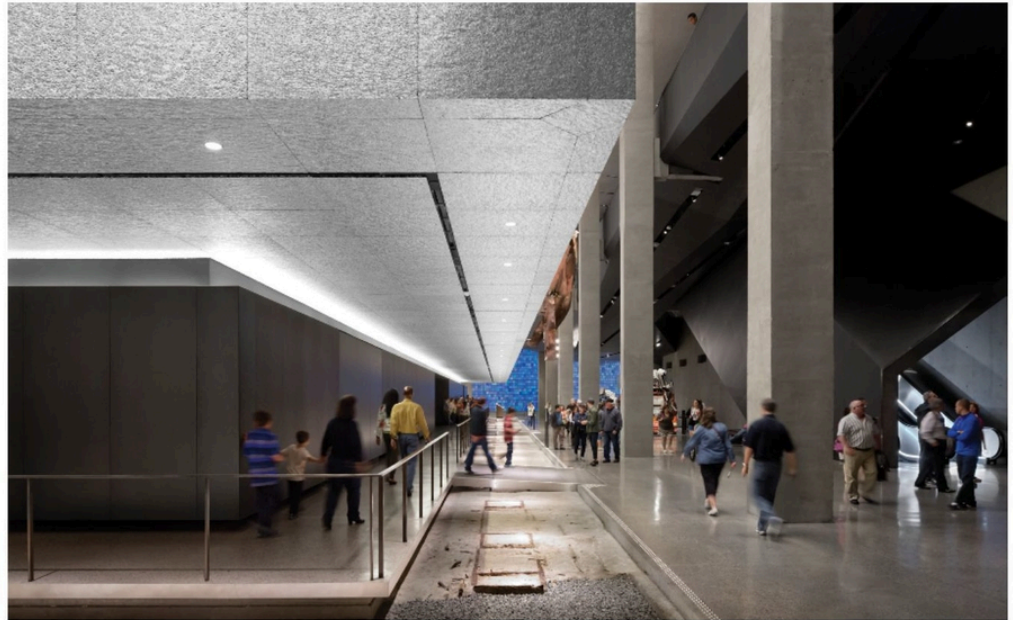
“This museum means much more to people than we could ever have truly understood,” Wagner says. “As a New Yorker myself, it’s very moving to hear their stories of 9/11, from whatever part of the world they were at on that morning. Their feedback on the architectural space is humbling; it suggests that maybe we got it right.”



Concealed from the exhibition areas, an escalator (top) returns exiting visitors to the world above. A portion of the steel foundations of the original Twin Towers (above) is visible in the museum.



A volume clad in aluminum (right) is in place where the North Tower had been, hovering above remaining box column foundations. The descent down to the bedrock level ends with a staircase (below) for visitors that is immediately adjacent to the Survivors' Stairs—a concrete remnant from the site.



contract

INTERIORS AWARDS

restaurant
 Cluny Bistro & Boulangerie

 Client
**John Berman and
 Mathew Rosenblatt
 of Cityscape
 Development Corp.**

 Location
Toronto

Munge Leung

“With great attention to detail, this project is richly layered in color, pattern, and texture to convey a bespoke quality to the entire space. There’s an integrity to this project evidenced though the designers’ creation of a total design solution.”

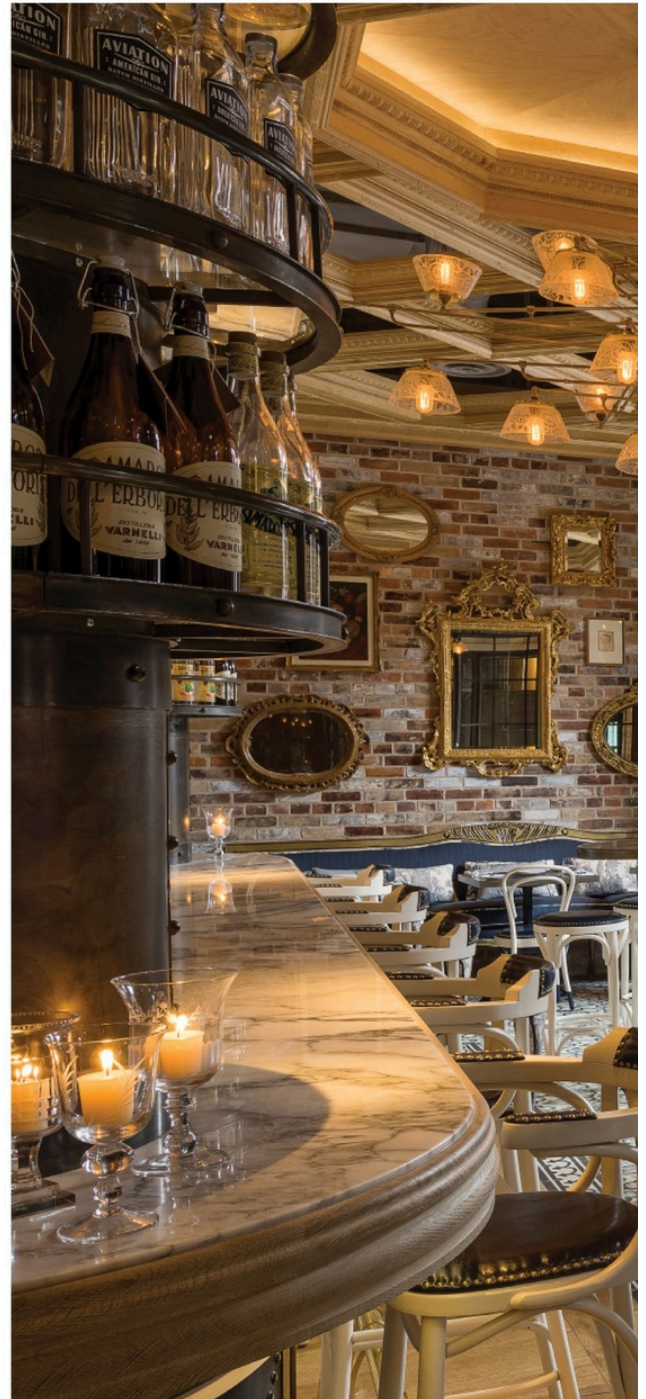
JURY

It’s a rare treat for a designer to be given a free hand and a generous budget to create a unique interior, but Alessandro Munge earned that privilege. As co-principal of Toronto design firm Munge Leung, he has specialized in hospitality projects across North America and beyond, but few are as ambitious as the Cluny Bistro & Boulangerie. Cluny puts a contemporary spin on the Parisian Belle Époque and is housed in a 19th-century tank room in Toronto.

Known as Rackhouse “G,” the former distillery tank house, which has had a 40-story condominium tower built above it, had its interior brick shell essentially reconstructed—nearly every brick and steel-framed window was meticulously reinstalled. The rest is new: an artful layering of customized elements fuses past and present. This is one of 40 heritage buildings in the Distillery District, once a significant producer of whiskey, which has been redeveloped as a major Toronto destination. “What makes the district special is its diversity,” says Mathew Rosenblatt, co-principal of Cityscape Development, which is the client for Cluny. “We’ve brought in top designers to create widely varied shops, galleries, food and beverage outlets, and Cluny raises the bar.”

Munge had previously worked with Cityscape Development to design El Catrin, a successful Mexican restaurant on the same block, and he was asked to choose a theme for the new project that became Cluny. Munge welcomed the client’s trust. “We wanted it to have French character but without pretensions—peasant modern with a contemporary vibe,” he says.

The nearly 12,000-square-foot interior is characterized by intricate detailing, including raw metalwork, and the custom design of dozens of bespoke furnishings and millwork. Many of these elements were fabricated by Toronto-based contractor Anjinov Management. A main dining room is adjacent to a bar with a few tables, a patisserie and cafe, and a private dining room. These spaces open up to terraces, one of which is fully enclosed so that it can be used year-round. Slender concrete columns supporting the tower above are partially clad in steel, and the open kitchen has an industrial character that’s lightened by a glass painting at the rear. To conceal overhead ducts in the dining areas, Munge


 By Michael Webb
 Photography by
 Michael Stavaridis

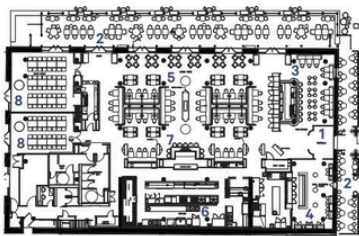


Attention to detail is consistent throughout Cluny with its many custom furnishings and fixtures, including the brass and etched-glass chandeliers that hang in the bar.

contract

A wooden grid suspended from the ceiling conceals ductwork throughout the bar, restaurant, and patisserie (right). The bar (below) features a marble top and a blue-and-white patterned front. Similar patterns appear in the oyster bar (opposite, top) and dining room (opposite, bottom) on the concrete tile floor and upholstery.





Floor Plan

- | | |
|--------------|----------------|
| 1 Entrance | 5 Dining |
| 2 Patio | 6 Open kitchen |
| 3 Bar | 7 Oyster bar |
| 4 Patisserie | 8 Event space |



designed a suspended, expansive wooden grid. "It evokes the tradition of crown moldings, but it's lighter and less formal," Munge says. "We picked a wood molding and insisted it be left raw."

Inspired by the interior of an old country house, Munge selected vibrantly patterned concrete floor tiles. "They have a matte finish and are designed to show signs of wear," he says. "In ten years time, they should have a wonderful patina." Munge Leung collaborated with Toronto design consultancy Biography Design to create custom graphics, integrating stylized imagery that draws from Dadaism and Art Nouveau in 20th century France. Ornate Victorian ceramics selected from the city's many antique shops were installed in vitrines that define spaces in the main dining room. The light globes that branch from the banquettes as well as the brass and etched-glass chandeliers over the bar were handmade from elements that Munge found in a fabricator's storeroom. "I doodled on bits of paper and left it to the artisans to do the assembly—there were no working drawings," he recalls.

That spirit of improvisation and invention is carried all the way through the design of the restaurant. Classic bentwood cafe chairs by Thonet are painted white with blue booties, and some are upholstered in a printed fabric. The patterned facade of the marble-topped bar and antique mirrors on the exposed brick walls add another layer of historical reference.

"The goal was to create a feeling of warmth and welcome as you step inside, especially on an icy winter night," Munge says. "We had great fun doing this, but we try not to repeat ourselves. If anyone asks for another Cluny, we'll develop a new set of ideas." ■

contract

INTERIORS AWARDS

retail
ShinolaClient
ShinolaLocation
New York

Rockwell Group

“This interior is a seamless blending of brand, product, and space without feeling contrived or over-designed. This project imbues the warmth and craft of the product displayed in every aspect.”

JURY

Detroit is synonymous with the decline and rebirth of American manufacturing. One of the poster companies for the city's recent resurgence is Shinola. Established in 1907 as a shoeshine producer, Shinola was reinvented in 2011 by Bedrock Manufacturing, a venture capital firm, as a purveyor of leather goods, watches, and bicycles. Beyond its headquarters, factory, and flagship store in Detroit, Shinola has expanded with stores in London, Chicago, Washington, D.C., Minneapolis, and Los Angeles.

Shinola recently opened a flagship store in New York's Tribeca neighborhood, which has an industrial past turned fashionable, much like the brand itself. The company leased a 3,400-square-foot space in a historic building with an interior that had been stripped down to the brick walls. To reflect both Shinola's past and present, New York-based Rockwell Group designed a retail space, cafe, showroom, and offices that combine new custom features by craftspeople with antiques to bring character back to the Tribeca building.

"It was important for us to stay true to the Tribeca neighborhood and retain the original design integrity from when it was first built," says Daniel Caudill, creative director at Shinola. Greg Keffer, principal and studio leader at Rockwell Group, echoes that sentiment: "Shinola is known for its details and craft, and we tried to emphasize that in the store design." He adds, however, that "the challenge was how to make this new space feel like something old and familiar, harkening back to the industrial age when American craft was strong."

Guests enter through the refurbished storefront initially into a 400-square-foot coffee bar and newsstand operated by local restaurant The Smile. The cafe is lined with a custom Brazilian walnut bar, millwork, and glass display cases made by Walter's Custom Cabinetry. Antiques—such as valet tables, Adjustrite stools, and a pastry case from France—contribute to the cafe's laid-back ambiance. Mercury Glass X-ray light fixtures restored by Curtis Lighting hang above tables, and fixtures by Comasco made with salvaged naval junction boxes illuminate the coffee bar.

A short corridor leads from the front cafe to the retail area. "This is a space for discovery: Customers



Accessed through a small cafe, Shinola's retail area features custom white oak tables at the center and an antique bronze world map that hangs above stadium-style bleachers.

By Murrye Bernard
Photography by
Eric Laignel



contract

Rockwell Group restored the storefront (right) of the historic Tribeca building as part of the project. Total Metal Resources fabricated a new spiral stair and catwalk (far right and below) within the retail space. An antique oak display case (opposite) sourced by Rockwell lines the back wall of the store.



walk in without realizing there is this whole area beyond,” Keffer says. The 2,000-square-foot, double-height retail area that Keffer likens to a “magical workshop environment” features a new vaulted plaster ceiling with a “skylight” at the rear that is actually faux: A steel frame holds panels that glow via daylighting technology.

Throughout the retail area, furnishings and fixtures reference America’s manufacturing heritage and invite guests to linger. Custom white oak tables, designed by Rockwell and fabricated by Walter’s Custom Cabinetry, are surrounded by banker chairs from Uhuru and custom reproductions of antique brass library lamps from Chapman Lighting. Stadium-style bleachers display products by day and convert to seating for after-hours events.

A focal point of the retail area is an oversized antique bronze world map that hangs above the bleachers and directly references the industrial age. Sourced by WYETH, the map was made in the 1930s and once hung in the Rockefeller Center lobby for an oil company. Another highlight of the space is a custom steel and brass staircase, fabricated by Total Metal Resources, which extends from the retail floor to a new catwalk where bicycles and other Shinola products are displayed. A 1,000-square-foot mezzanine accommodates offices and a showroom furnished with vintage chairs from Detroit’s police department.

In Shinola’s New York flagship, Rockwell Group has blended custom features with historical furnishings to create a unique space that befits the neighborhood and proves that American craft is still alive and well. But perhaps the most successful aspect of the project is the element of discovery for guests who enter through the front cafe, and it is an experience that many repeat. According to Caudill, “We see some of the same customers everyday.”



Floor Plan

- 1 Entrance
- 2 Cafe/newsstand
- 3 Retail space
- 4 Office/showroom entrance



INTERIORS AWARDS

sports

University of Oregon Hatfield-Dowlin Complex

Client

University of Oregon

Location

Eugene, Oregon

ZGF Architects and Firm 151

“Putting athletes first, and avoiding the expected visual and thematic clichés, this is a three-dimensional expression of this institution’s commitment to creating a total user experience for the student-athlete. It’s reinforcing the legacy of the sport while being futuristic.”

JURY

By Brian Libby
Photography by
Jeremy Bittermann
and Eckert & Eckert

Before designing the Hatfield-Dowlin Complex—a new operations center, training facility, and locker room suite for the football team of the University of Oregon in Eugene, Oregon—designers from ZGF Architects in Portland, Oregon, traveled with coaches and athletic department representatives to some of the nation’s top college facilities. Their takeaway was that while many top teams had massive weight rooms or trophy cases, these interiors lacked a sense of place or well-designed amenities.

Knowing that excellent facilities will lure top recruits to its football team, the university sought to enhance its program through well-designed amenities. And understanding that Oregon’s football program is fortunate to benefit like no other team from a single benefactor—Nike co-founder Phil Knight—ZGF and Portland-based interior designer Firm 151 sought to embody Oregon’s embrace of innovation and modernity. “In our visioning session with the players, they talked about Oregon football as high tech and state of the art,” ZGF Design Partner Eugene Sandoval says. “They referred to speed and this sort of stealth aspect.”

The 145,000-square-foot Hatfield-Dowlin Complex comprises two rectangular forms—what the designers dubbed a “teaching box” and an “office bar”—stacked perpendicularly with an upper wing cantilevered some 40 feet over the ground. Sandoval likens the building’s darkly shaded triple-pane glass facade—which complements the granite and metal exterior, provides glare protection, and saves energy—to a ninja’s suit of armor. But the building also serves as a unifying element for the Autzen Stadium complex and acts as a new front door. Visitors enter along a pathway defined by metal walls etched with past players’ names.

Inside, the complex is “all about accommodation, for players, coaches, staff, and the fans,” says Randy Stegmeier, principal and owner of Firm 151, “and it’s about authenticity.” In program, the complex includes locker rooms, a weight room, treatment pools, indoor sprint track, a players’ lounge, a full-service dining facility, meeting rooms, team video theaters, strategy

rooms, as well as a large conference suite. Additional amenities include a recruiting center to host prospective student-athletes, dedicated areas for professional scouts, a media interview room, and an advanced video editing center.

Materials were selected for their warmth and tactile feel. Coaches’ offices and adjacent living room-like areas for entertaining recruits and their families, as well as a nearby theater, feature walnut flooring and custom furniture. Sofas are sheathed in leather similar to that on a football. Numerous interior walls in the coaching area are clad in writable magnetic glass, allowing a surface for impromptu strategy discussions. Locker rooms and position study rooms are clad in Portuguese slate and sleek reflective glass surfaces, “to reinforce the focused nature of the work within the facility and to reinforce connectivity with sweeping views,” Stegmeier explains.

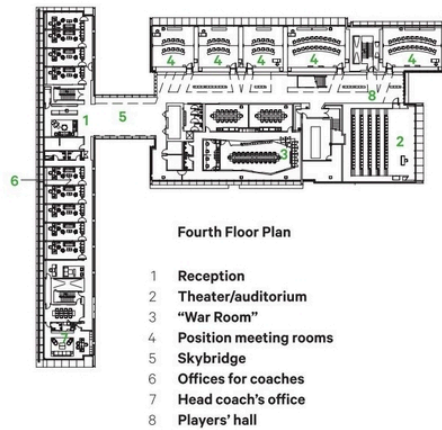
The interiors also incorporate graphics, video, and original artwork. Each player’s locker, for example, features his own likeness suited up for battle. A dining room for 200 is outfitted with neon lights. A mobile that features a group of sculpted shiny metal ducks in flight, each representing a graduated NFL player, is located in a common area on the second floor near the coaches’ offices and player-families’ lounge. In the lobby, a graphic wall of 64 television screens offers montages of photos, action clips, and Oregon motivational films with a 3-D surround-sound system. Adjacent to the lobby, the “ring room” is a small, darkened space that showcases spot-lit rings from victorious bowl games.

Like the team itself, which rose from mediocrity to a championship level, the Hatfield-Dowlin Complex is about more than flash. “I’ve given hundreds of tours, and the thing that people are amazed by is the functionality of the building,” says Craig Pintens, senior associate athletic director at the university. “I think it has a reputation for opulence, and that’s evident as you walk through it. But the thought process that went through the design of the building is beyond the amazement people have in the finishes.” ■



A video wall in the lobby features 64 television screens that broadcast photos, action clips, and motivational films enhanced by a 3-D surround-sound system. The team likens itself to a stealth, modern machine, and the entrance architecture relates to that sense.

contract



The tinted triple-pane glazed facades (above two) let in ample natural light while maintaining energy efficiency. Sofas in living room-like areas for entertaining recruits (left) are upholstered in leather similar to footballs. Walls in position study rooms (opposite, top) are clad in reflective glass and seemingly disappear, keeping the focus on the game. The surfaces of lockers (opposite, bottom) feature graphics of players themselves in uniform.

PHOTOGRAPHY: ECKERT & ECKERT (TOP AND OPPOSITE, BOTTOM); JEREMY BITTERMAN (BOTTOM AND OPPOSITE, TOP TWO)



contract

INTERIORS AWARDS

student
ApartmentSchool
**California State
University,
Long Beach**Proposed Location
Los Angeles

Thaddeus Lee

“This design is conceptually strong, yet very credible. The form making shows maturity and confidence. We find it encouraging to see an adaptive reuse project by a student, and that bodes well for our profession.”

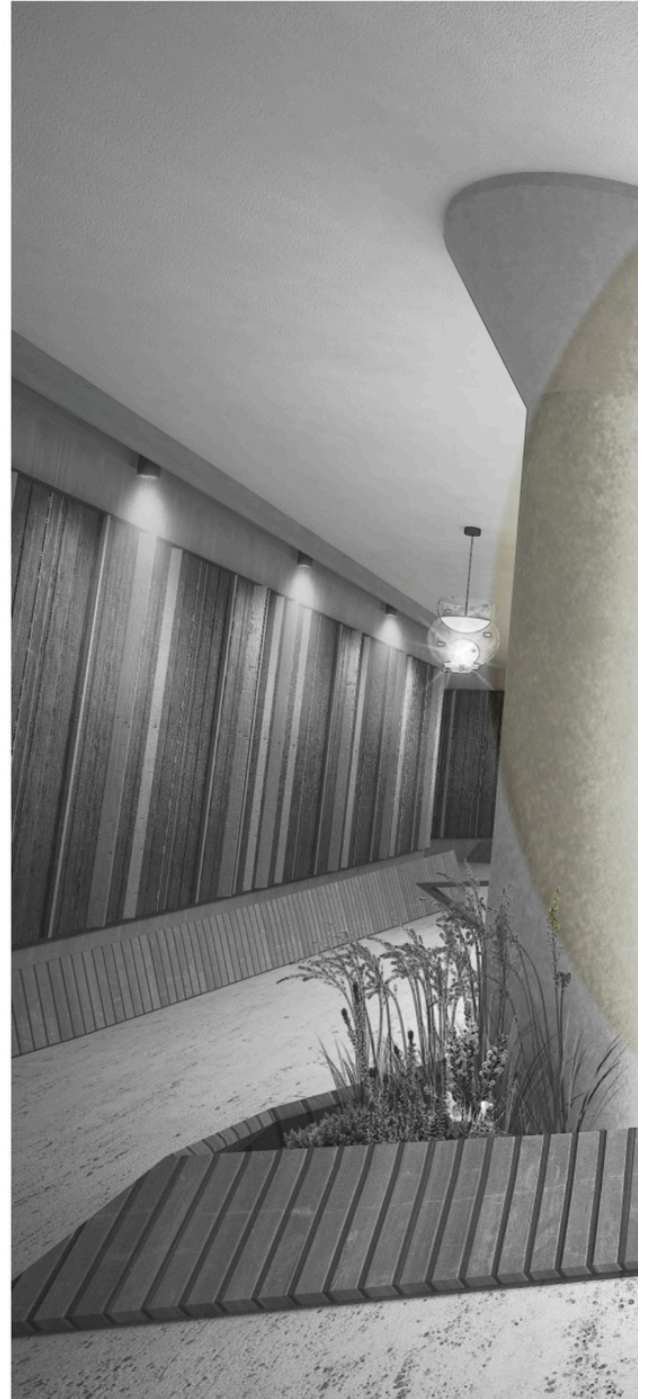
JURY

With an objective to promote a healthier lifestyle and help Los Angeles residents appreciate the simpler things in life, California State University, Long Beach (CSULB) interior design graduate Thaddeus Lee created a communal housing design for his senior thesis. Inspired by the High Line in New York, with its reimagined infrastructure and greenery as a backdrop for public gathering, Aparkment was designed by Lee with 29 micro-unit apartments lining an interior “park” within an existing building.

“I really enjoyed visiting the High Line because I appreciated how the track was reused, and I loved the feeling of being surrounded by nature in the city,” Lee says. “I was drawn to the idea that I could live in a park, and I was reminded that you don’t need a lot to be happy. The feeling of joy I felt from both the plants and interaction with people helped inspire me for this project.”

Lee chose Community Corporation of Santa Monica (CCSM) as his proposed client. The Los Angeles–based non-profit organization develops and manages affordable housing and has a 21-member board that includes housing and finance experts, tenants and low-income representatives, and other experts. “CCSM cares about the overall quality of design and the building itself,” Lee says.

Keeping CCSM’s mission in mind, Lee chose a vacant five-story, 56,640-square-foot building in the heart of the Arts District in downtown Los Angeles as the site of his proposed project. The location is convenient to public transportation and is walking distance to restaurants and nightlife. Lee oriented residential units along two sides of the building. He designed two micro unit options—one that is 400 square feet to accommodate one person and another that is 600 square feet for up to two people. Both options, which cater to a young professional demographic, feature large windows to provide natural sunlight and help make the units feel more spacious. To further maximize space, beds and dining tables can be folded away when not in use. “Now is a time when people don’t mind living in a smaller space if they are paying low rent and living in a neighborhood that is more convenient for them,” Lee says.



By Mallory Szczepanski



Aparkment is designed as an affordable apartment building within an existing structure in Los Angeles. It includes a central atrium with vegetation inspired by New York's High Line, which introduces natural elements into the urban experience.

contract



Aparkment's central atrium features louvered skylights (above) and communal areas for residents featuring hammocks and swings (opposite) among low-maintenance plants, as well as lounge areas. A bleacher stair (right) provides an intimate space for viewing films and other gatherings.



The units line the “park”—a central atrium, topped with louvered skylights, that contains a series of interior areas for use by all residents. These communal areas have features such as plants that need little water, individual hammocks, and a bleacher stair for viewing films or other gatherings. CCSM requires communal areas within its housing, and Lee wants to encourage residents to interact without being confined to their individual apartments as they escape the hustle and bustle of the city. “When people invest time and energy into the neighborhood that they live in, they care more about their personal community,” he says. The complex also incorporates management offices, bike parking and storage, a rooftop with green space, a deck, and multiple lounge areas.

After graduating from CSULB with a bachelor of fine arts degree in interior design in spring 2014, Lee accepted a position at RTKL Associates in Los Angeles. “I learned that there’s a lot that you can do with interior design, and I enjoy the aspect of designing for people and addressing the problems that come up within design,” says Lee. “I love creating things that can make a difference.”

- 1 Entrance
- 2 Lobby/reception
- 3 Large unit
- 4 Small unit
- 5 “Park”
- 6 Shared kitchen
- 7 Community room
- 8 Rooftop garden



Section Drawing



DESIGNERS SELECT

Lighting

Designers name their favorite new pendants, sconces, lamps, and other lighting fixtures

Michael Bonomo, IIDA



Principal, Interior Environments
Francis Cauffman
New York

Flos: AIM

usa.flos.com
Reader Service No. 210



"These fixtures have a tactile reference, almost as a marionette for lighting. As designers, we curate an experience literally from the ground up, and having the ability to manipulate products at our fingertips offers an added benefit over using stock products with a single intended installation method."

Tom Dixon: Mirror Ball Gold

tomdixon.net
Reader Service No. 211



"What better way to make an interior fun than with a mirrored globe? Incorporating these in various scales and heights could provide a unique impact, especially in an atrium space with vertical volume. Even buttoned-up interiors need a whimsical moment to bring out the kid in all of us (not to mention the 'selfie potential')."

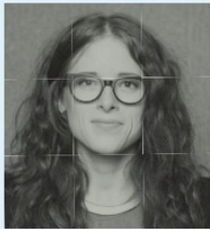
Vibia: SET

vibia.com
Reader Service No. 212



"The infinite range in possibility for this product invites the mind to wander. These fixtures could be installed individually, in a rhythmic manner, as a sequence, or scattered randomly. They beg for a very large surface to illuminate."

Brit Epperson, IIDA



Director of Interiors
David Baker Architects
San Francisco

Stickbulb: Pendant

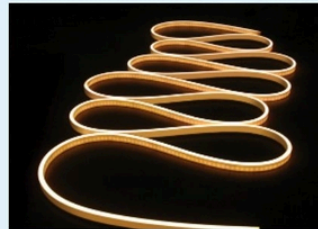
stickbulb.com
Reader Service No. 213



"Inspiration for these New York-crafted fixtures came from scraps lying around the designer's shop. Made from sustainably harvested or salvaged wood, these warm, minimal pendants mix well into just about any environment and come in lengths ranging from 4 to 12 feet."

LED Linear: Flex SKYLLA

led-linear.com
Reader Service No. 214



"The low profile, durability, and structural flexibility of this fully encapsulated line of LED lights opens a whole new set of design possibilities for both indoors and out."

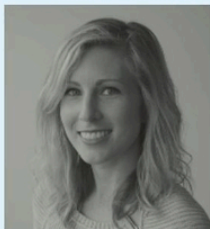
Pablo: Circa

pablodesigns.com
Reader Service No. 215



"A functionally beautiful work lamp designed by Pablo, the Circa's dimmable 360-degree light offers flexibility with floor, wall, and pendant versions, all while providing USB charging ports for your personal devices."

Katie Jones



Architect
TEF Design
San Francisco

Fluxwerx: View

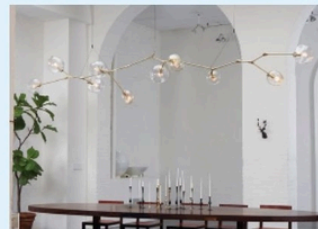
fluxwerx.com
Reader Service No. 216



"View is a linear fixture with electrical wires within the suspension cables. Great for uplighting or downlighting, this fixture could be used in office, education, or retail environments. I like the minimal aesthetic because it is so flexible."

Lindsey Adelman Studio: Branching

lindseyadelman.com
Reader Service No. 217



"I really like the Branching series, which comes in a variety of finishes with beautiful hand-blown glass lights. The company does custom work so you can have the branches be more vertical or more linear. I am hoping to use them in a break room with a long communal table."

Niche: Trove Modern Pendant Light

nichemodern.com
Reader Service No. 218



"I like this light because of the diamond shape that comes in a wide range of finishes and colors. Mixing up a bunch of them would make for a fun application. One of our designers just specified several for her kitchen at home."

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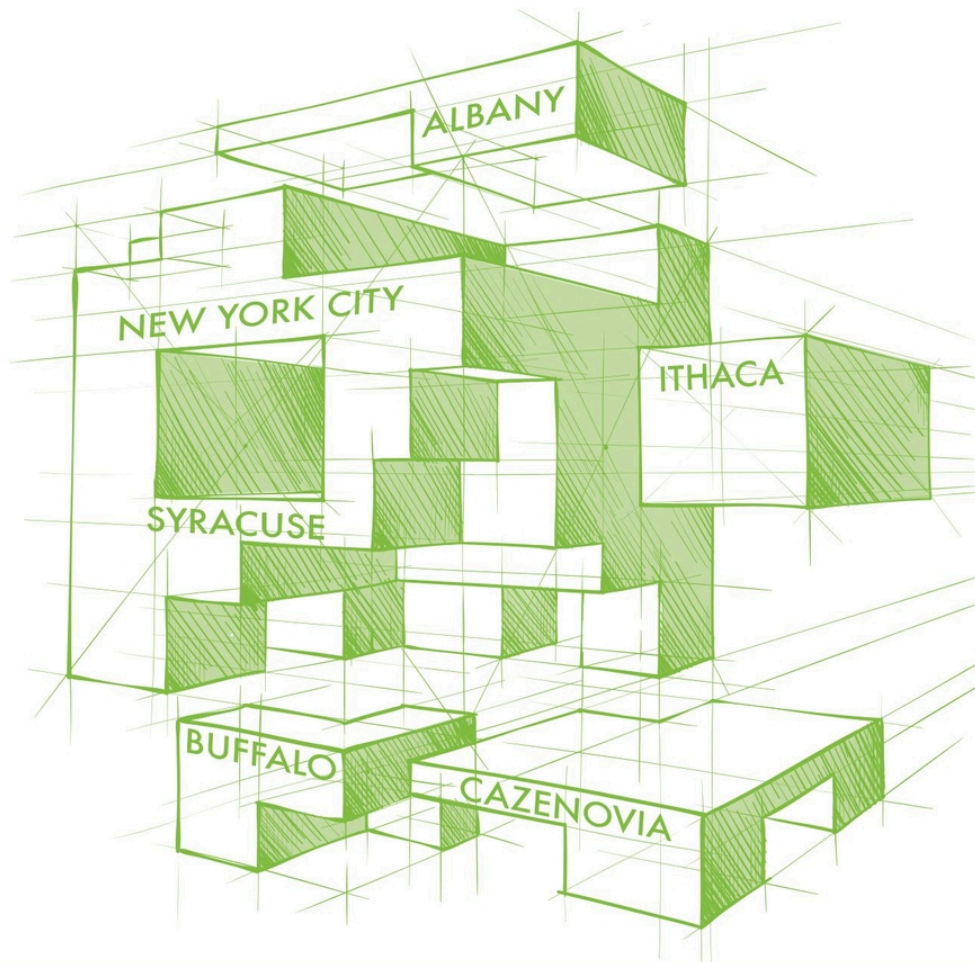
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SOURCES

Lowe Campbell Ewald (page 72)

who Architect/interior designer: Neumann/Smith Architecture. Project team: Joel Smith; Kathy Buck; Jaime Neher; Matt Stowe; John McGarry; Colleen O'Leary. Construction manager: Turner Construction. Engineers: MA Engineering; Desai/Nasr Consulting Engineers; Acoustics By Design. **what** Wallcoverings: Fathead. Paint: IdeaPaint; Benjamin Moore. Laminate: Nevamar; Formica; Wilsonart. Acoustic panels: Tectum. Resilient flooring: Roppe. Carpet: Milliken; Interface; Chilwech. Stone flooring: Dwyer. Ceramic tile: Virginia Tile; Sichenia. Decorative partitions: Skyline Design. Window treatments: 3M. Seating: Herman Miller; Steelcase; Davis Furniture; Hightower Group; Loewenstein; Turnstone; Coalesse; Zuo; Keilhauer; Allermuir. Upholstery: Bernhard; Maharam. Tables: Steelcase; Coalesse; Nienkamper; Herman Miller; Zuo; Hightower Group; Bernhard. Architectural/custom woodworking: Berloni; Pioneer Millworks. Countertops: Meganite.

UCSD Biomedical Research Facility Unit 2 (page 76)

who Architect/interior designer: ZGF Architects. Project team: Joe Collins; Renee Kajimoto; John Carhart; Lee Kerns; Patricia Parola; Chris Flint Chatto; Sharron van der Meulen. Contractor: McCarthy Building Companies. Engineers: Integrated Engineering; Stantec; KPFF Consulting Engineers; Burkett & Wong Engineers; Altermatt Associates; Francis Krahe & Associates. Landscape: Spurlock Poirier. **what** Paint: VISTA. Drywall: National Gypsum. Wood flooring: Green Mountain Woodworks. Resilient flooring: Mannington. Carpet: Interface; Mannington. Ceilings: Ceilings Plus; Decoustics; Armstrong. Lighting: Zumtobel; Hevi Lite; Alkco; Ledalite; Peerless; Kim; GEGA; Zumtobel. Hardware: LCN; Rixon; Von Duprin; Schlage. Doors: Marshfield; Door Components; Benson. Architectural glass: Viracon. Decorative glass partitions: Benson. Window treatments: Warema; Nysan. Seating: Steelcase; Loewenstein; Coalesse; Allermuir. Upholstery: Kvadrat; Maharam; Designtex; Unika Vaev; Knoll; Pallas. Tables: Coalesse; Nemschoff; Knoll; EMU; Landscape Forms. Files: Steelcase. Architectural/custom woodworking: ISEC. Planters/accessories: Landscape Forms.

Coastal Cinema and Coffee Shop (page 80)

who Interior designer: One Plus Partnership. Project team: Ajax Law Ling Kit; Virginia Lung Wai Ki. Architect: Callison. Contractor: Beijing YanJia Construction Engineering. **what** Paint: ICI paint. Masonry: GMA Stone. Hard flooring: Markway. Carpet: Wuhan Hui Shui Trading Company. Recessed lighting: BeiJing YanJia Construction Engineering. Fluorescent/industrial lighting: Philips. Hardware: Dorma. Doors/seating/tables/signage: custom by One Plus Partnership. Upholstery: Guangzhou Yeu'yu. Architectural/custom woodworking: BeiJing YanJia Construction Engineering.

Legacy ER & Urgent Care (page 84)

who Architect/interior designer: 5G Studio Collaborative. Project team: Yen Ong; Paul Merrill; Josh Allen; Christine Robbins-Eldrod; Danielle Cross. Contractor: UEB Builders. Lighting: Hossley Lighting Associates. Engineers: Datum Engineers; Jordan & Skala Engineers; RLK Engineer. Landscape: SMR Landscape Architects. **what** Paint: Sherwin Williams. Laminate: Wilsonart. Hard flooring: Bomanite Polished Concrete; Daltile. Resilient flooring: Armstrong. Carpet: Interface. Recessed lighting: DMF Lighting. Task lighting: Lithonia Lighting. Fluorescent/industrial

lighting: Philips Day-Brite. Pendants/chandeliers: Architectural Custom. Scones: Marsset USA; Vibia. Other lighting: Philips Alkco; Bartco Lighting. Exterior lighting: Forms and Surfaces. Hardware: Sargent; Rockwood; Pemko; ROCYork; Securitron. Doors: EZY Jamb; Besam. Architectural glass: PPG. Decorative glass partitions: Clarus Glassboards. Window treatments: Quiltcraft Industries. Workstations/conference tables/files/casegoods: First Office. Nurses' stations/conference seating: Paoli Office Furniture. Lounge/reception/cafe/terrace/dining seating: Hightower Group. Patient seating: Encore Seating. Other seating: Igloo Play; Little Nest. Upholstery: KnollTextiles; Momentum Textiles; Maharam. Cafeteria/dining tables: Lowenstein. Reception desk: custom. Side tables: Keilhauer. Lockers/cubbies: Winport Industries. Architectural/custom woodworking: J.C. Manufacturing. Planters/accessories: Kevin Barry Fine Art. Signage: Signs Manufacturing; Router Room. Plumbing fixtures/fittings: Kohler; American Standard; Sloan.

King Street Station (page 88)

who Architect/interior designer: ZGF Architects. Project team: Bob Zimmerman; Greg Baldwin; Tim Williams; Carlos Bres; Tony Delles; Chris Frost; David Grant; Randal Bennett; Marc Chavez; Brian Geller; Kim Myran; Melissa Eby. Contractor: Sellen Construction. Lighting: Pivot Lighting Design; Affiliated Engineers; Eleek. Engineers: ARUP; Couglin Porter Lundeen; KPFF Consulting Engineers; Rushing; Sparling. Historical preservation consultant: Artifacts Consulting. **what** Paint: Benjamin Moore Advance. Drywall: EverGreene Architectural Arts; Performance Contracting. Masonry: J&S Masonry Synergism. Hard flooring: North American Terrazzo. Ceiling: EverGreene Architectural Arts. Recessed lighting: Pinnacle. Fluorescent/industrial lighting: Lithonia. Decorative lighting: Eleek. Exterior lighting: Sistemalux. Hardware/doors: American Direct. Architectural glass: Oldcastle. Skylight: Evergreen House. Reception desk/casegoods: Interior Woodworking Specialists. Architectural/custom woodworking: Bear Wood Windows. Planters/accessories: Custom Concrete. Signage: D10 Signs & Graphics. Plumbing fixtures/fittings: American Standard; Zuo.

Andaz Maui at Wailea (page 92)

who Interior designer: Rockwell Group. Project team: David Rockwell; Shawn Sullivan; Yongwa Kim. Architect: WCIT Architecture. Landscape: McCelvey & Associates. Lighting: Focus Lighting. Engineers: Baldridge & Associates; Albert Chong Associates; Notkin Hawaii; Ronald M Fukumoto Engineering. Contractor: Swinerton Builders. **what** Carpet: Surface Resource. Scones: Dennis Miller; Lusive Décor; Gladstone Industries; Urban Electric; Restoration Hardware; Y Lighting; Hubbardton Forge. Pendants/chandeliers: Alger Triton; Lusive Décor; Pelle; Restoration Hardware; Y Lighting. Seating: Imodern; Mitchell Gold; B&B Italia; Mark David; Usona Home; Pamela Chavez Associates; Artigiani Del Marmo; Klafs Sauna and Spa; Cappellini New York; Kettal Group; Outdoor Design Group; Mitchell Gold + Bob Williams; Organic Modernism; Roost; Seasonal Living Trading; Sutherland; Suite NY; Walters Wicker; Janus et Cie; Environment; Beauty Design. com; John Houshmand; Budji; Lily Jack; North 88 Outdoor; Artek; Design Within Reach. Tables: Constantini Design; Tucker Robbins; John Houshmand; Budji; Imodern; North 88 Outdoor; Pfeiffer Studio; Arteriors; Roost; Mark David; Arteriors; Imodern; Restoration Hardware; Seasonal Living Trading; Espasso; Pacific

Resources; Made Goods; Organic Modernism; ActivityTabletop.com; Allegro Shops; Design Within Reach; Pottery Barn; Sutherland; Tod Von Mertens; HIS Global Alliance. Lockers/cubbies: Legacy Lockers; Salabury Industries.

NeueHouse (page 96)

who Interior designer: Rockwell Group. Project team: David Rockwell; Greg Keefer; Michael Siporin; Sarah Abdullah; Melissa Hoffman; Sangeeta Kumar; Ted Galperin. Architects of record: Ricardo Lucif Plaza; Randall P. Collins Architects. Contractor: KGUK Construction. Lighting: Focus Lighting. Engineers: Thomas Veltry; Gilsanz Murray Steficek. **what** Carpet: Sacco Carpet. Carpet Culture; Harooni. Decorative lighting: Lucos Group; Arteriors Contract. Conference seating: Emeco Chairs. Other seating: Restoration Hardware; G.B.C. Upholstery: Side tables: Pfeiffer Studio. Reception desk: Lucos Group. Other tables: Lucos Group; Sullivan Building & Design Group.

Architect's Office (page 100)

who Architect/interior designer: Park + Associates. Project team: Lim Koon Park; Christina Thean; Roberto Felix Juan Limbaga; Nuntawat Tasanasangsoon; Molina Hun. Contractor: Crystallite Construction & Engineering. Engineers: PCA Consulting Engineers. **what** Paint: Nippon Paint. Laminates: Lamitak. Flooring: Ardex; Tat Hin Timber; Rice Fields; Mutina. Carpet: Weily Carpet. Lighting: Premier Lighting Centre; Barbara Cosgrove Lamps; Targetti Poulsen Asia; Lee Broom. Hardware: Luen Soon Iron Works. Architectural glass: Tat Seng Glass. Window treatments: Jespirit Collections. Workstations: Getz Bros. & Co. Workstations/task seating: VCUS. Lounge/reception seating: Danovel. Other seating: Moooi; Comfort Furniture; Bo Concept. Tables: Surface Project; Futar Enterprise; Comfort Furniture; BM Best Renovation. Files: Ri Sheng Furniture Design. Planters/accessories: Greenturf Asia. Signage: Luen Soon Iron Works; Trend Art & Print. Plumbing fixtures/fittings: Econflo Systems; Hoe Kee Hardware.

National September 11 Memorial Museum (page 104)

who Architect: Davis Brody Bond. Project team: Steven M. Davis; Carl F. Krebs; Mark Wagner. Engineers: WSP Cantor Seinuk; Guy Nordenson and Associates; Simpson Gumpertz & Heger; Weidinger Associates Consulting Engineers; Jaros Baum & Bolles; Langan Engineering & Environmental Services; Mueser Rutledge Consulting Engineers; Cerami & Associates. Lighting: Fisher Marantz Stone. Graphics: C&G Partners. Historic preservation: Higgins & Quasebarth. Security design: ARUP. Sustainability consultant: Viridian Energy & Environmental. Contractor: Lend Lease.

what Paint: Sherwin Williams. Laminate: Wilsonart. Drywall: USG. Movable walls: Modernfold. Track lighting: ETC Architectural; LSI Industries; Elliptipar. Hardware: Sargent. Doors: Long Island Fireproof Door. Architectural glass: Jockimo. Signage: Design Communications. Plumbing fixtures/fittings: Neo-Metro; Kohler.

Cluny Bistro & Boulangerie (page 108)

who Interior designer: Munge Leung. Project team: Alessandro Munge; Sai Leung; Kristan Klassen; Sarah Tremblay; Minh Duong; Kinan Debsie. Architect: Paradigm Architecture & Design. Contractor: Anjinnov Management. Engineers: ABLEngineering. Graphics: Biography Design and Munge Leung. Acoustician: Swallow Acoustic Consultants. Artwork/accessories: GZ International.

what Paint: Benjamin Moore. Drywall/masonry/millwork/metalwork/glazing/moveable walls: Anjinnov Management. Furniture: Contract Supply; Anjinnov Management. Leather/vinyl/fabrics: Triden Leather; CC Leather; Joanne Fabrics; Designer Fabric Outlet. Stone/tile: CIOT; Original Mission Tile; Deco Tile. Wood flooring: European Flooring. Recessed lighting: Contrast Lighting; TPL Lighting. Track lighting: TPL Lighting. Decorative lighting: Victorian Revival. Hardware: The Door Store; Richelieu. Dining seating: Contract supply. Upholstery: Joanne Fabrics; Designer Fabric Outlet. Tables: Contract Supply. Hostess stand/vitrines: custom by Dema Woodwork. Planters/accessories: Veranda Home & Garden; GZ International. Signage: Biography Design. Plumbing fixtures/fittings: Lefroy Brooks; Kohler; American Standard Canada.

Shinola (page 112)

who Interior designer: Rockwell Group. Project team: David Rockwell; Timothy Pfeiffer; Michael Varland; Ted Galperin; Marek Kusio. Engineers: Darius Toraby Architects. General contractor: MG & Company. Lighting: Lighting Workshop. **what** Paint: Benjamin Moore. Tables: Walter's Custom Cabinetry. Seating: Uhuru; Belvoir Modern. Hard flooring: Decorative Concrete of NY. Ceiling: MG & Company. First Wood. Tile: Ann Sacks. Decorative lighting: Curtis Lighting; Comasco.

University of Oregon Hatfield-Dowlin Complex (page 116)

who Architect: ZGF Architects. Project team: Gene Sandoval; Jan Willemsse; Bob Packard; Robert Snyder; Kelvin Ono; Brad Lest; Owen Turnbull; Yoshiyuki Watanabe; Dierenke Kniffin; Walker Templeton; Keith Eayrs; Peggy Tasker; Julia Bannon; Man Hui Chan. Interior designer: Firm 151. Project team: Randy Stegmeier; Jenn Ward; Ryan Yaden; Sean Gummer; Anson Morris. Contractor: Hoffman Construction Company. Lighting: Sparling; Candela. Engineers: KPFF; Integral Group; Sparling; Altermatt Associates. Landscape: PLACE Studio; Cameron McCarthy Gilbert & Scheibe. Geotechnical: Geotechnical Resources. **what** Paint: Sherwin Williams; Rodda Paint. Laminate: Nevamar; Formica; Abt Laminati. Masonry: Western Tile and Marble; Yellow Mountain Stone; Stone Sculptures. Raised flooring: ASM Modular Systems. Resilient flooring: MONDO. Carpet: Bigelow; Mohawk Group; Astro Turf. Lighting: RSA; Focal Point; Flos; Portfolio; Ligmán. Hardware: CR Laurence; Schlage; Dorma; Ingersoll-Rand; Von Duprin; Sugatsune; Linnea. Doors: Benson Industries; Artek; Panda Windows & Doors; VR Containment. Skylights: DeaMor Associates. Office furniture: Herman Miller; B+B Italia. Custom furniture: Lamer Woodworking. Reception desk: Pentagonal + Marble. Reception furniture: B+B Italia; Artek; Sun Valley Granite. Fixed seating: Poltrona Frau. Chairs: Herman Miller; B+B Italia; Zanotta; Poltrona Frau; Vitra. Tables: Karimoku; B+B Italia; CP; Thonet. Upholstery: B+B Italia; Zanotta; Poltrona Frau; Maharam; Nike custom football leather; Fitzfelt. Rugs: Designtex with custom patterns by Firm 151; Todd Van Horne. Stools: Arper. Accessories: Peter Pepper Products; ANYTHING; Alessi; Bobrick; VIPP; Blomus; Stelton. Lockers/cubbies: CP. Signage: Tube Art Group; ES&A. Plumbing fixtures/fittings: TOTO; Axor Hansgrohe; Duravit.

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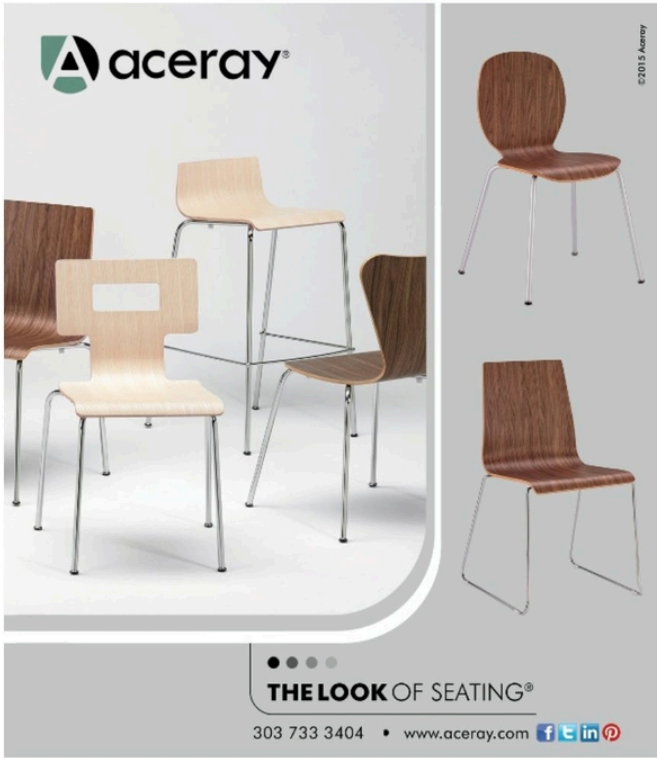


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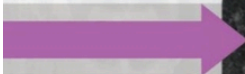
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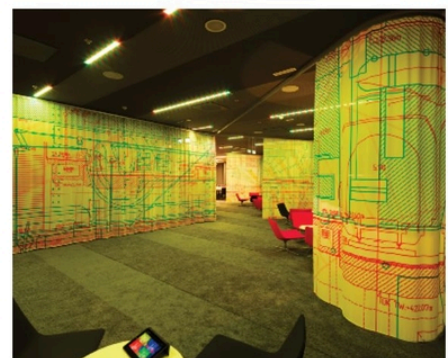
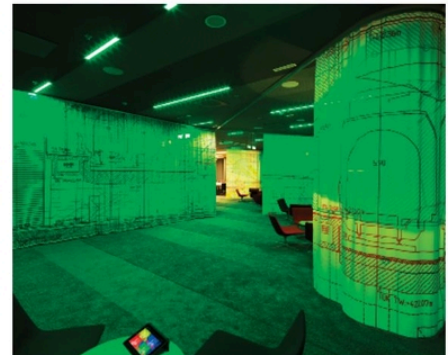
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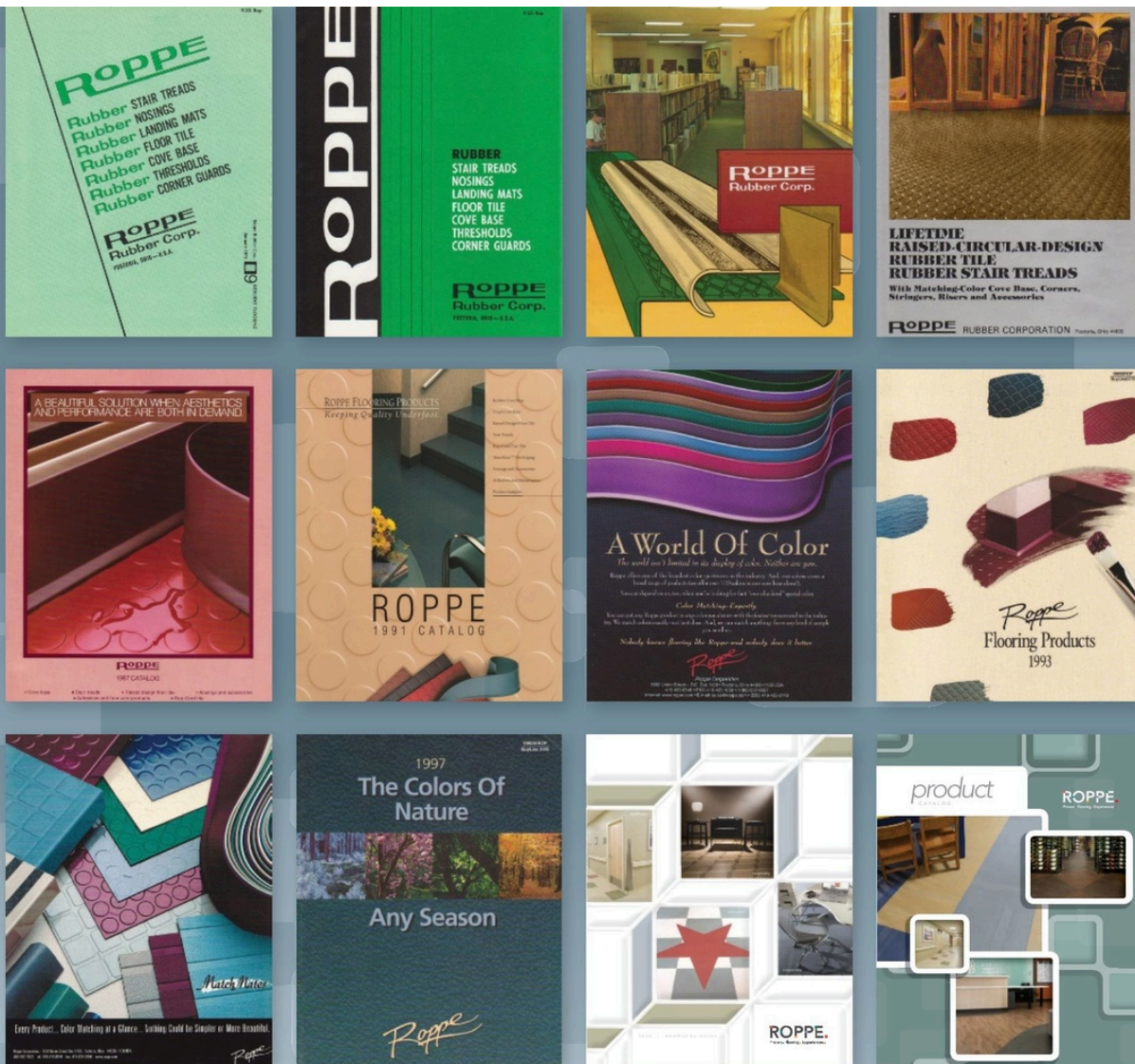
A Journey Through Austria Depicted on Screens

The state-owned Austrian railway company ÖBB (an acronym in German for Austrian Federal Railway) sends 224 million passengers each year across the country on tracks, and the ÖBB headquarters designed by *Contract* 2015 Designer of the Year Martin Lesjak (page 40) and his team at INNOCAD takes the transit agency's employees on a similar journey. The defining feature of the project (page 48) is three miles of screen-printed fabric that depicts a journey through the Austrian countryside, hung on curtain rails that allow sections of screen to be shifted and reconfigured like locomotives and passenger cars.

For the firm's entry in the design competition for this project, INNOCAD collaborated with graphic designer United Everything on a short film that weaves together photos of the Austrian countryside in an abstract, dot-matrix pattern of the scenery. The film was printed onto the fabric (pictured above) by

fabricator Procedes Chenel Beilken Digital Printing Werbegesellschaft mbH. It was the largest fabric screen project that company had ever produced, and perhaps the largest in the world. INNOCAD and Werbegesellschaft mbH selected a beitec polyester material because it is fireproof, slightly transparent, and an image printed on it can be visible from both sides. The screens were produced in seamless sections for each of the 23 floors and hung on tracks in a double-figure-8 configuration through the center of each floor as the primary space-dividing element.

In the building's top floor event space (images to right), screens featuring layered drawings of train schematics and machinery in red, blue, yellow, and green reappear and disappear when complementary LED lighting of those colors is on. When red lights are on, for example, the red drawings disappear. Lesjak says: "The graphic is totally dynamic." —ZACH MORTICE



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