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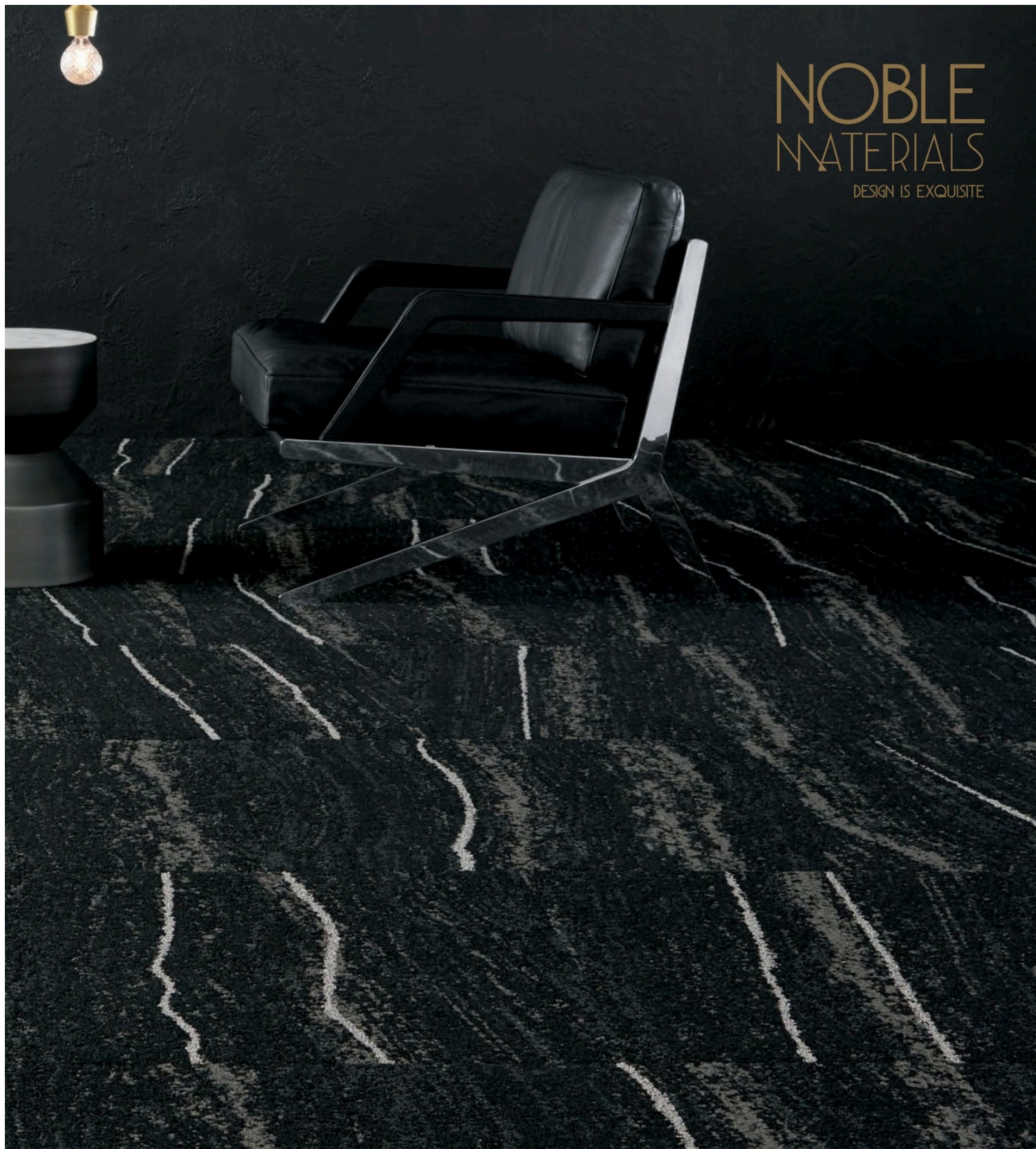
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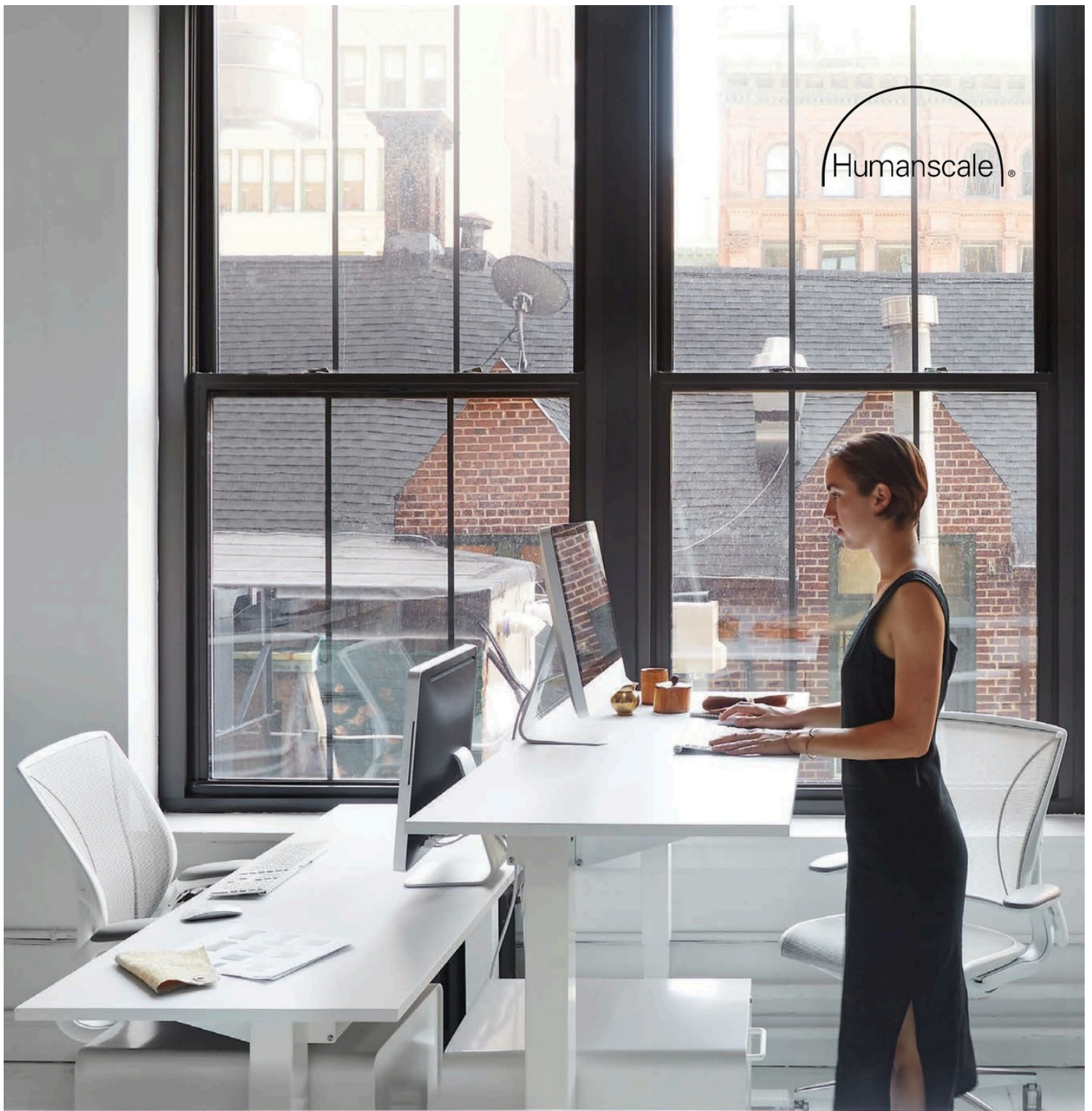
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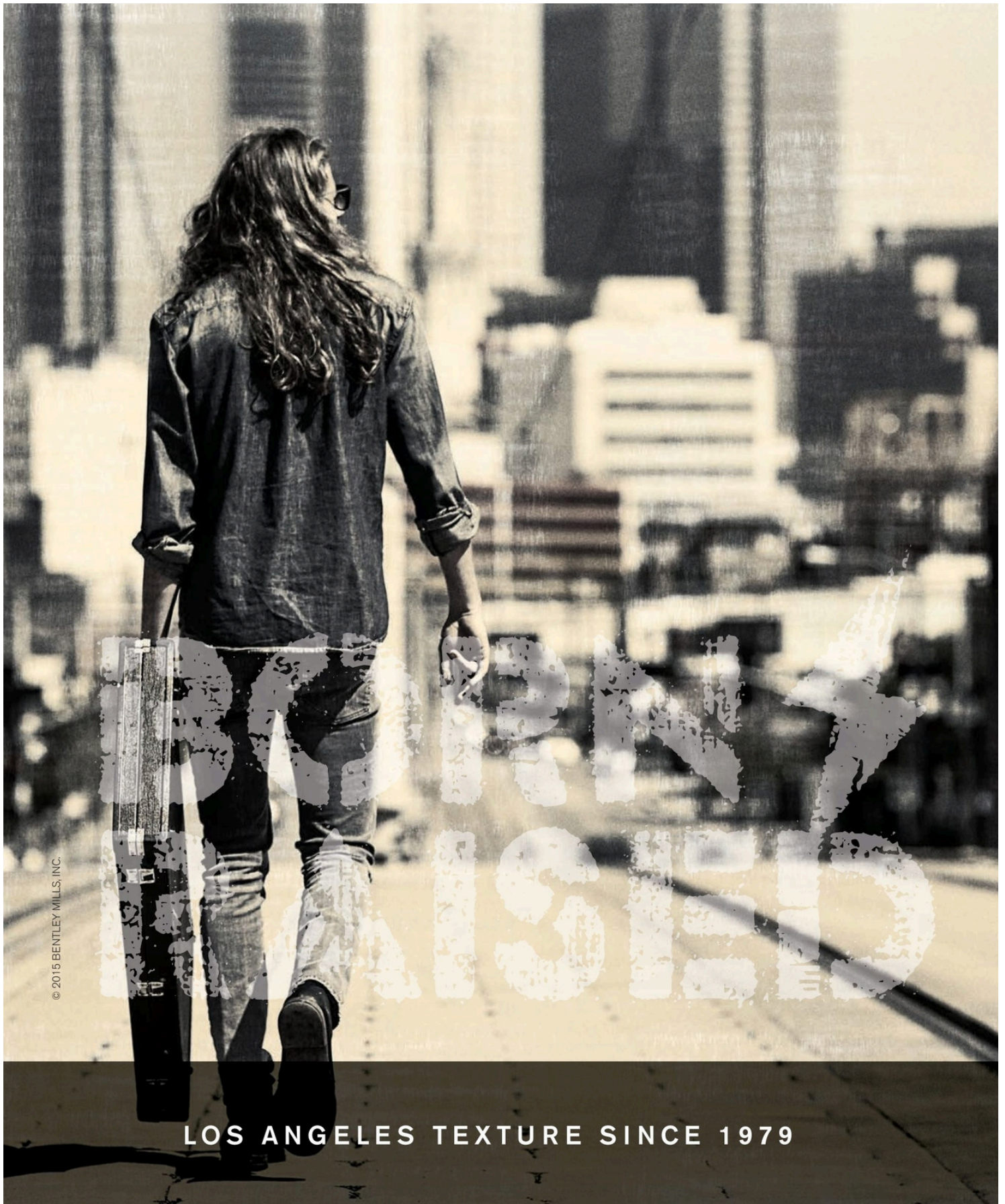
contract, volume 56 issue 7 (USPS 307-970, ISSN 1530-6224, September 2015) is published in January/February, March, April, May, June, July/August, September, October, November, and December; issued by Emerald Expositions, 85 Broad Street, New York, NY 10004. Editorial and advertising offices: Emerald Expositions, 85 Broad Street, New York, NY 10004; 949-226-5700. Customer Service: For address changes (provide old mailing label and new address including ZIP or postal code and allow four to six weeks), single copy sales (\$10 payable in advance), and subscription inquiries (\$89/year U.S., \$94/year Canada, \$175/year all other foreign) go to www.omega.com/ncon, call 800-697-8859, fax 847-291-4816, or write to ncon@omega.com or Contract Magazine, P.O. Box 3601, Northbrook, IL 60065-3601. Periodicals postage paid at New York, NY, and additional mailing offices. Printed in the USA. Postmaster: Please send address changes to Contract, P.O. Box 3601, Northbrook, IL 60065-3601. Canada Post Publications Mail Agreement No. 40798037. Return undeliverable Canadian addresses to: Emerald Expositions, c/o P.O. Box 2601, 915 Dixie Rd., Mississauga, ON L4T0A9

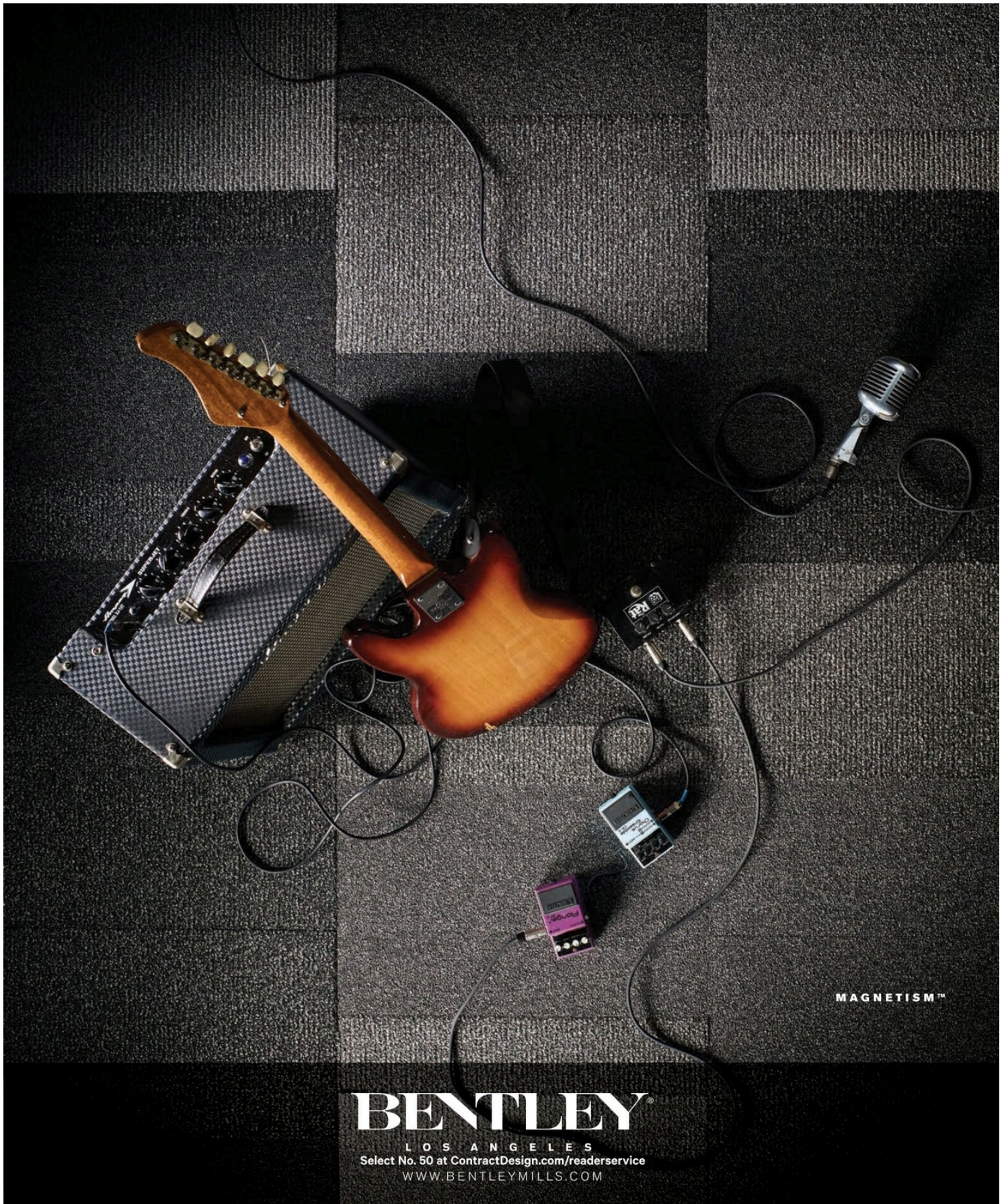
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Keynotes Announced for NeoCon® East, October 28–29 in Philadelphia

The keynote speakers are Todd Bertsch of HOK Atlanta, Betsy Nurse of HOK Atlanta, and Jake Barton of Local Projects.

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Online Exclusive: C21-EDITION in New York

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New York Governor Cuomo Announces LaGuardia Airport Redesign

Construction on the first half of the new terminal, expected to cost \$4 billion, will likely start next year.

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Wright's Unity Temple to Receive \$23 Million Restoration

Chicago-based architect Gunny Harboe, president of Harboe Architects, PC, has been selected as the leading architect of the renovation.

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Gwathmey Siegel Kaufman & Associates Architects Complete 1 Hotel Central Park

The 18-story, 229-room hotel, located one block from Central Park, is the first New York hotel in Starwood's new 1 Hotels brand.

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Green Bay Packers Reveal Master Plan for Titledown District

The mixed-use complex will include a hotel, sports medicine clinic, restaurant, and public plaza on 34 acres adjacent to Lambeau Field.

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Designing for Health: Responding to Shifting Patient Demographics Through Empathic Design

This article examines how designers and healthcare providers are responding to shifting patient needs and demographics.

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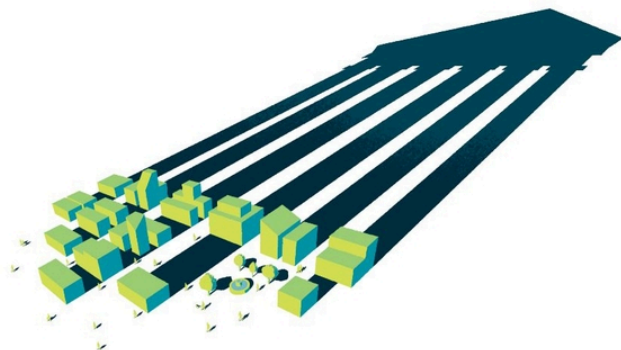
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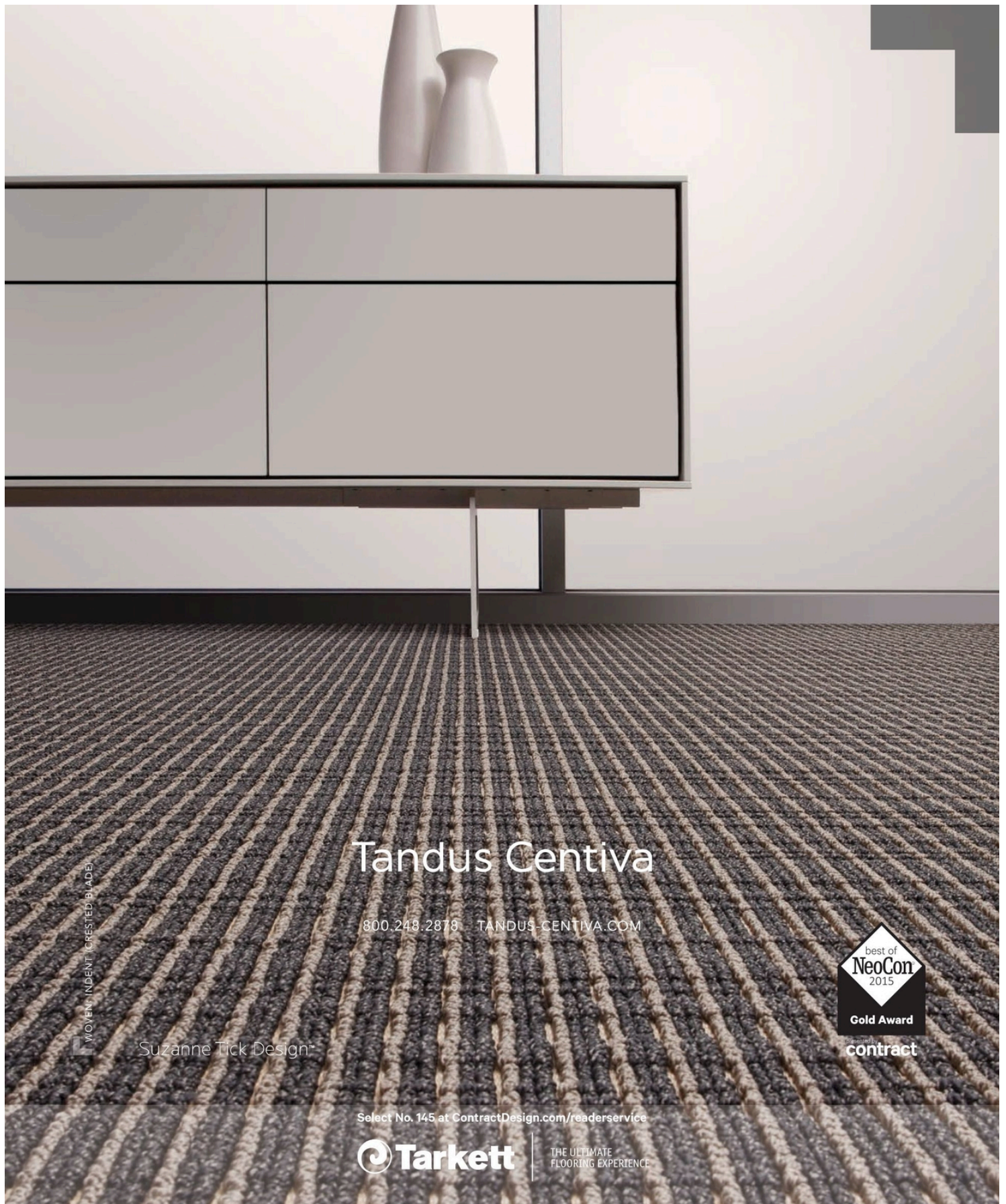
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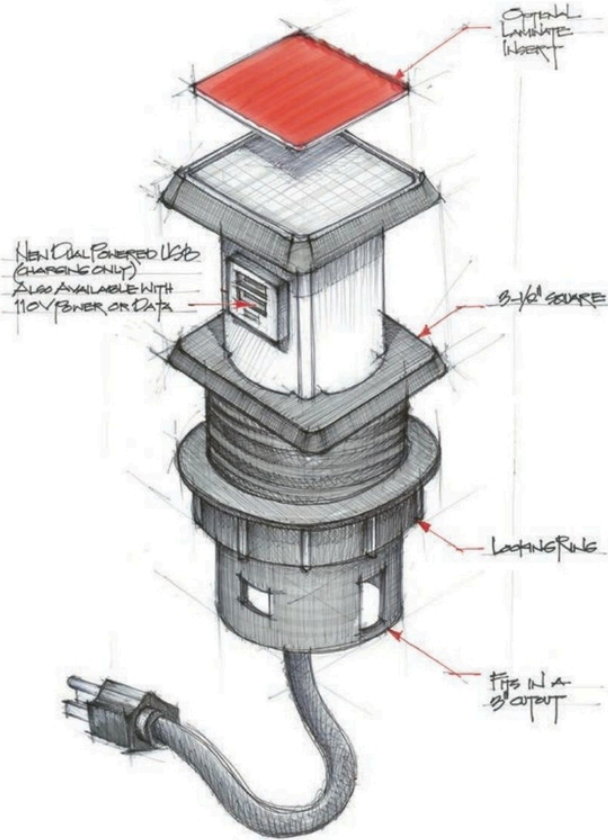
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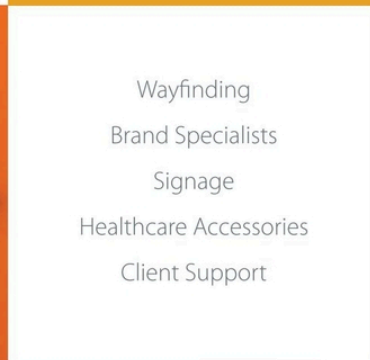
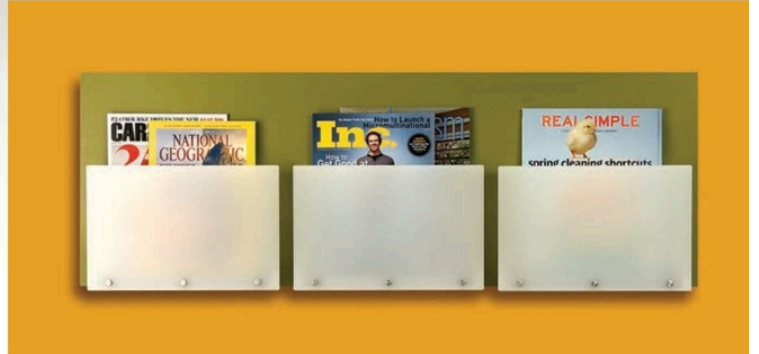
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EDITORIAL

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Applying Vision to Purpose in Design

It's an exciting time for our readers in the commercial design profession. As my fellow editors and I view recently completed commercial interiors, we are now more clearly seeing the positive impact of demographic shifts with new generations of designers, occupants, and clients, and an increased desire for design that is more responsive to what the inhabitants desire. What do you and I want in an office, or in other interior settings? Commercial design is, indeed, increasingly conscientious while attaining a high level of creativity.

I dare to say that we see a bit more creative freedom evident in the work today than ever before. Designers are pursuing work with a personal sense of purpose (see Evelyn Lee's column, page 30). Applying vision to purpose, the design profession is stronger and the industry is healthier.

In this issue, we are presenting a rich mix of content for our readers to reflect both the diversity of what is current in the profession and what you are interested in. We are showcasing beautiful retail interiors that are all elegant, sublime, and global in their appeal. Retail projects include the first *Contract* features of the work of Daniel Sanderson in London (E. Tautz, page 62), Rene Gonzalez in Miami (Alchemist, page 66), as well as Pritzker Prize laureates Jacques Herzog and Pierre de Meuron (Miu Miu, page 48). We think you'll learn much from these interiors that reflect fashion-forward brand identity.

Knowing that many of our readers are focused on workplace interiors, with an interest in commercial real estate as it impacts our industry, we have a special feature in this issue. In Los Angeles, we are all aware of the relaxed vibe and Southern California culture that embraces all that is new and cool. How does that manifest in today's L.A. workplaces? Is it all about new construction and gleaming office towers? Well, no, far from it. It's actually about working with the existing urban infrastructure, and this is where the collective creative energy of new generations of designers, occupants, and clients are flourishing.

Contract Managing Editor Murrye Bernard has been based in Los Angeles for the past year, and she has been busy connecting with leaders in the Southern California architecture and design profession. In her story "Recreating L.A." (page 70), Bernard examines how the use and design of commercial real estate in the city is evolving to reflect the more casual, less formal workplace. Many of the most innovative offices

are within renovated and highly adapted warehouse-like structures—think postal facilities or manufacturing sheds—that in other cities and contexts might be marginalized and considered 'background' buildings with no reuse potential. But inventive Southern California designers and their forward-thinking clients are embracing the possibilities in once-forgotten structures. The story has lessons for designers and real estate professionals across the country.

Continuing on the theme of original, contemporary design approaches, we are pleased to publish the winners of this year's IIDA Best interiors of Latin America and the Caribbean competition (page 76). Take a close look at the winning projects, and you will see an informal beauty and a creative vitality in much of the work that may seem unique to a culture and geographic region. But as we view the design world and our profession more globally, know that there is an impact that these distinct interiors have in all aspects of commercial design. That's why we've devoted 12 pages to the winners and featured one on the cover. Enjoy!

Enter the Interiors Awards by September 23

When you receive this issue, you only have a few days to enter your best recent projects in the 37th Annual Interiors Awards, which honor the best in commercial interiors from around the world. The final, extended entry deadline is September 23. Entries, which can be from any location worldwide, are accepted in 14 professional categories, as well as a student category. Winners will be published in our January/February issue, and honored at the Interiors Awards Breakfast. Visit contractdesign.com/interiorsawards to learn more and to enter.

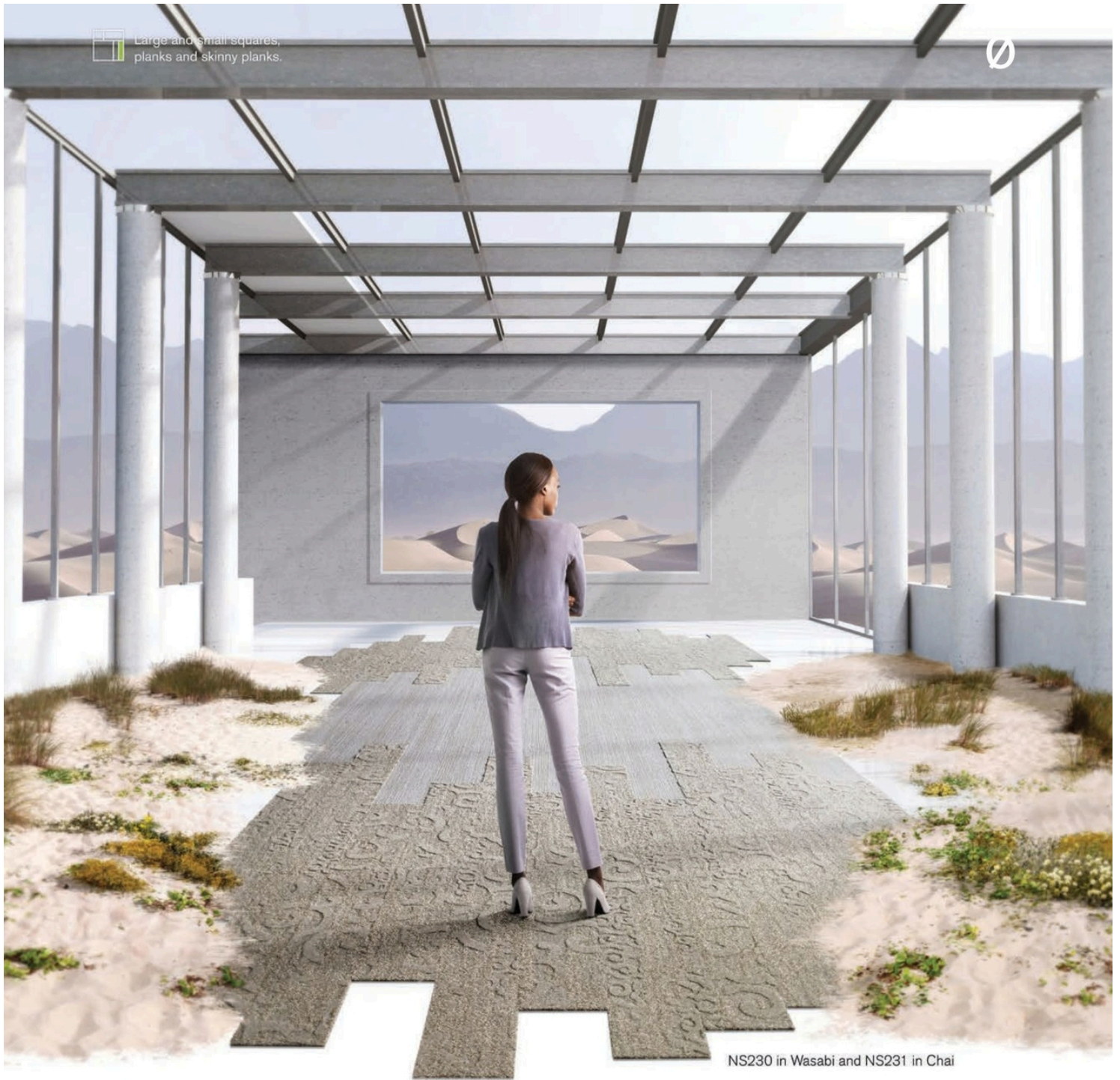
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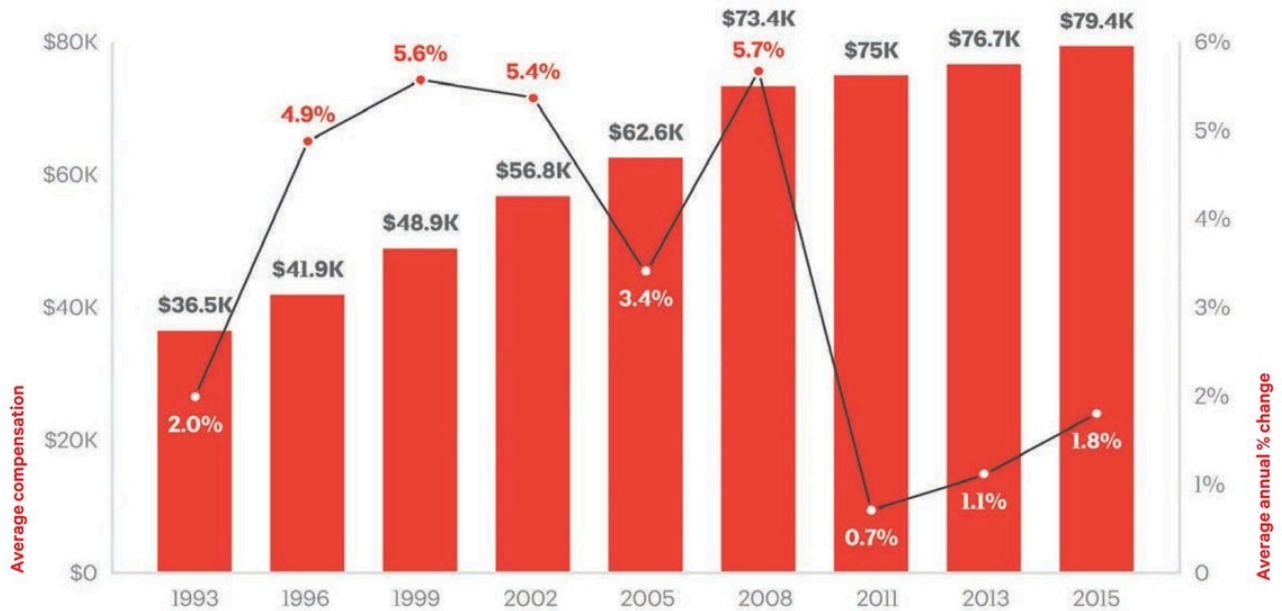
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INDUSTRY NEWS

AIA 2015 Compensation Survey Reports Increased Industry Compensation Rates

Architecture firm staff compensation rises as construction sector recovers

Average compensation including overtime, bonuses, and incentive compensation for staff architectural positions at U.S. architecture firms



Note: Architectural positions covered include project design and project management staff, architecture and design staff, and intern positions.

Source: the American Institute of Architects (AIA).

The American Institute of Architects (AIA) has released its 2015 Compensation Survey, which reveals a steady rise in compensation increases for architecture firm staff. The 2015 average compensation for architectural staff positions is approximately \$79,400, increasing 3.5 percent from 2013 or about 1.75 percent per year.

"While modest, these compensation increases have outpaced the low overall levels of inflation in the economy, thereby producing real compensation gains for employees across the profession," the survey reports. "Overall, business conditions at architecture firms have generally been positive over the past two years."

Salary data for 39 architectural firm positions throughout 27 states, 27 metros areas, and 15 cities are included in the survey. Salaries for all 39 positions increased over the last two years. The Director of Design position had the largest percentage increase, with a 13 percent increase from 2013 levels to now average \$164,400.

As of early 2015, the national average compensation for an architecture firm CEO position was \$192,200, senior design or senior

project management staff was \$103,400, architects and designers was \$77,100, and interns 1, 2, and 3 together averaged \$48,900.

For those entering the profession and considering which major metro area to work in, the position classified intern 1 has the highest starting compensation average in San Francisco, at \$49,000, followed by the three largest Texas metro areas—Dallas, Austin, and Houston—which were each in the \$45,000–\$46,000 range. New York was \$41,700.

The report notes that, while the number of architectural staff payroll positions lost during the Great Recession had not been completely recovered as of the end of 2014, firms continue to add positions and compensation levels are expected to continue to increase. More than half of architectural firms with 20 employees or more offered sign-on bonuses to new hires in 2014, and other benefits for new or current staff also increased. —MALLORY SZCZEPANSKI

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INDUSTRY NEWS

Design Selected for Los Angeles Convention Center Expansion

Populous, HMC Architects, Chu+Gooding Architects, and OLIN team chosen for the estimated \$350 million expansion and renovation

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The proposed design features graphics wrapping walls and ceilings (top left) that reference Los Angeles landmarks. The ceiling of a large ballroom (above) is a grid of operable coffers, and an adjacent pre-function area (top right) offers city views.

The City of Los Angeles, led by the L.A. Department of Convention and Tourism Development and the L.A. Bureau of Engineering, held a design competition as part of the "Expansion and Futurization Project" for the Los Angeles Convention Center (LACC). A panel of city representatives has recommended the proposed design by the team of Populous, lead design architect; HMC Architects, executive architect; Chu+Gooding Architects, interior architecture; and OLIN, landscape design. The city had previously requested proposals with a budget of \$350 million from several architecture and design firms, and narrowed them down to three finalists, including those by the teams of Gensler with Lehrer Architects and AC Martin with LMN Architects.

Located in Downtown Los Angeles, LACC was designed by Charles Luckman and opened in 1971 with subsequent expansions in 1993 and 1997 by James Ingo Freed and I.M. Pei. As one of the largest convention centers in the U.S., LACC hosts 350 conventions and other events annually, and the proposed design will expand it from 870,000 to 1.28 million total square feet of meeting and exhibition space.

The winning proposal is focused on the theme of authenticity and communicating the culture of Los Angeles. It includes several additions that increase the number of meeting rooms, as well as a series of multi-use outdoor spaces that capitalize on the Southern California climate and better integrate the large complex with the fabric of Downtown, including the nearby Staples Center. Proposed additions include a new structure over Pico Boulevard linking the center's South Hall and West Hall. The design also calls for an extensive renovation of the West Hall to incorporate a 70,000-square-foot, open-air ballroom topped with a 100,000-square-foot, sky-lit ballroom wrapped with glass and flanked with terraces. Brightly colored graphics—including paving designs, wall treatments, and other elements—unite the scheme and provide wayfinding. A later phase of the project calls for a 1,000-room hotel.

The City Council will review the panel's recommendation before negotiating a contract with the team and potentially proceeding with the project. —MURRYE BERNARD



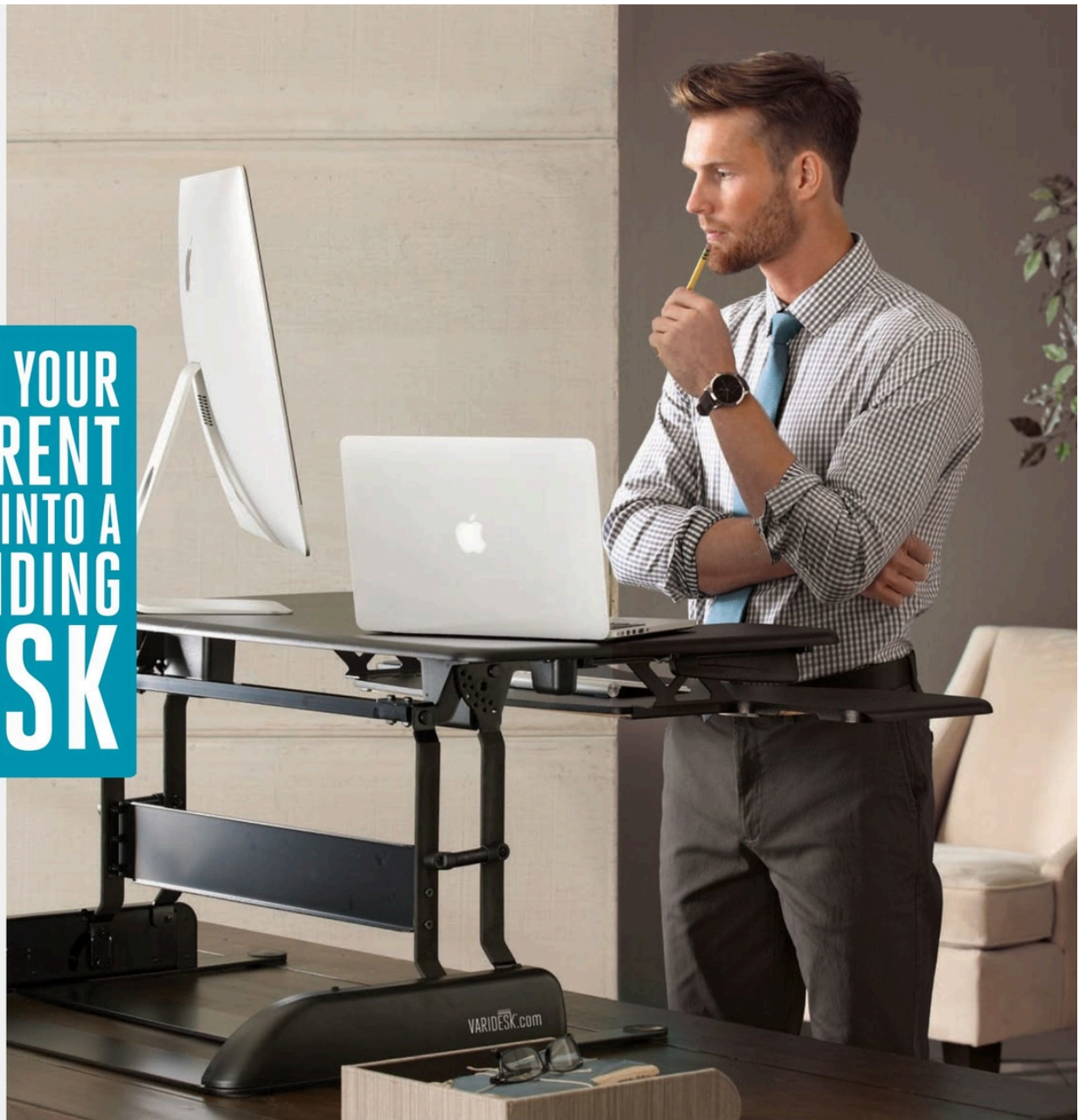
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INDUSTRY NEWS

Sagmeister, Cama, and Pillai to Speak at *Contract* Design Forum

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Savannah, GA
NOV 4-6, 2015



With a general theme exploring wellness in commercial interiors, the 2015 *Contract* Design Forum will be held November 4-6, 2015, at The Brice Hotel in Savannah, Georgia. For the first time, *Contract* welcomes qualified applicants to register online for consideration to attend Forum.

The *Contract* Design Forum is a two-day gathering of the *Contract* Editorial Advisory Board, invited guests who are leaders in the commercial design industry, and representatives of sponsors. Designer Stefan Sagmeister will be the opening speaker. Inspirational, intriguing, and provocative, Sagmeister is recognized for his unorthodox designs that tweak the status quo and question the designer's role in society. Speakers that follow, including Dana Pillai and Rosalyn Cama, FASID, will focus on wellness in commercial interiors. Pillai is president of Delos Labs, a multidisciplinary lab that began within the last year

in partnership with the Mayo Clinic to research, develop, and test both new and existing innovations for interior environments. As an expert on evidence-based design and the chair of the board of The Center for Healthcare Design, Cama will discuss the broader role of design in creating healthful interiors, no matter the project type.

Each year, the *Contract* Design Forum is held for the most engaged experts in commercial architecture and interior design—architects and designers who are principals of firms, and recognized award-winning designers of workplace, hospitality, healthcare, retail, education, and civic projects. National real estate leaders attend as well. The audience is engaged in thought-provoking discussions at Forum, allowing attendees to consider their work and the future of the profession in both new and different ways. To learn more about attending, visit contractdesign.com/forum2015.

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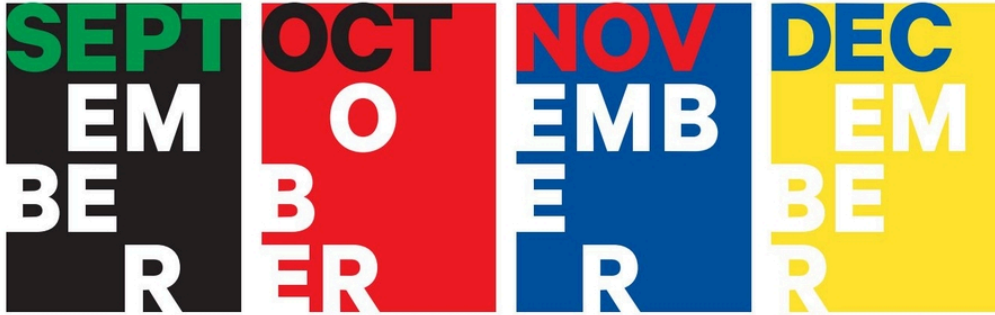
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arc-interiors.com

Cersaie

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Bologna Exhibition Centre
Bologna, Italy
cersaie.it

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October 6–8
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Chicago
hcarefacilities.com

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October 28–30
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ed-spaces.com

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BUILDEX Calgary

November 4–5
BMO Centre
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buildexcalgary.com

Contract Design Forum

November 4–6
The Brice Hotel
Savannah, Georgia
contractdesign.com/forum2015

Healthcare Design Conference

November 14–17
Gaylord National Resort & Convention Center
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hcdconference.com

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COLUMNIST

As Designers, Where Do We Find Purpose?

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.

With the Great Recession behind us, design professionals find themselves in an interesting state of change within the economy. The billings indexes for architecture and interior design firms are surpassing previous landmark months in 2007. Unemployment is extremely low (see news, page 22), and there has been a clear shift to an employee-driven marketplace in which hiring those with 10 to 15 years of experience often requires a negotiation. Clients' interest in sustainability grows in the midst of crises, including the California drought and other market pressures. And, we have seen a huge jump in interest in what is known as public interest design, or design for impact.

Now is the time to ask ourselves: Where do we find purpose? Or specifically, how are firms going to become exemplary in a new purpose-filled economy?

The purpose economy, as outlined by Aaron Hurst in his 2014 book, *The Purpose Economy: How Your Desire for Impact, Personal Growth, and Community is Changing the World*, is: "The emerging economy defined by the quest or people to have more purpose in their lives. It's an economy where value lies in establishing purpose for employees and customers—through serving needs greater than their own, enabling personal growth and building community."

Hurst builds a strong case for the growing presence of the purpose economy. He defines the new economy as the next big economic development following in the steps of the progressive changes that moved us from an industrial economy into an information-based economy. The purpose economy is often associated with both the public's demand to increase transparency in the operations and human resources practices of companies as well as in an increase in pro bono/volunteer efforts

across industries. The purpose economy is also prevalent in the desired change from automation of broad systems (including education and healthcare) back to human-centered and community-driven experiences.

So why, as designers and architects, should we care about the movement? One reason is because many recent design graduates—the future leaders of our profession—are highly interested in public interest design. The purpose economy already has a strong presence within the profession with humanitarians and nonprofit organizations increasingly at the forefront, including Habitat for Humanity, the alums of Architecture for Humanity who are now doing a variety of public interest design work, the Rural Studio, and Public Architecture (*Contract* magazine's 2009 Designer of the Year). In 2011, Ideo launched Ideo.org with a vision of "Designing a Better World." Autodesk launched its foundation in 2013 with the mission to "invest in the most impactful people and organizations using the power of design to create a better world." This year, Portland State University launched its Center for Public Interest Design to "investigate and promote design practices that are a catalyst for social, economic, and environmental change needed to serve the growing needs of communities both locally and worldwide."

Within each project sector, the purpose economy is evident in the changes associated with the types of interior environments we are currently being asked to design. Libraries have become a renewed place for communities to gather, not just repositories of books and resources. Healthcare has placed a greater emphasis on preventative medicine and holistic environments that actively assist in healing patients. Education interiors have become more multidisciplinary at both the K-12 and university levels, exchanging fixed furniture classrooms and lecture halls in many instances for smaller data-enabled seminar rooms and maker spaces. Hotels have reimaged their public areas and service offerings, becoming all-in-one places to stay, work, eat, and play as destinations for locals and tourists alike. And the workplace continues to evolve with greater integration of community and collaborative spaces, as well as places for individuals to relax.

What do these changes mean to business strategy within a design industry? Clients will expect more from the firms they hire, and employees will have greater expectations for the companies they work for. Survival in the purpose economy will require design firms to continue to adapt. In my column next month, I will describe the various factors driving the purpose economy, how to integrate them into practice, and how to utilize them to potentially grow your position in your vertical market or position yourself for new market sectors. **c**

PHOTOGRAPHY: CARL BOWER



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PRODUCT FOCUS

Innovative Illumination

Galaxy Stone & Glass teams with Traxon Technologies to create MediaGlas, a customizable line of architectural glass products backlit with LEDs



Architectural decorative glass manufacturer Galaxy Stone & Glass partnered with solid state lighting and control systems company Traxon Technologies to conceive MediaGlas, a customizable line of monolithic, laminated architectural glass products that can be used for a variety of backlit LED applications, from medium-resolution displays to color-controlled light emitting surfaces.

Designed by Matthew Tanteri, principal of architectural lighting design firm Tanteri + Associates, based in New York and Austin, Texas, MediaGlas is specifically engineered for use with Traxon and e:cue LED lighting and controls. MediaGlas utilizes text, graphics, and lighting controls to relay information through multiple colors, intensities, directions, and timing options. MediaGlas allows for the configuration of various light-modifying elements, including diffusers, opacifiers,

refractors, silvers, and view controllers. The collection also features preconfigured combinations of elements called compounds that hone in on point source LED arrays. The glass comes in thicknesses that range from ¼ inch to 2 inches, and is available in continuous panels up to 14 feet in one direction.

"MediaGlas enables the transformation of architectural glazed surfaces into optical elements suited specifically for LEDs," Tanteri says. The unique combination of glazing and lighting allows designers to create feature walls and displays in retail settings and other environments that can visually dazzle, impart information, and convey the essence of a brand. —MALLORY SZCZEPANSKI

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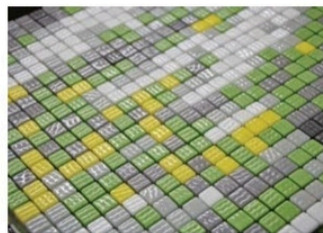
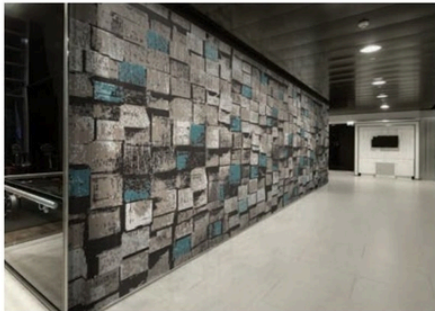
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PRODUCT FOCUS

Trash to Treasure

Artaic launches the ReSalvage collection of recycled glass mosaic tiles inspired by the materials and textures of Boston's Marine Industrial Park



The Endcut Turquoise pattern (top left) calls to mind scrap lumber, while the Newstack Earthen pattern (top right) resembles stacked newspapers. Oxides are added to glass powder to create a range of neutral and bright colors (above, left and right) for the tiles.

The ReSalvage collection from Artaic implements recycled glass in tiles with dynamic patterns and textures. Artaic's location in Boston's Marine Industrial Park, which has been revitalized as the Innovation District, provided both the actual source materials and the inspiration for the design team that is led by Creative Director Paul V. Reiss.

"As urban areas like this one reinvent themselves, it's important to sort through the layered history, salvage pieces of the past, and integrate them with the new in a meaningful way," Reiss says. "There is a lot of value in those pieces. They just need to be reframed."

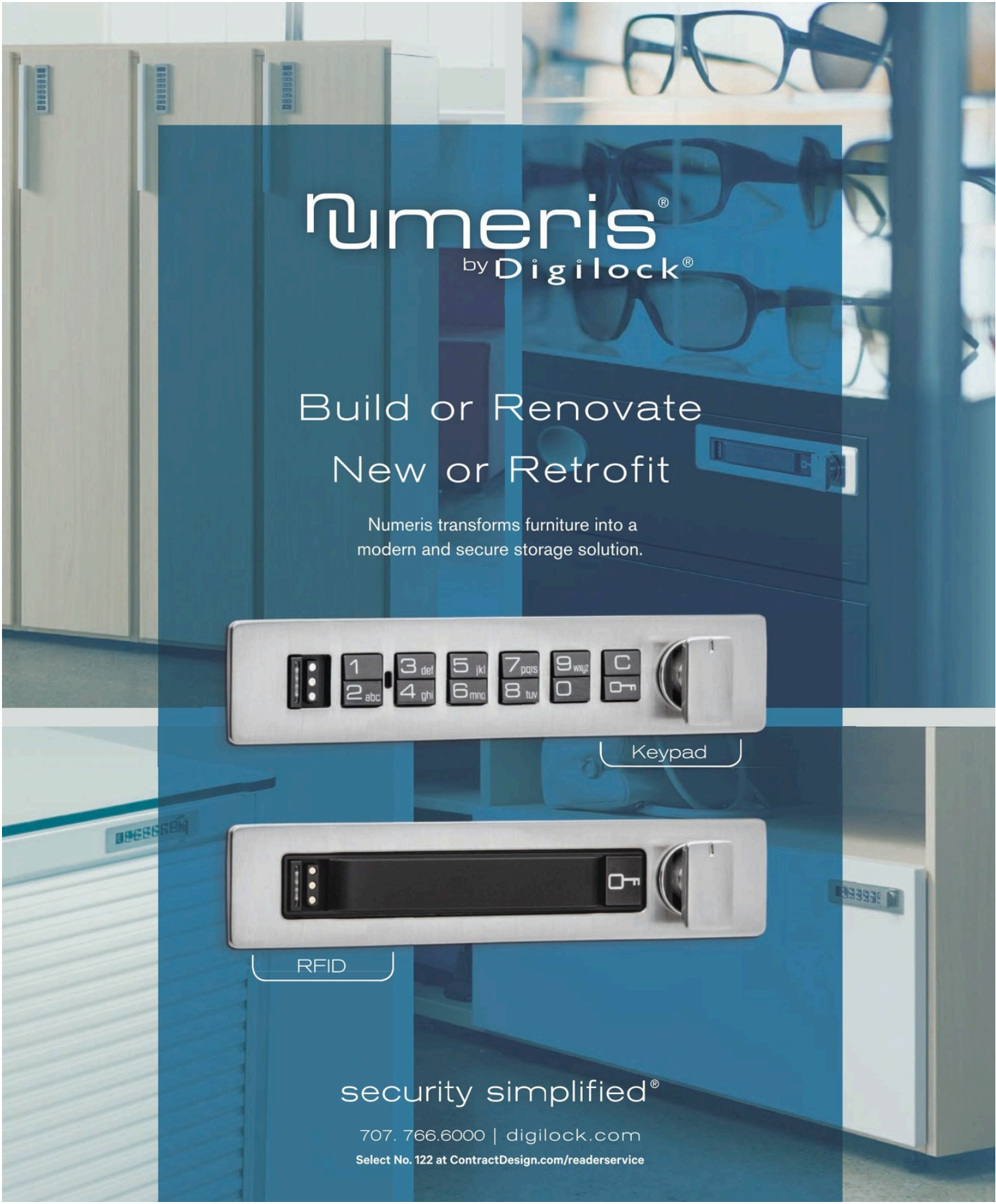
Made of 100 percent recycled glass—70 percent pre-consumer and 30 percent post-consumer content, primarily from pulverized old windowpanes—the series of durable, sintered glass tiles presents stylized motifs of stacked newspapers, paint peeling from corrugated metal, torn cardboard boxes, dismantled shipping pallets, and scrap lumber. The material compositions were photographed, digitally

manipulated, and transformed into 11 tile patterns using Tessera, Artaic's mosaic design software. Oxides were added to glass powder to create a broad range of colors from subtle and natural tones to vibrant hues. The tiles are available in ½ inch and 1 inch sizes and three finishes: standard glossy, slip-resistant matte, and opalescent. They can be used to activate many indoor and outdoor surfaces, including pool walls and commercial flooring. Custom options are available.

"With this collection, I wanted to bring out the rich textures in the material to create patterns with complexity and depth," Reiss says. "By taking scraps of cardboard and old pallets—changing the scale, color, and material—we've created a refreshingly unexpected architectural surface finish." —MURRYE BERNARD

artaic.com

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PRODUCT BRIEFS



Arborite: ColorEdge
arborite.com

ColorEdge is an interior laminate suitable for both horizontal and vertical applications, such as casegoods, furniture, fixtures, dividers, and doors. It comes in 4-foot-by-8-foot sheets, and is available in three textures—Cashmere, Gloss, and Structure—and three neutrals colors: Elegant White, Ruched Chiffon, and Black-ColorEdge.

Reader Service No. 222



ATI Laminates: Alphabet Soup
atilaminates.com

Part of ATI Laminates's MirroFlex collection, Alphabet Soup is a decorative thermoplastic wall panel that features 3-D patterns with numbers, letters, and symbols. Available in 4-foot-by-8-foot panels with built-in overlap, Alphabet Soup comes in 40 finish options that resemble wood grains and metal patinas.

Reader Service No. 221



Axo Light: Shatter Collection
axolightusa.com

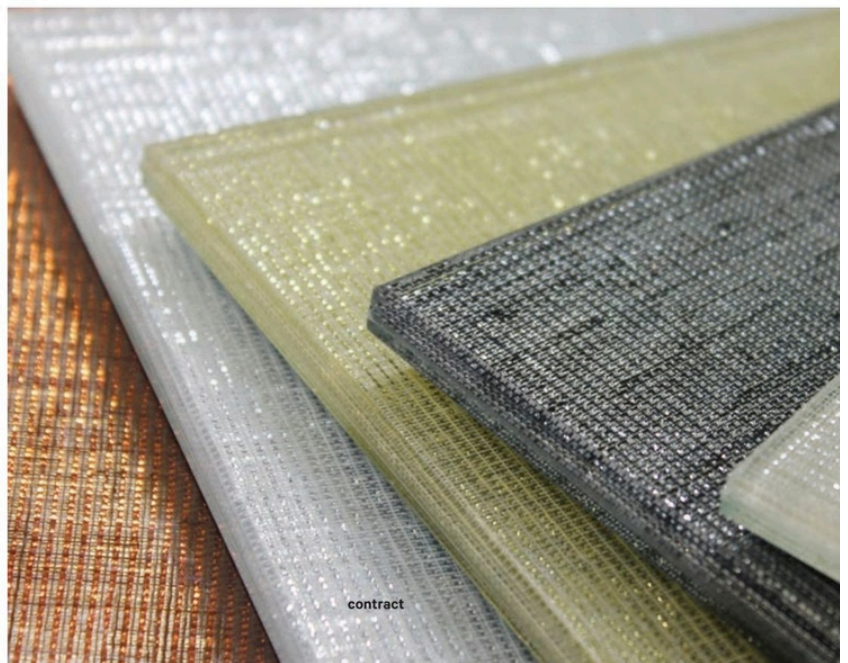
Designed by Serge and Robert Cornelissen for Axo Light, the Shatter collection is comprised of seven large-scale, polygon-quadrilateral-shaped fixtures in pendant, ceiling-mount, and wall-mount versions. The ceiling-mount and pendant models each come in three sizes with lengths between 39 inches and 61¾ inches, and the wall-mount model is available in a 27¼-inch length. The aluminum-bodied fixtures, which are painted white, create diffused accent and ambient white light.

Reader Service No. 223

Bendheim: Bendheim Hospitality Collection
bendheimarchitectural.com

Bendheim partnered with Bart Halpern to translate the Glitterati textiles into a collection of decorative architectural glass. The collection includes five textile colors—champagne, gold, copper, silver, and black—that are laminated to mirrored or back-painted glass. Suitable for partitions, doors, windows, stair railings, balustrades, and ceilings, the glass comes in thicknesses up to ¾ inches and can be specified in sizes up to 60 inches by 120 inches.

Reader Service No. 224



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PRODUCT BRIEFS


Gerflor: Creation LVT
gerflorusa.com

Creation LVT is a luxury vinyl collection that mimics stone, wood, and textile flooring. Available in 2.5-millimeter-thick planks and tiles, the collection features 38 wood designs, 16 stone designs, and four textiles in minimal repeat patterns on tear-resistant film. Creation LVT features a 28 mil transparent satin-finish wear layer and has a 100 percent recycled backing.

Reader Service No. 225


DORMA: MUTO
dorma.com

MUTO is a sliding door system with single or double self-closing doors—measuring up to 8 feet wide and 9 feet tall—made of tempered laminated safety glass or wood. The aluminum frame is available with a clear-anodized finish or a powder coat. Optional features include sidelights and damping controls.

Reader Service No. 226


Inigo Elizalde Rugs: SELVA! Collection
inigoelizalderugs.com

Inspired by the travels of New York-based textile designer Inigo Elizalde through the Philippines, and by the flora, fauna, and creatures of tropical jungles, the SELVA! Collection of rugs features 15 patterns, including four snake-themed options. SELVA! comes in a range of materials, such as silk, bamboo, wool, nettle, and sunpat (fibers from cactuses). The rugs measure 5 feet by 7 feet and are available in custom sizes.

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PRODUCT BRIEFS



La Fabbrica: Kauri lafabbrica.it

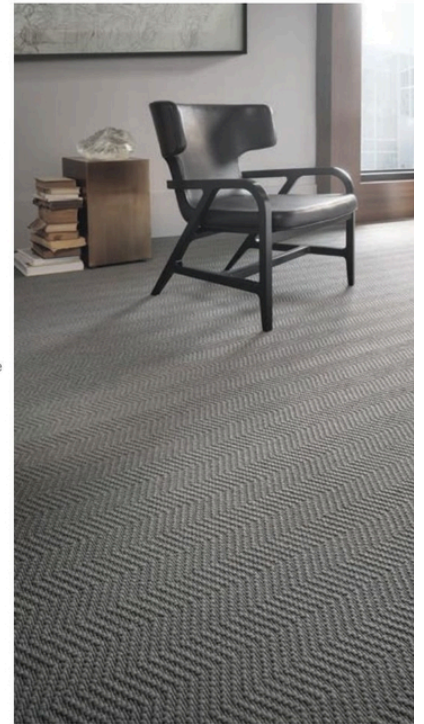
Drawing inspiration from the ancient Kauri trees of New Zealand, Kauri is a collection of porcelain wall and floor tiles. It is available in both 8-by-48-inch and 24-by-48-inch sizes and comes in six color options—Awanui, Catlins, Victoria, Tasman, Kaimai, and Fiordland.

Reader Service No. 228

Mohawk Group: Modern Dobby mohawkgroup.com

Offered by Mohawk Group's Karastan brand, Modern Dobby is a woven carpet collection featuring two subtle patterns—A Different Angle (pictured), and Uncommon Thread—each available in nine neutral colors. The collection is made with Duracolor premium nylon fiber.

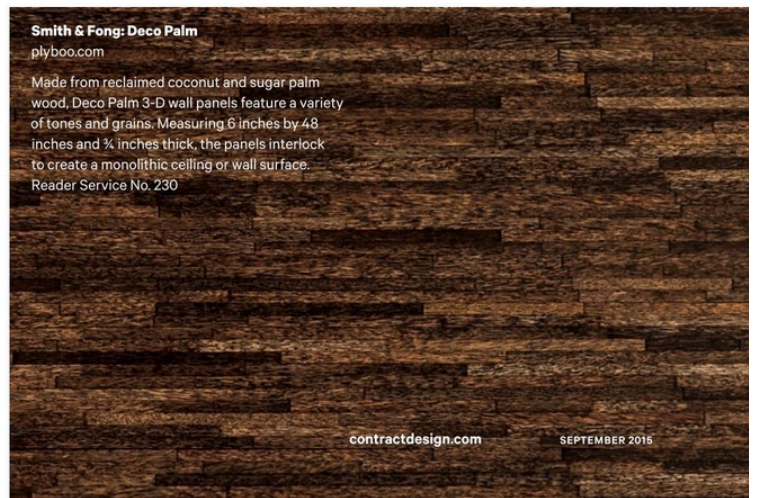
Reader Service No. 229



Smith & Fong: Deco Palm plyboo.com

Made from reclaimed coconut and sugar palm wood, Deco Palm 3-D wall panels feature a variety of tones and grains. Measuring 6 inches by 48 inches and ¾ inches thick, the panels interlock to create a monolithic ceiling or wall surface.

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PRODUCT BRIEFS



twenty2: DEEP
twenty2.net

twenty2 teamed with Pratt Institute interior design students to conceive DEEP, a wallpaper collection with many visual layers that can be appreciated with or without 3-D glasses. The collection includes five patterns—Bloom, Vikingr, Wheel, Forest for the Trees, and Falls—that are digitally printed in the U.S. with water-based inks on clay-coated paper.

Reader Service No. 231

Wilsonart: SOLICOR Compact Laminate
wilsonart.com

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FEATURED PRODUCT: HERRINGTON FROM SOURCE ONE EXCLUSIVE

PHOTOGRAPHY: MICHAEL STAVRAIDIS

In this issue, we feature four elegant retail interiors that present an elevated, worldly view of retail design for fashionable brands. The Miu Miu store in Tokyo (page 48) builds upon the Prada brand with architecture and interiors by Herzog & de Meuron. Callison designed a refined interior for timepiece connoisseurs in London with the new Watches of Switzerland store (page 56). As British clothier E. Tautz (page 62) presents itself as a brand for the modern man, Daniel Sanderson designed a minimal interior to welcome that clientele. And in Miami, Rene Gonzalez crafted a gem of an interior to showcase the jewelry offered by Alchemist (this page, and page 66).

Elegant Retail

contract

RETAIL

Merchandise is the highlight on tables and shelves against a copper-clad wall.





Miu Miu

By Edward Keegan
Photography by
Nacása & Partners

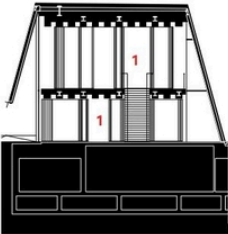
**With a structure akin to a gift box
being opened, Herzog & de Meuron
design a Miu Miu store in Tokyo's
Aoyama District**

contract

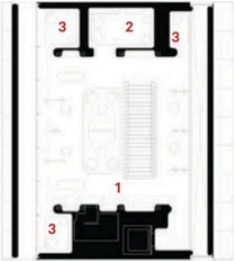
The building, a short walk from the Prada store that the firm had designed, features a steel exterior that appears to fold open at the front and rear (below). Upholstered seating adds a soft touch to the hard edges of the interior (right). The open ground level has a theatrical nature (opposite), inviting passersby to enter.

- 1 Shop
- 2 VIP niche
- 3 Fitting room
- 4 Display window
- 5 Display niche

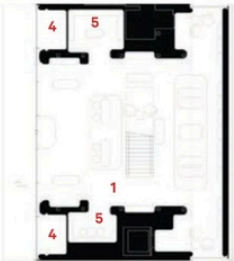
Section



Upper Floor Plan



Ground Floor Plan



Miu Miu AoyamaDesigner **Herzog & de Meuron**Client **Prada Japan**Where **Tokyo**What **7,750 total square feet on three levels**Cost/sf **Withheld at client's request**For a full project source list, see page 90 or visit contractdesign.com.

Jacques Herzog and Pierre de Meuron, the Swiss 2001 Pritzker Prize laureates who had designed the well-known Prada Tokyo Epicenter more than a decade ago, have revisited the Aoyama District of Tokyo to design a new retail outlet for Paris-based Prada subsidiary Miu Miu. The 7,750-square-foot Miu Miu, the brand's Japanese flagship store, is less than a block from Herzog & de Meuron's iconic 2003 Prada store. If less is indeed more, then the simple upended box form of the Tokyo Miu Miu store is destined to overshadow the much larger Prada across the street.

With its sides pulled away to form canopies at the front and back to provide visual—and shopper—access, the new Miu Miu is intriguing and inviting. “The two-story interior is visible at a single glance, as if the volume had been sliced open with a big knife, turning the inside out,” Herzog says. “The facade is a polished, mirror-smooth surface, as if one single giant brushstroke had swept smooth the ordinarily

matte surface of the steel-paneled facade. This surface attracts the gaze and curiosity of passing pedestrians, but instead of affording a view inside, as in a shop window, the gaze is inverted. Rather than the anticipated see-through window, viewers encounter self-reflection.”

The exterior's smooth metal finish enhances the coldness inherent in the building's overall form, but it's the inside of the box where things





The angled wall that defines the exterior is also visible on the interior (above), clad in copper. Niches along the far wall of this second level allow for the focused display of specific merchandise.



get interesting. Two floors are organized around a single central space with supplemental niches on both the east and west sides—with a bit more privacy on the upper level to facilitate the requirements of fitting rooms.

A residential scale

The interior eschews right angles for softly radiused edges, finished in matte colors with intricate patterns, giving the interior a unique expression. The designers implemented a warm interior palette of perforated copper on both the north and south walls, contrasted with a green brocade pattern on all other partitions. A no-nonsense, warm gray industrial floor exhibits a subtle pattern that adds interest without attracting too much attention. The flooring is composed of oak tiles that are infilled with a gray urethane resin containing rubber granulates, and it is oiled and stained black.

“The rounded, soft edges of the copper surfaces inside meet with the razor-sharp steel corners on the outside of the metal box,” Herzog says, “while the cave-like niches clad in brocade face the central space of the shop like loges in a theatre.” This theatrical nature is enhanced through subtle details like the back lighting of mirrors that seemingly float in front of the walls as well as the consistently soft-edged nature of the interior furnishings.

Herzog & de Meuron intends the shop's interior to be residential in scale, character, and furnishings. Lush upholstered sofas and armchairs, which hover on thin metal legs—invite shoppers to linger after perusing goods. The shelves and display cases supporting merchandise exhibit the same

contract

The design motif of the store's interior carries through to a dressing room (right). The perforated copper panels offer a dynamic backdrop for the display of merchandise (below and opposite).



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Key Design Highlights

The building form—a cube with its steel sides pulled away—appears like a box being opened.

Inside, perforated copper panels on both the north and south walls contrast with a green brocade pattern on all other partitions.

The soft forms of upholstered sofas and armchairs on thin metal legs complement the aesthetic of the shelves and display cases.

Cave-like niches clad in brocade face the central space, like loges in a theater.

design motifs, with soft forms highlighting the delicate nature of the displayed luxury goods.

A single-run stair in the center of the double-height space is minimally detailed, with glass railings surrounding its ascent and opening on the second floor. Every detail is seemingly simple and straightforward at first sight, and alternately complicated and even Baroque on further examination.

Architectural designs under the Prada umbrella of brands have consistently pushed building and interior forms to extremes, developing an evolving aesthetic of contemporary luxury that can simultaneously evoke both the banal and the rarefied. With the Aoyama Miu Miu shop, Herzog & de Meuron have extended this series of explorations by manipulating expectations

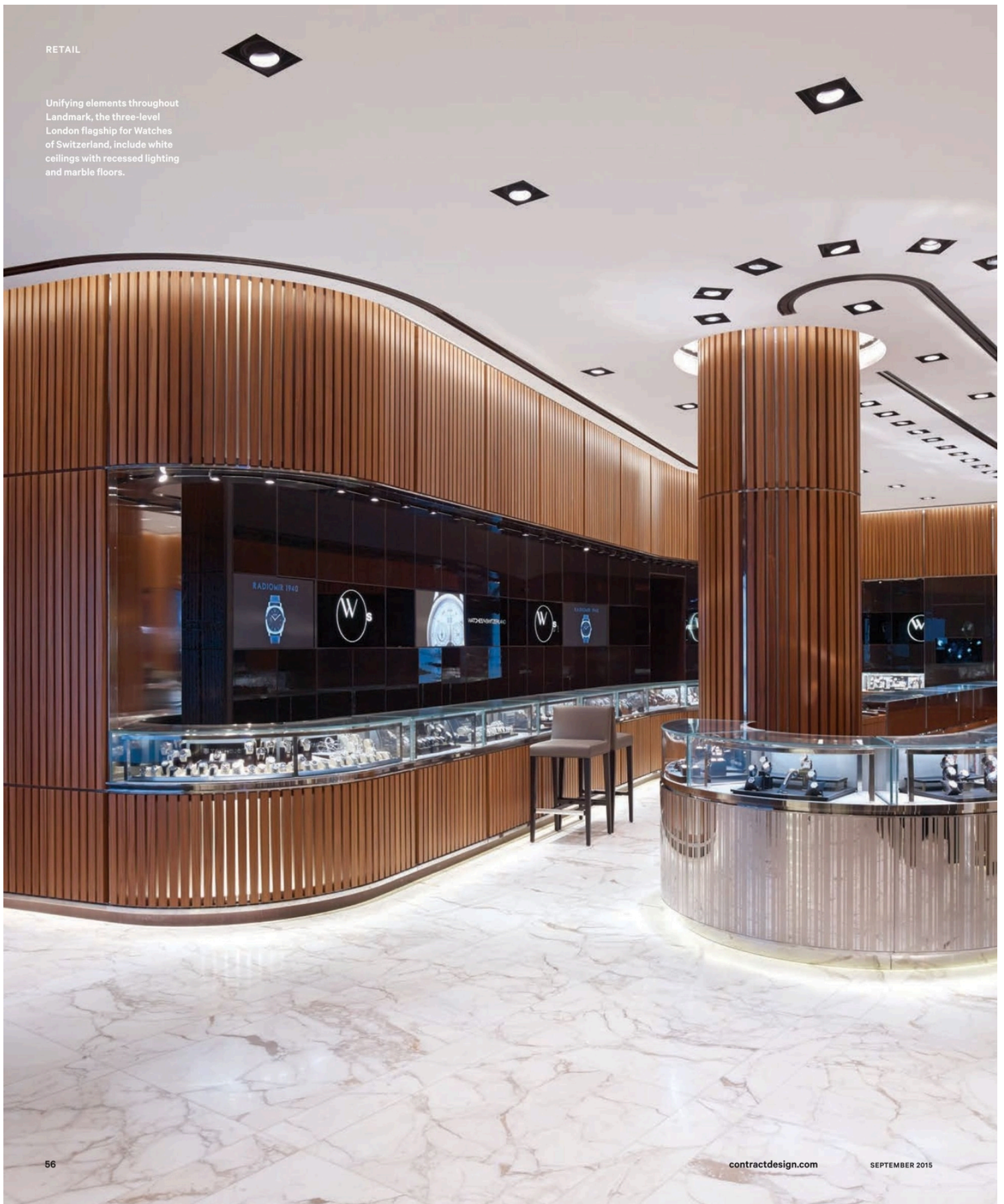
about interior form, using the metaphor of the luxury product box to provide a Pop Art equivalent at an urban scale.

Herzog describes the structure as “more like a home than a department store, more hidden than open, more understated than extravagant, more opaque than transparent.” These clear intentions are rendered in a sophisticated manner that adds to Herzog & de Meuron’s ever-expanding portfolio of challenging contemporary design. **c**

contract

RETAIL

Unifying elements throughout Landmark, the three-level London flagship for Watches of Switzerland, include white ceilings with recessed lighting and marble floors.



Watches of Switzerland

By Krista Sykes
Photography
© Callison LLC

Callison designs a new landmark for London's famed Regent Street

Opulent materials, precise details, and advanced digital technology create an entertaining, immersive, and luxurious experience for the new Watches of Switzerland home in London. The company marked its 90th anniversary last year by launching Landmark, a new flagship location on London's prominent Regent Street. Designed by Callison, Landmark elevates the act of watch shopping to a theatrical event as Europe's largest multi-brand luxury watch showroom.

Tony Broderick, chief operating officer of Aurum Holdings, which is the parent company of Watches of Switzerland, oversaw the creation of this bespoke solution for his brand. "Our key goals were to engage the customer and create a unique journey in the world of horology, inviting people to interact with our brand in many ways—from technology touch points to personal, in-store service."

To realize this vision, Aurum turned to Callison, which had collaborated with the company on previous

contract





Designed by John Nash, the building's neoclassical facade (left) was largely untouched. The ground floor (above) features a central area ringed by six brand boutiques. On the upper floor are five more brand boutiques (opposite) and a VIP room (bottom) with brown leather chairs and jewel-toned accents.



Watches of Switzerland
Architect **Callison**
Client **Aurum Holdings**
Where **London**
What **17,000 total square feet on three floors**
Cost/sf **Withheld at client's request**
For a full project source list, see page 90 or visit contractdesign.com.

retail projects. From the beginning, “the design team immersed itself in the Watches of Switzerland brand and worked to define the users, what they have in common, what they value, and how to exceed their needs,” Callison Director Tom Pulk says. “From this process emerged the ‘One Door, Three Stores’ Landmark experience.”

One door, three stores

While the 1811 John Nash–designed neoclassical facade remains largely untouched, the building's interior has been reconfigured to create Landmark's three-level, 17,000-square-foot retail experience. “Each floor is designed to cater to a particular customer,” Pulk says, with “a specific material palette calibrated to set the mood for its clientele.”

Upon entering, the watch connoisseur is immersed into the experience. On the ground level, a central space featuring striated gray marble floors, reflective dark walls, and flashes of stainless steel is ringed by six boutiques that house luxury brands such as Rolex and Cartier. Within each individual boutique, brands create their unique presence through custom caselines and finishes.

“To maintain a cohesive look among the diverse brands,” Pulk says, “the boutique lighting and facades

Key Design Highlights

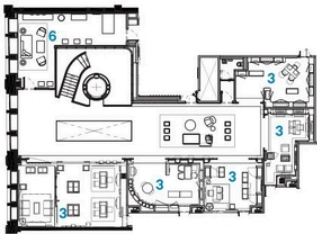
Each of the store's three floors is designed to cater to a particular customer—the international tourist, the connoisseur, and the collector.

Boutiques on the ground and upper levels have cohesive facades and lighting, but finishes and display cases are customized to the brands.

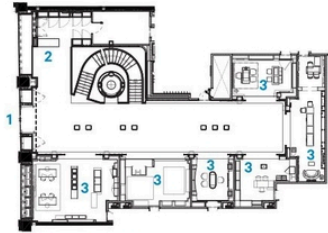
An upper-floor VIP room features leather chairs, marble tables, and jewel-toned accents.

Interactive digital surfaces on each level allow clients to explore product features and learn about Watches of Switzerland.

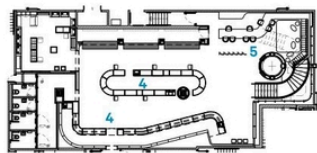
The store's three levels are served by a circular glass elevator wrapped by a staircase of glass, metal, and marble.



First Floor Plan



Ground Floor Plan



Basement Floor Plan

- 1 Entrance
- 2 Concierge
- 3 Boutique
- 4 Brand zone
- 5 Service area
- 6 VIP room

are standardized to fit the Watches of Switzerland aesthetic.” Standardized elements include a clean, white ceiling with recessed lighting that defines all three floors. On the entrance level, two rectangular openings—one mirrored and the other open—punctuate the ceiling, juxtaposing dazzling reflections of this floor.

The lower level, named the Calibre Room, is designed for the international tourist and features more than 20 high-end brands. Gray-veined white Calacatta marble floors set the stage for vertically ridged walnut walls and curving stainless steel display cases. A 12-foot, interactive digital surface allows clients to learn about product features and Watches of Switzerland’s own evolution. Smaller interactive screens appear throughout the store’s other two floors. The lower level also includes a service/repair area, a customer lounge, and the Mont Blanc boutique.

The upper floor caters to the choice connoisseur and collector, featuring a VIP room appointed with smooth brown leather chairs, black-and-white marble end tables, and jewel-colored accents. This level contains an additional five brand boutiques, including Patek Philippe and Jaeger-LeCoultre. Charcoal marble floors create a dramatic backdrop for a posh lounge outfitted





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On the lower level, the Calibre room (above and left) displays timepieces in curving stainless steel cases and has vertically ridged walnut walls. The lower level includes a service area (bottom). A circular glass elevator (opposite) wrapped by a grand staircase connects all three levels.



in shades of gray. Near the windows overlooking Regent Street, a staircase of marble, metal, and glass wraps a circular glass-enclosed elevator. The store's focal point both practically and symbolically, the elevator connects Landmark's three floors while alluding to the rhythmic movements and meticulous engineering of the fine timepieces on display.

Raising the bar

Since opening, the award-winning Landmark has been lauded by both the press and the public. Within the engaging and sumptuous interior, the 75 employees offer seamless and exemplary service, which is facilitated by discreet peripheral placement of back-of-house operations. "The feedback from customers, suppliers, and competitors has been exceptional," Broderick says. "The Regent Street store has raised the bar in luxury watch retailing, and it is recognized as a destination to visit within Europe."

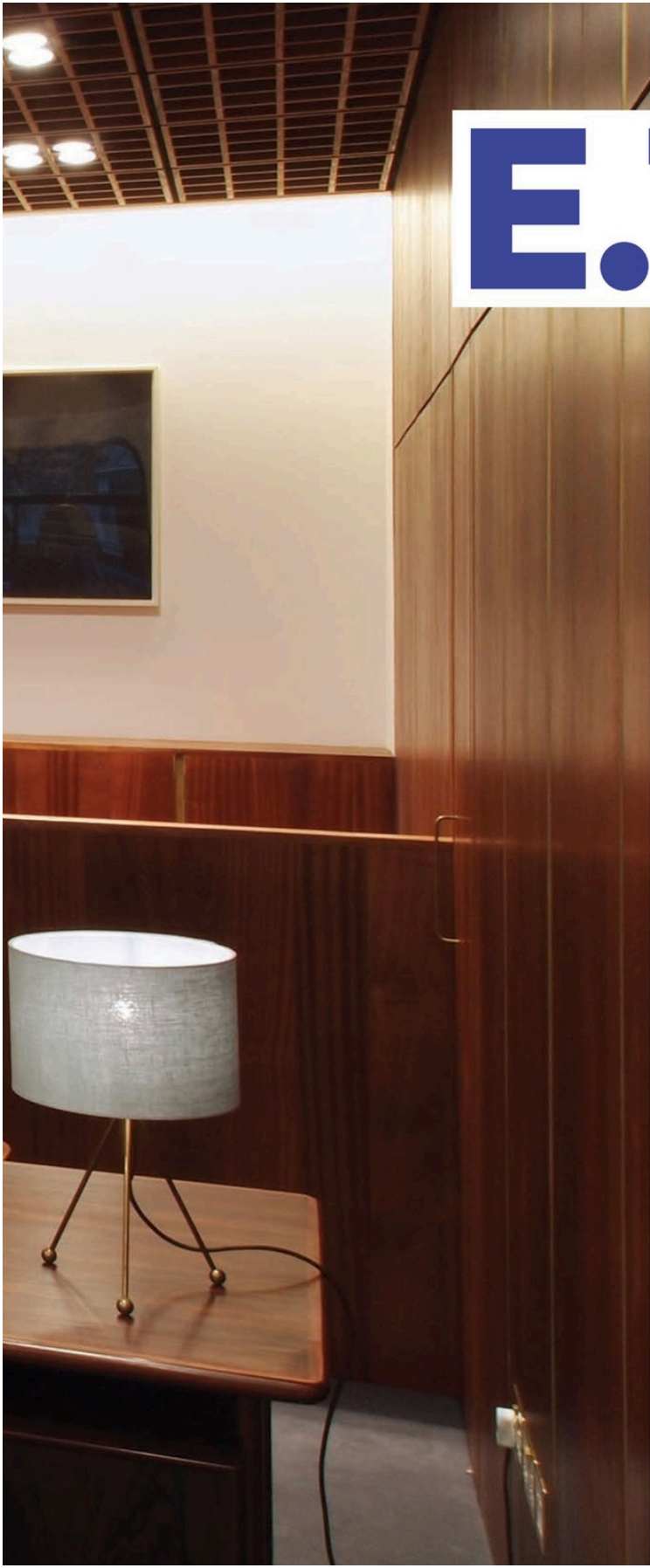
Broderick further explains the primary reason for Landmark's success: "The store design is engineered to the same high standards as the watches we sell," Broderick says, "creating a luxury environment reflective of our brand." **c**

contract

RETAIL

Philip Johnson's Four Seasons restaurant in New York inspired the waffle grid ceiling over the store's rear staircase. Reflecting the client's love of midcentury modern furniture, a wood desk designed by Gunni Omann is placed in lieu of a formal sales counter.





E. Tautz

By Michael Webb
Photography by
Sanderson Studios

Sanderson Studios creates a flagship store for a venerable menswear label in the Mayfair district of London

Reviving a once-storied British menswear brand is not without its challenges. One step is to re-establish a retail presence. Patrick Grant, owner and creative director of E. Tautz, has done just that with his new shop on Duke Street in the Mayfair district of London.

Edward Tautz founded E. Tautz in 1867, and the company was acquired by the Savile Row firm Norton & Sons in 1968. Fast-forward to 2005, when Grant purchased Norton & Sons, and soon relaunched the E. Tautz brand. With brand history in place, Grant needed to reach a younger demographic.

"We wanted to create a flagship store that remained true to the E. Tautz heritage and the Duke Street location that also reflected the contemporary aesthetic of the ready-to-wear collection," Grant explains. His vision inspired Daniel Sanderson and his London-based Sanderson Studios to design an interior of timeless elegance and simplicity.

Sanderson, a 2002 graduate of the Royal College of Art, established his own firm in 2009. His six-person office has an eclectic repertoire and a preference for collaboration. "We understand what a brand means and how that's reflected in every part of an interior and the customer experience," he says. "Here, we sought to infuse the space with Patrick's

contract

The stairwell is wrapped with brass-trimmed Sapele wood panels. The store is visible through an ornate stone facade (opposite, top). Clothes are displayed on chests, shelves, and brass rails on the ground floor (opposite, bottom). Downstairs, customers can relax in an intimate seating area (opposite, middle).



E. Tautz

Architect **Sanderson Studios**

Client **Norton & Sons trading as E. Tautz**

Where **London**

What **2,500 total square feet on two floors**

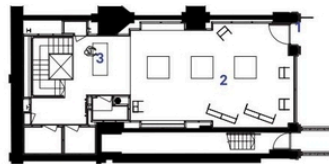
Cost/sf **\$75**

For a full project source list, see page 90 or visit contractdesign.com.

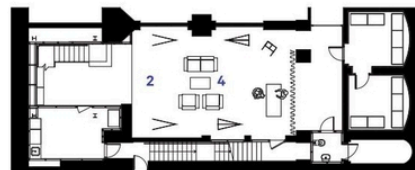
- 1 Entrance
- 2 Retail area
- 3 Sales desk
- 4 Seating area
- 5 Stairwell



Sections



Ground Floor Plan



Basement Floor Plan

personality.” Client and architect assembled an ideas board that juxtaposed antique script, contemporary clothes, and images of Philip Johnson’s Four Seasons restaurant in New York. That classic, modern interior inspired the seating and a waffle grid ceiling over the rear staircase.

While the project had a tight budget, Grant was able to secure Concrete floor planks for the ground floor and a carpet from Brintons for the basement thanks to his connections. With flooring acquired by the client, Sanderson could expend more on custom elements like cabinetry and the brass-trimmed Sapele wood staircase at the rear of the store. In its understated luxury, the richly grained, elegantly detailed paneling evokes Adolf Loos’s interior for Knize, a legendary Viennese men’s store. As Sanderson notes, “Loos allowed fine materials to speak for themselves. The spareness of the interior complements the richly ornamented stone facade.”

Sanderson had initially considered a poured-concrete floor, but the laminated Concrete floor planks he ultimately selected have more character and reinforce the intimate scale of the 1,250-square-foot ground floor. Storage chests occupy the center of the room, and clothes are displayed on shelves



Key Design Highlights

Design inspiration sources include antique script, contemporary clothing, and images of Philip Johnson's Four Seasons restaurant in New York.

The sparseness of the interior complements the store's ornate stone facade.

Clothes are displayed on custom storage chests, wood shelves, and brass rails.

The interior includes midcentury furniture that the client loves: a Gunni Omann desk, Hans Peter Piehl sofas, and Møller chairs.

The stairwell at the rear of the store is wrapped with Sapele wood panels trimmed in brass.



and brass rails to either side. Grant insisted on a Gunni Omann desk at the rear instead of a sales counter, adding a personal touch at the expense of storage and display space. The interior includes other midcentury furniture that the client loves, such as Hans Peter Piehl sofas and Møller chairs.

Downstairs, the brick arches of the building's foundation were whitewashed, and the comfortable seating plus carpeting and a curtain at the front end give the room a softer, more contemplative feel. Track lighting washes over the white plaster ceiling and recessed spotlights around the periphery highlight the clothes on display. Here, customers can be measured for custom versions of the current designs. During London's fashion week, guests pack in to see a catwalk show of the latest collections.

"A lot of new brands try to create a false sense of heritage, but it rarely works," Sanderson says. "Rather, we tried to mirror what Patrick does in his collections—giving a contemporary spin to vintage themes. We are not pretending to be a bespoke tailor on Savile Row."

Instead, Sanderson has created a distinctive retail store where customers can enjoy that increasingly rare commodity, personal service. "We were very fortunate with this project," Sanderson adds. "Elements we hadn't used before came together in a satisfying way." **c**



RETAIL

The rhythmic composition of granite wall panels and their textures change further within the interior, from a predominance of honed and polished surfaces to bush-hammered panels.





Alchemist

By Michael Webb
Photography by
Michael Stavaridis

Rene Gonzalez transforms a raw Miami storefront into the Alchemist boutique

Architect Rene Gonzalez has transformed a narrow storefront in Miami's Design District into a cave of wonders for the Alchemist boutique. Precious gems are displayed in glass and onyx vitrines set into walls of Costa Esmeralda granite.

"The space had to be sensual and tactile, for fine jewelry must be handled and tried on at leisure," Alchemist owner Roma Cohen says. "It's not a product you should order online."

This is the third Alchemist boutique Cohen has commissioned from Gonzalez, and each venture was a collaboration. The architect was born in Cuba, grew up in south Florida, absorbed the innovative spirit of Los Angeles in the 1980s, and launched his Miami practice in 1997. He is best known for high-end residences and hotels, but his office has also designed museum installations, a restaurant, and a community center. "We try to dissolve the boundaries between buildings and the environment, creating memorable moments that resonate with the users," he says.

Those goals are evident in all three Alchemist boutiques, Gonzalez's only retail projects. The first, selling designer clothes, was located within an out-of-the-way spot on the fifth level of the Lincoln Road parking structure designed by architects Herzog & de Meuron. Inside, angled mirrors reflected vignettes of the sky. Alchemist then transferred its stock to a larger store on the bustling Lincoln Road pedestrian street at the base of the garage,

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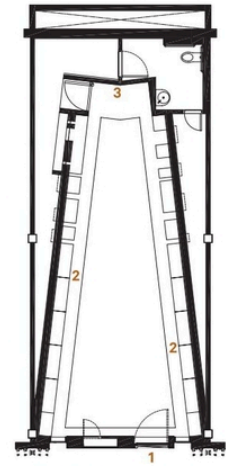
Key Design Highlights

The store's mostly mirrored-glass storefront is framed by a clear ribbon of glass, offering glimpses of the displays within.

Onyx and glass vitrines showcase jewels against granite walls that transition from honed and polished to bush-hammered.

The store's interior tapers from 20 feet wide at the entrance to eight feet wide at the rear.

Rose-gold mirrored panels at the rear are set at angles to offer multiple and partial reflections of the space.



Floor Plan

- 1 Entrance
- 2 Display cases
- 3 Mirrored planes

Jewelry is displayed in glass and onyx vitrines set into Costa Esmeralda granite walls. The narrow storefront (above two), located in a building designed by Sou Fujimoto, is primarily reflective glass framed by clear glass.





The space tapers significantly from the entrance, where the mirrored glass gives the illusion of an interior that is double its size.

Alchemist

Architect **Rene Gonzalez**
Architect

Client **Roma Cohen**
and **Erika Sussman**

Where **Miami**

What **1,000 square feet**
on one floor

Cost/sf **Withheld**
at client's request

For a full project source
list, see page 90 or
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transporting its customers to the ocean with videos of sunsets over the water, and styrofoam-clad walls inspired by beach coolers.

"In contrast, the new Alchemist has less to do with site [an upscale mall] than materiality, burrowing into the rocks from which gold and precious stones are extracted," Gonzalez explains.

The latest Alchemist is located in a crisply detailed glass-and-steel structure—with 20 boutiques on two levels—by Japanese architect Sou Fujimoto. "Most [of the neighboring stores] are luxury brands, and we wanted to stand out from those familiar names and conventional storefronts," Cohen says. Alchemist is approached along a pedestrian axis, and the entire facade is mirrored except for a proscenium arch of clear glass.

"The combination of transparent and reflective dematerializes the facade," Gonzalez says.

"You wonder, 'where is the boundary?' And that's intriguing." Shoppers see themselves against a backdrop of trees as they approach, and catch a glimpse of the display through the clear glass. Curiosity draws them inside, like Alice passing through the looking glass.

Forced perspective

The store's interior is tapered—from 20 feet wide at the entry to eight feet at the rear, forcing the perspective. Inside this boutique, a taut ceiling canopy of white latex is overhead, and the soft gray-green carpet absorbs sound while cushioning objects

that might be dropped. Rose-gold mirrors at either end create the illusion of infinity. Cases are top lit, from LED pin spots recessed into the border of the ceiling and the tops of the inset vitrines. The jewelry sparkles atop panels of subtly veined white onyx, a kind of surrogate skin. Tapered walls conceal storage, a bathroom, and an office in the wedges of space behind the displays.

Textures of the granite walls change further within the interior, from a predominance of honed and polished surfaces to bush-hammered panels, suggesting one is moving deeper into the earth. Finishes vary in tone as they refract the light, and granite panels of varying widths alternate with insets of rose-gold mirror to add sparkle. This rhythmic composition seems to speed up toward the end, as though for a musical finale.

At the rear of the store, two mirrored planes are set at angles, offering multiple and partial reflections in contrast to the panoramic view of the expansive mirror at the front. This, in effect, creates a feeling of ambiguity. "I wanted the interior to be experiential, even to keep you a little on edge," Gonzalez explains. "But it's not meant to be too overt and knock you over the head. Rather, you should go away as you do from a good movie, reconstructing it in your head."

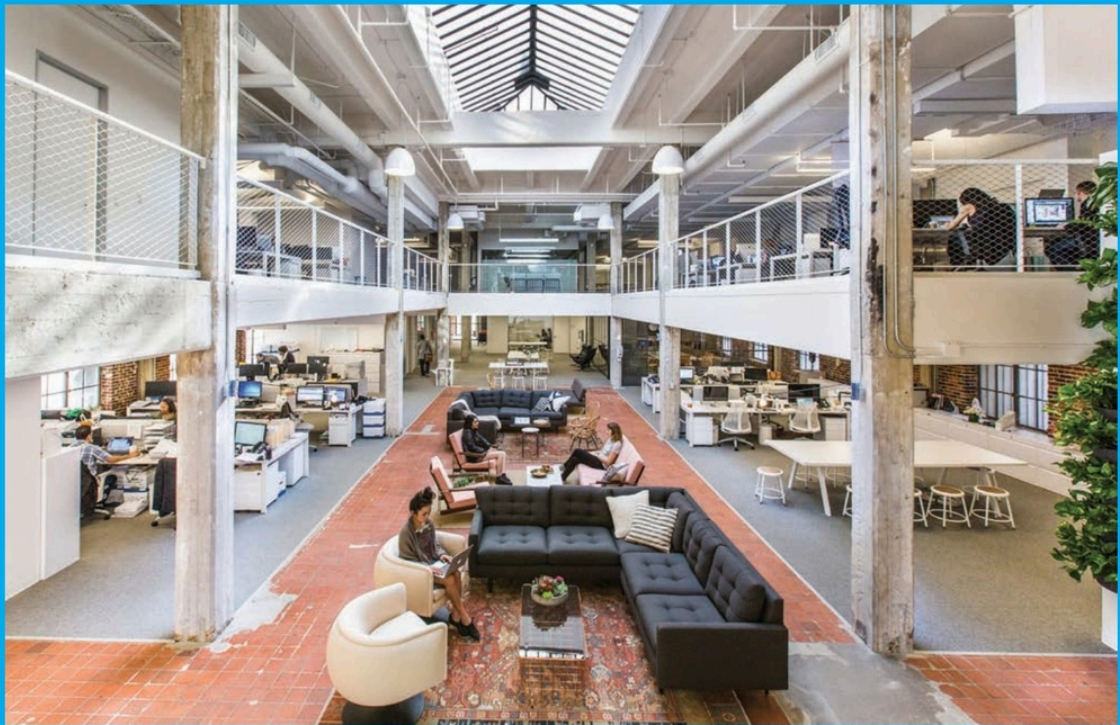
Gonzalez's artful manipulation of space, materials, and finishes provides an ideal environment in which to seduce shoppers and build an attachment to precious things. **c**

contract

FEATURE

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Online fashion retailer Nasty Gal relocated from San Francisco to Los Angeles, and Bestor Architecture, with Loescher Meachem Architects, designed the company's new two-story, 30,000-square-foot headquarters (pictured on this spread) in PacMutual, a campus of three interconnected historic buildings in Downtown that once housed the Pacific Mutual Life Insurance Company. Original elements—including concrete trusses, brick walls, and marble flooring—were exposed and preserved within open work and lounge areas (right and opposite, top two), conference rooms (opposite, bottom left), and the kitchen and cafe area (opposite, bottom right), known as the hub.

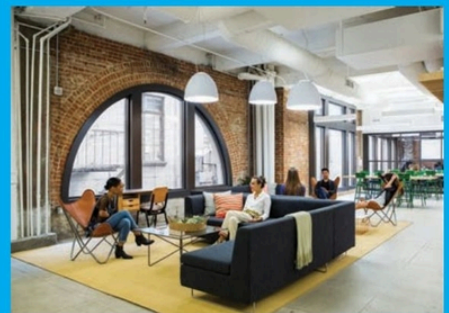


ting LA



Across Los Angeles, warehouses and other bland structures are being transformed into creative office spaces for technology and entertainment companies that reflect Southern California's laid-back vibe

By Murrye Bernard



contract

PHOTOGRAPHY: LAURE JOLLET. BEFORE PHOTO COURTESY BESTON ARCHITECTURE



“Historic” is a relative term when it comes to architecture in Southern California. In Los Angeles—a city celebrated for its sense of newness and of-the-moment culture and design—history often seems fleeting as what’s old is often discarded to make way for the contemporary. But that perception is not entirely true today, especially in commercial real estate. A significant number of once utilitarian, inelegant structures—former warehouses, film production buildings, or manufacturing facilities—are being renovated and reused as vibrant workplaces for innovative companies in the technology and entertainment industries. What’s old is being adapted, not discarded.

An evolving economy marrying tech and entertainment, a renewed appreciation for recent history and existing structures, and a greater desire for a sense of informal architectural character are driving the adaptive reuse of once-forlorn buildings in Los Angeles. The impact is evident in the region’s real estate market, and the work of area architects and designers.



Gensler transformed a Citibank ATM manufacturing facility in Playa Jefferson into a 150,000-square-foot office campus (below) with tenants such as Omnicom. Glass was removed from a 1980s atrium (above), and the framed roof was retained to create an outdoor living area (left) furnished with rattan sofas and brightly colored Gehry Cubes. Nearly 22,000 square feet of outdoor space was adapted into amenity areas (top and bottom left), including work lounges, team spaces, community recreation areas, and other landscaped zones.

Establishing a precedent

Creative offices are proliferating in many neighborhoods, including the Westside, where the economic engine was once primarily based in the film industry and further bolstered by the post-war industrial boom—notably the aircraft industry led by Howard Hughes. But as manufacturing largely left, many of these warehouses and similar structures were abandoned. Beginning in the mid-1980s, interest in adaptive reuse led to notable projects such as the transformation of the Hayden Tract, a 60-acre former industrial park in Culver City, by architect Eric Owen Moss into a mixed-use neighborhood including varied workplaces.

In the decades that have followed, other significant projects of this type included Frank Israel’s warehouse conversions for the headquarters of the Hollywood film production companies Propaganda Films and Limelight Productions, and Clive Wilkinson Architects’s headquarters



PHOTOGRAPHY: BENNY CHAN FOTOWORKS, BEFORE PHOTO COURTESY GENSLER (OPPOSITE); UEDA PHOTOGRAPHY, BEFORE PHOTO COURTESY HLW (THIS PAGE)



The Los Angeles office of HLW converted a former U.S. postal distribution center (top left) built in the 1930s into The Reserve in Playa Vista with tenants including TMZ, Sony PlayStation, and Microsoft. To bring daylight into this previously windowless structure that is 250 feet deep, HLW inserted skylights and a large courtyard (above) that features a mural by local artist David Flores. Composite wood surfaces warm a reception area (left). Storefront systems were used at the perimeters (below) to provide light and views and to allow tenants and their clients quick access to the outdoors.



for global advertising agency TBWA\Chiat\Day within a 120,000-square-foot former pharmaceutical manufacturing plant in Playa del Rey. Firms that have recently completed similar conversion projects—or are working on them—include SOM, Rios Clementi Hale Studios, Shubin + Donaldson Architects, Rapt Studio, RAC Design Build, Wolcott Architecture | Interiors, and Felderman Keatinge & Associates.

Culture based on reuse

The influx of companies in Los Angeles focused on content-generation, such as app development, video production, and social media engagement, has pushed renovation and adaptive reuse projects in the city into overdrive. But why reuse an outmoded building when new construction allows companies to tailor buildings to their needs? In most cases, it's simply more affordable to renovate an existing building and achieve the aesthetics—such as exposed brick walls, metal or wood structure, and polished concrete floors—that have come to be associated with creative office spaces.

“Reuse is part of the culture of what it means to have a cool office in L.A.,” says Emmanuel Soriano, market and development partner at Industry Partners, a real estate services firm specializing in the representation of landlords, tenants, and developers. The company’s portfolio includes the transformation of a former Santa Monica carpet cleaning company into the headquarters for J.J. Abrams’s Bad Robot Productions by Joey Shimoda, *Contract*’s 2013 Designer of the Year. Also in Industry Partners’s portfolio: the Beats by Dre office (*Contract*, September 2014) in former warehouses in Culver City and Nasty Gal’s Downtown headquarters in what was an outdated office space in the PacMutual



contract

HOK converted a 15,000-square-foot former gym on the Westside into an office for Lunchbox, a shopper engagement agency. The third-floor basketball court (below) was transformed into an open office area with a retractable roof. The CEO's office (bottom right) displays a collection of skateboards, and a new canopy frames the entrance (bottom left).

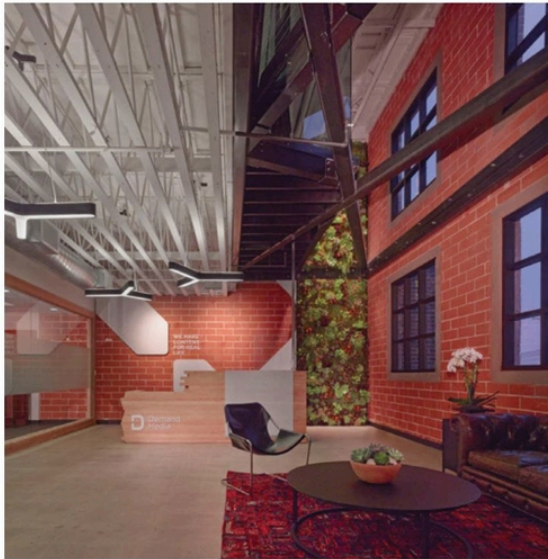
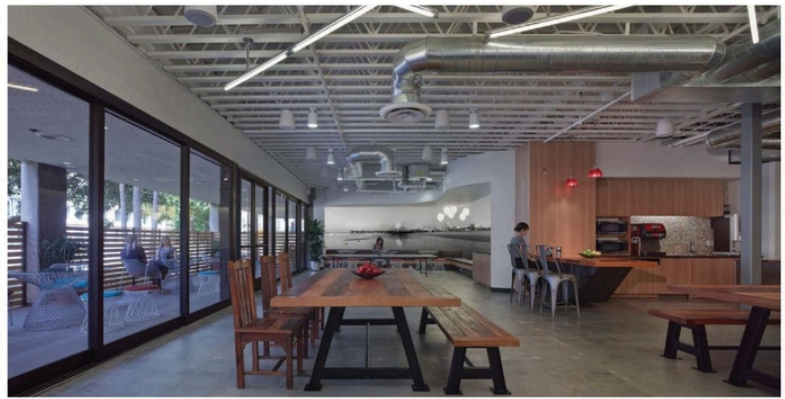
building, both designed by Bestor Architecture. “More often than not, tenants in L.A. are looking for space in an older building that has been able to retain its character—whether that be the bland and utilitarian architecture of the 1930s or the more beautiful Beaux Arts buildings like PacMutual,” Soriano says.

Some companies that are redefining this century's new economy have also redefined vast stretches of Westside real estate in Playa Vista, where the Hughes Aircraft Company had built the Spruce Goose. Shimoda designed a 50,000-square-foot headquarters in an old warehouse here for TOMS Shoes, and Lean Arch created ad agency 72andSunny's workplace within World War II-era structures (*Contract*, May 2015). With tech giants like Google and Facebook making a home in Playa Vista, the area has become known as Silicon Beach.

Building as branding opportunity

Former warehouses and similar large buildings offer abundant, uninterrupted spaces that inventive companies desire. And, with nondescript exteriors, they are not so far removed from Los Angeles's storied movie studios. “The interiors of creative office spaces are often self-contained enclaves designed to be fantasy worlds,” explains Li Wen, principal and designer director at Gensler's Los Angeles office, which has completed several conversions such as Playa Jefferson that transformed a Citibank ATM manufacturing facility into an office campus with tenants





Culver City-based Wolcott Architecture | Interiors designed the Santa Monica headquarters for Demand Media, a content and social media company, in a building that had previously housed MTV's offices (above left). Original red brick walls were revealed within the two-story reception area (left), dubbed "the loft." Trusses were painted white and ductwork was exposed (above and below) to create a garage-like aesthetic evocative of the company's startup origins.



including Omnicom. "Many creative office spaces feature a ubiquitous exterior that gives way to a powerful moment on the interior, which is a very L.A. thing," he says.

"Authenticity" is a word that comes up a lot with clients," says Sejal Sonani, director of architecture at HLW's Los Angeles office, which recently completed the conversion of a former U.S postal distribution center into The Reserve in Playa Vista. When buildings lack original character, "we treat the building as a background canvas and add new layers of design through architectural details, lighting, landscape, and graphics," Sonani says.

Another way to reflect company culture is to create onsite amenities—such as outdoor lounge and meeting areas, cafes, fitness centers, bike repair shops, dog parks, and even car washes. "It's casual in L.A.," Wen says. "There's a casualness already with this typology that allows it to be translated in a multitude of creative ways as opposed to a monofunctional office tower, which immediately insinuates some level of formality. Southern California is not about formality."

The office tower often does not have the informal, 'cool' factor that is innate in these others structures and that, in part, is resulting in higher vacancy rates in Downtown. According to the Downtown Center Business Improvement District's second quarter 2015 market report, the area's vacancy rate is nearly 20 percent. In consistently desirable areas, such as Santa Monica, vacancy rates are below 10 percent.

With this real estate data and the push for less workplace formality in mind, Soriano foresees a need to redefine the look and perhaps even the use of purpose-built office towers. "I'm curious to see what's going to happen to all the traditional Class A, B, and C buildings in Downtown," Soriano says. "How will owners adapt and how will those buildings be reused?"

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COMPETITION: IIDA BEST OF LATIN AMERICA

IIDA Best Interiors of Latin America and the Caribbean 2015

The International Interior Design Association (IIDA), in partnership with Alessi, has announced the winners of the 2015 Best Interiors of Latin America and the Caribbean Competition. Established in 2012, the competition honors architecture and interior design projects that represent the highest level of creativity, originality, and design excellence from both Latin America and the Caribbean Islands. Eighteen winners were named in 10 categories, and the Best of Competition winner is the restaurant Hueso by Cadena+Asociados in Guadalajara, Mexico (this page and opposite). The jurors were Arturo Febry, IIDA, principal and design director, IA Interior Architects; Marlene Liriano, IIDA, vice president and director of interior design, HOK; and James Slade, AIA, IIDA, principal, Slade Architecture. —MALLORY SZCZEPANSKI

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SEPTEMBER 2015

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Best of Competition

Restaurant

Project **Hueso**

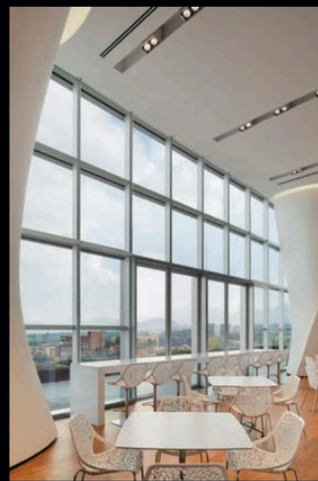
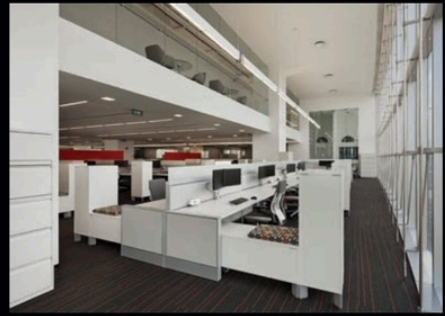
Where **Guadalajara, Mexico**

Designer **Cadena+Asociados**

Located in the Lafayette Design District of Guadalajara, Mexico, the restaurant Hueso occupies a renovated 1940s building. The restaurant's name means bone in Spanish, and the design by Cadena+Asociados was inspired by a Darwinian vision. The building is clad in handmade ceramic tiles featuring folk patterns that resemble stitching. Inside, original brickwork, plaster, and pipes have been painted white, and the walls are covered with more than 10,000 cast aluminum bones mounted on layers of wood mixed with anatomical line drawings, as well as various objects and cooking tools. The architect custom designed the restaurant's large wood communal tables.

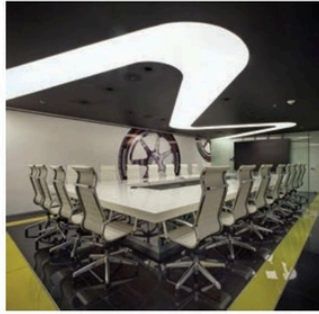
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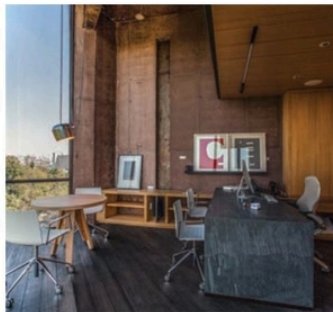
**Corporate Space—Large**Project **Standard & Poor's**Where **Mexico City**Designer **ZVA Group**

The Standard & Poor's Mexico City headquarters occupies 36,600 square feet on the penthouse level with a mezzanine within the Park Plaza in the Financial District of Santa Fe. The office features open work areas with height-adjustable workstations equipped with benching, low panels, and additional seating for short meetings. Floor-to-ceiling glass provides views and natural daylight. Materials include stone, marble, and wood with splashes of red in the form of accent walls, flooring, light fixtures, and upholstery.

PHOTOGRAPHY: COURTESY OF IDA

**Corporate Space—Large**Project **Bridgestone**Where **Mexico City**Designer **Space**

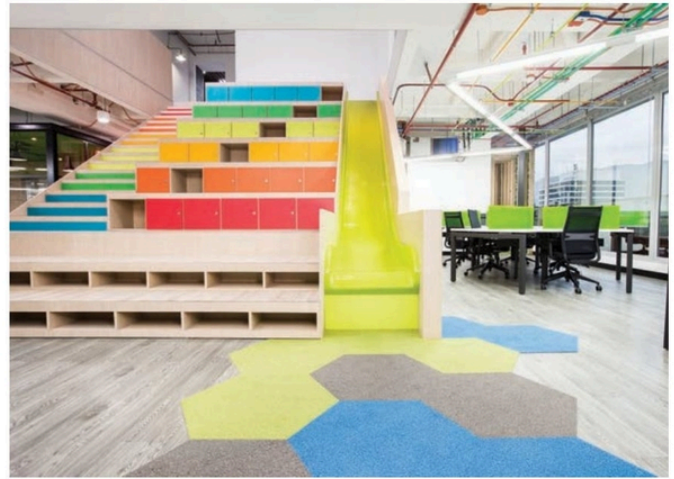
The 25,000-square-foot Mexico City office of the international tire and rubber company Bridgestone was inspired by racing and the notion of speed: Carpet tiles, pops of red, and lighting mimic the blurred effect of cars in motion. Casual interactions are encouraged in spaces such as a showroom near the reception area with tire-lined walls, as well as swings and armchairs made of tractor tires.

**Corporate Space—Small**Project **CM2**Where **Mexico City**Designer **Taller Leticia Serrano**

Located on the fifth floor of a building overlooking Chapultepec Park in Mexico City, the office of CM2, a construction and interior design company, was conceived to take advantage of views and provide occupants with natural light and ventilation. Nature inspired the color palette of greens and browns. Wooden partitions and metal-and-glass frames act as spatial dividers. Built by CM2, the office is intended as a showroom for its potential clients.

contract

COMPETITION: IIDA BEST OF LATIN AMERICA

**Corporate Space—Small**Project **Globant**Where **Bogota, Colombia**Designer **Arquitectura e Interiores SAS (AEI)**

AEI updated its previous design for the Bogota office of Globant, an IT and software development company. The new design features a colorful net suspended from the ceiling that represents technology, and other colorful painted surfaces and furnishings throughout reflect the Globant brand. Meeting rooms, a music room, a barbecue area, a football-tennis court, seating areas, and red narrow tunnels encourage interaction among employees.

PHOTOGRAPHY: COURTESY OF IDA



Entertainment

Project **Teatro El Triciclo**

Where **San José, Costa Rica**

Designer **Gensler Costa Rica**

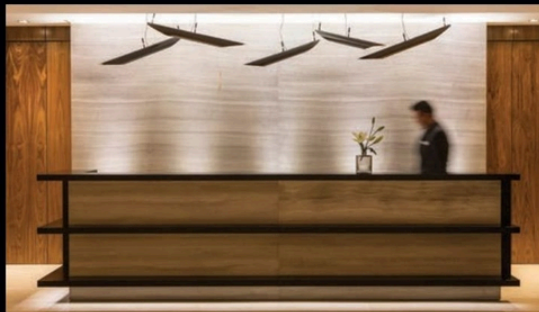
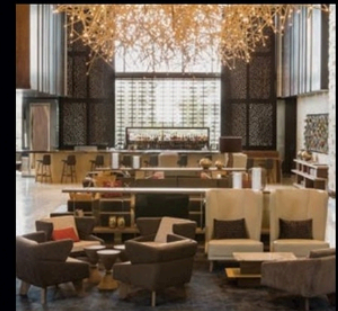
Teatro El Triciclo is a multipurpose performance space that serves as a comedy theater, a lecture hall, a movie theater, and an auditorium. Resembling the rhythm of a joke, the 160-seat theater has three components: a hook—an entry stair with a plywood ribbon; a setup—concession and prefunction spaces; and a punch line—an acoustic surface created by the ribbon expanding into the theater and intensifying performances and laughter from the audience. The acoustic panels separate the main theater from the prefunction area and can be opened to create one large space.

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COMPETITION: IIDA BEST OF LATIN AMERICA

**Hotel—Entire Property**Project **Malliouhana, an Auberge Resort**Where **Meads Bay, Anguilla**Designer **TAL Studio**

Built in the mid 1980s, the 44-room Malliouhana has been redesigned by TAL Studio to evoke the midcentury glamour of Anguilla. Set atop a high bluff above the ocean, the resort comprises a series of white Moorish pavilions. The guestrooms have been reimagined with white-sand polished concrete floors, cabana-striped rugs, and a cool-toned color palette.

**Hotel—Public Space**Project **Hilton Santa Fe Mexico City**Where **Mexico City**Designer **HBA International**

Located in the financial hub of Santa Fe, the Hilton Santa Fe Mexico City is part of the SAMARA complex, one of the largest mixed-use complexes in Mexico. The hotel features 260 guestrooms, a lobby bar and lounge, an herb garden, and a rooftop bar and pool inspired by cruise ship decks. Working with local artisans to incorporate hints of Mexican culture throughout, HBA conceived a material palette of wood, ceramic, and stone.

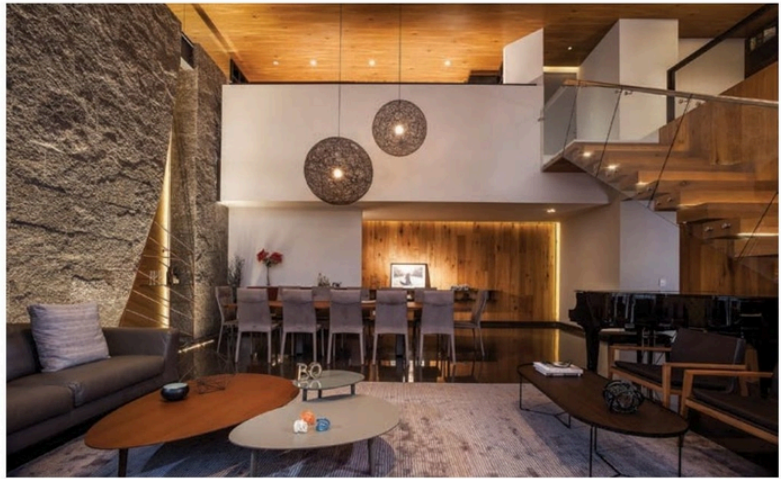
PHOTOGRAPHY: COURTESY OF IIDA

**Hotel—Public Space****Hotel—Entire Property**Project **W Bogota Hotel**Where **Bogota, Colombia**Designer **Studio GAIA**

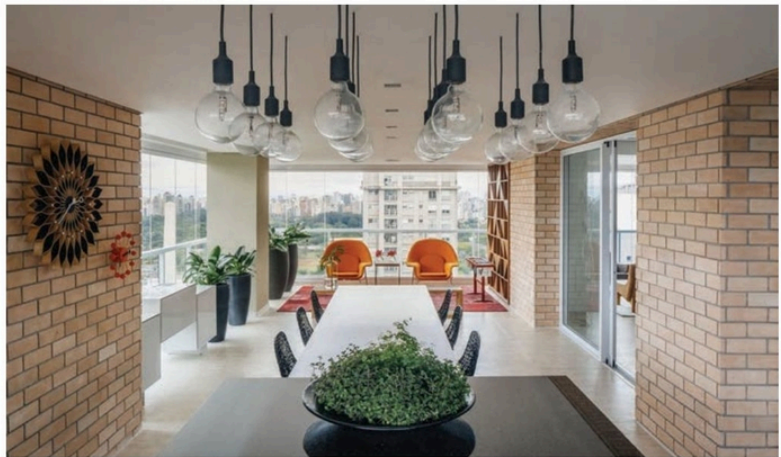
Studio GAIA's design for the public spaces of W Hotel Bogota recalls Colombia's legend of El Dorado, the mythical city of gold. The lobby features an installation inspired by the novel *One Hundred Years of Solitude* and includes a gold wall, falling water, and amber-hued bronze and resin suspended butterflies. The reception desks mimic drops of molten gold and are reflected in the mirrored ceiling. A black tunnel with rugs inspired by Wayuu textiles leads guests to a high-ceiling space with semi-private seating areas in pods that resemble calla lily petals. The 168 guestrooms feature accents of gold, textured rugs, and beds with flower-patterned headboards that wrap the ceiling.

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**Residence—Multifamily**Project **Tamarindos**Where **Mexico City**Designer **Mayer Hasbani**

A two-level apartment designed by Mayer Hasbani accommodates both business and family needs. The apartment's main level includes a dining room, a living room, two bedrooms, and a play space. The dining room features marble hexagonal flooring and a stone accent wall. The upper floor is accessed by a sculptural oak staircase and contains the master bedroom and a work studio.

**Residence—Multifamily**Project **Ibirapuera Apartment**Where **São Paulo**Designer **FC Studio**

Capturing scenic views of Oscar Niemeyer's Ibirapuera Park in São Paulo, a 5,000-square-foot apartment by FC Studio features custom-designed elements and furnishings, including a feature wall made with hickory and Pau Ferro wood, a counter dividing the breakfast and dining areas, and a wood-and-stone table in the outdoor living area.

PHOTOGRAPHY: COURTESY OF IIDA

**Residence—Single Family**Project **Casa SJA I**Where **San Juan de Alima, Mexico**Designer **CDM Arquitectos**

Built on a platform of stone overlooking a bay, Casa SJA I was designed to preserve the natural features of the site and to capture ocean views. It comprises a central palapa surrounded by a kitchen, living room, bedrooms, a pool, and a bar area. The material palette includes concrete walls, marble and stone flooring, laminated wood columns and beams, and wood and local palm roofing.

**Residence—Single Family**Project **Botucatu House**Where **São Paulo**Designer **FGMF Arquitetos**

Like an umbrella, the Botucatu House's solar-powered concrete roof shades the entire structure from the sun. FGMF Arquitetos's design references the modern architecture of São Paulo, particularly the work of João Batista Vilanova Artigas. A series of indoor-outdoor spaces, including a pool and a lounge area, connects the residence to the landscape.

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COMPETITION: IIDA BEST OF LATIN AMERICA



Restaurant

Project **Happy Panda**Where **Quito, Ecuador**Designer **Hou de Sousa**

Situated within a shopping mall, the Happy Panda restaurant features an undulating ceiling made of CNC-cut plywood and heavy fabrics offset with LED strip lighting to evoke the look of a traditional Chinese temple. The ceiling extends from the restaurant's main dining room to a private dining area that is lined with MDF panels featuring Qingming Shànghé Tú scroll-inspired prints.



Showroom/Exhibition Space/Sales Center

Project **El Palacio de Hierro—125 Years of Style**Where **Mexico City**Designer **Esrawe + Cadena**

To commemorate the 125th anniversary of the El Palacio de Hierro department store, the 125 Years of Style exhibition was displayed in the store's central atrium. A temporary steel structure with 56 suspended window displays told stories of both the country of Mexico and the department store brand through garments, images, objects, documents, and videos, as well as a 19-window timeline display.

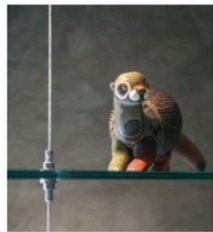
PHOTOGRAPHY: COURTESY OF IDA

**Retail**Project **Roma Market**Where **Mexico City**Designer **Rojkind + Cadena**

Roma Market is a three-story upscale dining and shopping destination featuring black walls, minimal signage, and mosaic-patterned floors. Fifty-three commercial spaces line the ground floor, and the upper floors house restaurants, a bar, and a terrace. Fresh produce is harvested from a vertical garden in an adjacent open space to sell within the market.

**Retail**Project **Museo de Oro Giftshop**Where **San José, Costa Rica**Designer **Gensler Costa Rica**

Located within a landmark underground building that once housed the Central Bank of Costa Rica's pre-Columbian archeology, numismatic, and visual arts collections, the Museo de Oro's gift shop serves as a central location for local artists to display their work. The store features movable furnishings, and its triangle shape allows visitors to experience exhibited works from many different points of view.



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Surfacing

Designers name their favorite new products and finishes for retail settings

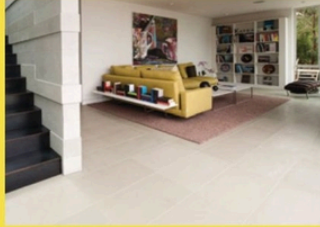
Alex Shapleigh



Design Principal
Callison
Seattle

Concrete Collaborative: Venice

concrete-collaborative.com
Reader Service No. 210



"I appreciate the subtle tones and finishes of many of Concrete Collaborative's concrete tile products. Their newer Venice line has some great warm-toned terrazzo tiles. I like the Pewter and Fossil options because they have great color depth with just a little bit of movement."

EGE: Montgolfier

ege.us
Reader Service No. 211



"I love how new technologies and manufacturing techniques are helping to create a new breed of fashion-forward carpet patterns and textures, such as the Montgolfier collection from EGE. I especially like the abstract blend of grays with hints of chartreuse in the Etosha broadloom."

TerraMai: Commercial Line

terramai.com
Reader Service No. 212



"TerraMai's Commercial Line of reclaimed wood flooring and wall planking has a number of beautiful species and finish options that all have wonderful patina and character. The precision-manufactured-and-engineered planks are also cost effective. I particularly like the clear oil Mission Oak and the weathered LC Redwood."

Mare Weiss, IIDA



Senior Associate
Bergmeyer Associates
Boston

Stone Source: Type 32

stonesource.com
Reader Service No. 213



"This porcelain tile has a contemporary Art Deco look. It brings a new meaning to the trendy herringbone pattern I see popping up everywhere in retail. I imagine using it as a backdrop for a nicer modern brand or adding it to a mix of finishes for a hospitality setting."

OKITE: Translucent Panels

okite.us
Reader Service No. 214



"I love working with solid materials that can form seamless objects. Tie that in with translucency, and you can create a major attraction. The Translucent Panels are really cool, and work well with focals, cash wraps, or restaurants where a little drama is warranted."

Architectural Systems, Inc: Crossfuse Wood Panels

archsystems.com
Reader Service No. 215



"The texture of the Crossfuse Wood Panels creates a fascinating backdrop for a feature area. The depths of the wood tones are both rich and warm. I haven't used these yet, but I would love to introduce them to a boutique store or department store focal area."

Heesun Kim



Vice President, Creative Director
FRCH Design Worldwide
Cincinnati

AfroditiKrassa: Pleat Mirror Panel

afroditi.com
Reader Service No. 216



"This mirror panel conveys an abstract expression of an urban Art Deco style. I love the idea of adding a poetic motion through mixing different sizes of beveled-edge linear tiles. It can be a perfect choice for a focal wall to bring a sense of elegance!"

Phillip Jeffries: Watercolor Washi

phillipjeffries.com
Reader Service No. 217



"With its subtle stripe effect and tactile surface, Watercolor Washi appears as though it's an artistically hand-applied plaster. In reality, it is handcrafted but has both the ease and convenience of a wallcovering installation. For retail applications, it's especially useful because of its stain-repellent finish and durable surface."

Lasvit: Hydrogene

lasvit.com
Reader Service No. 218



"Hydrogene can provide a beautiful, timeless architectural solution to decorate walls, floors, ceilings, and outdoor surfaces. This artistic glass also allows designers to play with lights and multiple color temperatures."



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Rebecca Sherman

Director of Sustainability & Development
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seerios

Miu Miu Aoyama (page 48)

who Architect: Herzog & de Meuron. Architecture project team: Jacques Herzog; Pierre de Meuron; Stefan Marbach, partner-in-charge; Iva Smrke Kröger, project director, associate; Yuko Himeno, project manager; Caetano Braga da Costa de Bragança, project architect; Osma Erik Lindroos, project architect; Cristina Génova; Carlotta Giorgetti; Yuki Hamura; Ryuhei Ichikura; Christina Liao, animations; Áron Lőrincz, visualizations; Roman Aebi; Keisuke Ota; Günter Schwob, workshop; Mariana Vilela; Tiffany Wey, Executive architect: Takenaka Corp. Engineering: Takenaka Corp., electrical, HVAC, mechanical, plumbing, structural; Schnetzer Puskas Ingenieure AG, structural; Emmet Pfenninger Partner AG, facade. Lighting consultant: Sirius lighting Office Inc. Landscape: Vogt Landschaftsarchitekten. Contractor: Takenaka Corp., design/build; Walo Bertschinger Zürich AG. Showa yotal. flooring/ subflooring: Kikukawa Kogyo Co. Ltd., facade; Della Camera Arredamenti SRL, furniture; Permasteelisa Japan K.K., glass facade; Ishimaru Co. Ltd., interior.

Watches of Switzerland (page 56)

who Architect and interior designer: Callison. Architecture and interior design project team: Gerald Albury, principal; Tom Pulk, director; Christoph von Bruchhausen, director; Joan Insel, director; Jules Gim, associate principal; Leslie Ann Chiu, associate; Lynda Murray, associate; Trevor Holmes, associate. Contractor: BECK Interiors Ltd. Consultants: The Robinson White Partnership Ltd., contractor administration, quantity survey, CDM

coordinator; Box Technologies, audio/visual. Lighting: Callison. Engineering: Waterman Group, structural; Thomasons, structural; E & M Technica LLP, mechanical and electrical. **what** Wallcoverings: Mundy Veneer Ltd. Decorative lighting: Rosco, LED signage and illuminated ceiling; Lucent, LED recessed ceiling accent lights; Eclipse, LED linear wall grazers; Visual Lighting Technologies, LED linear strip lighting. Decorative glass panels/ partitions: GBH Design GmbH, glass elevator. Lounge/reception seating: Minotti. Upholstery: Cortina. Architectural/custom woodworking: BECK Interiors Ltd. Signage: John Anthony Signs.

E:Tautz (page 62)

who Architect and interior designer: Sanderson Studios. Contractor: Sanderson Studios and subcontractors. Lighting: Iguzzini. Graphics: Sanderson Studios, branding. **what** Wallcoverings: brass-edged Sapele hardwood panels. Drywall: plasterboard. Masonry wall: painted white. Hard flooring: concrete, concrete tile. Carpet/ carpet tile: Brintons, True Velvet. Ceiling: bespoke, Sapele waffle. Recessed/track lighting: Iguzzini. Hardware: door handles made from an original Norton & Sons brass tie rack. Door: Sapele, pivot hinged. Window treatments: handwritten gilded signage. Lounge/reception seating: Hans Peter Piehl sofas. Other seating: Møller chairs. Reception desk: Gunni Omann desk. Architectural/custom woodworking: bespoke. Signage: Signboard Systems. Textile treatments/finishes: AW Hainsworth & Sons Ltd., felt curtains.

Alchemist (page 66)

who Architect and interior designer: Rene Gonzalez Architect. Architecture and interior design project team: Rene Gonzalez, principal; Monica

Vazquez, associate; Kevin Regalado, project director; Joshua Speduti-Figueroa, assistant project director. Contractor: Aaron Builders, LLC. Lighting: Henry Blum, brand lighting. Engineering: Optimus Engineering, structural; Vidal & Associates, MEP. Windows and facade glazing: Coconut Grove Glass. Metalwork: Bohnert Sheet Metal. Jewelry case fabricator: Rick Tavares, Marine Design. Metal supplier: Ed Pelaez, Forms+ Surfaces. Interior glass and mirror: Wynwood Glass.

what Wallcoverings/stone: Costa Esmeralda Granite leather finish, light bush hammer, heavy bush hammer. Mirror: rose-gold mirror and clear mirror. Carpet/carpet tile: gray silk. Ceiling: Barrisol, Stretched Ceiling System Blanc Venus. Recessed lighting: Contrast Lighting, T-4000, Track lighting: Nora Lighting, NTH-107. Fluorescent/industrial: Juno T-8. Other decorative: jewelry case, Illumini 1 LED. Exterior lighting: Futura Lighting, LED Ribbon Tracks. Hardware: C.R. Laurence, Stainless Steel Ladder Pull. Door: U.S. Aluminum DH-35Q. Architectural glass/glazing: clear laminated glass. Signage: Coconut Grove Glass. Plumbing fixtures/fittings: Kohler. Textile treatments/finishes: Ceiling: Barrisol, Stretched Latex Blanc Venus.



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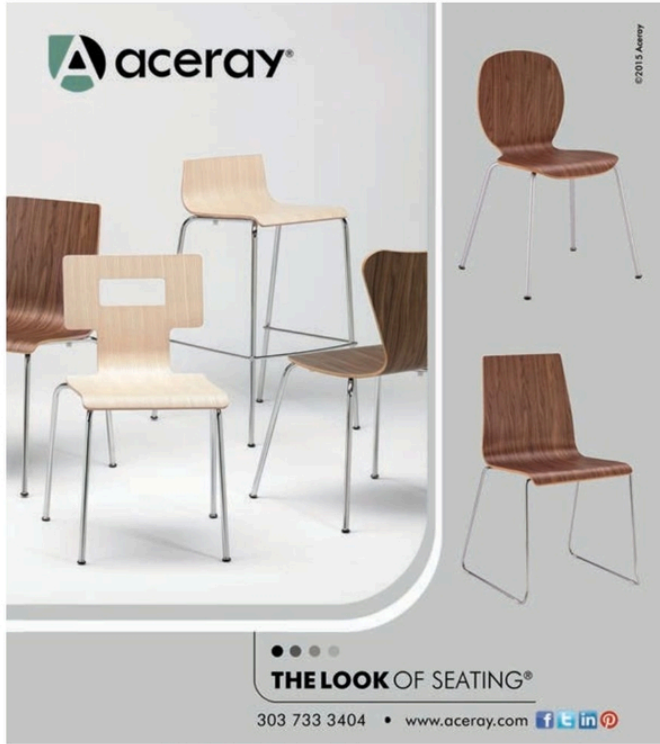
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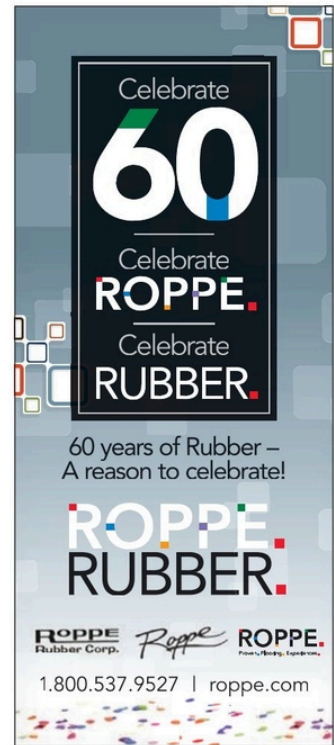


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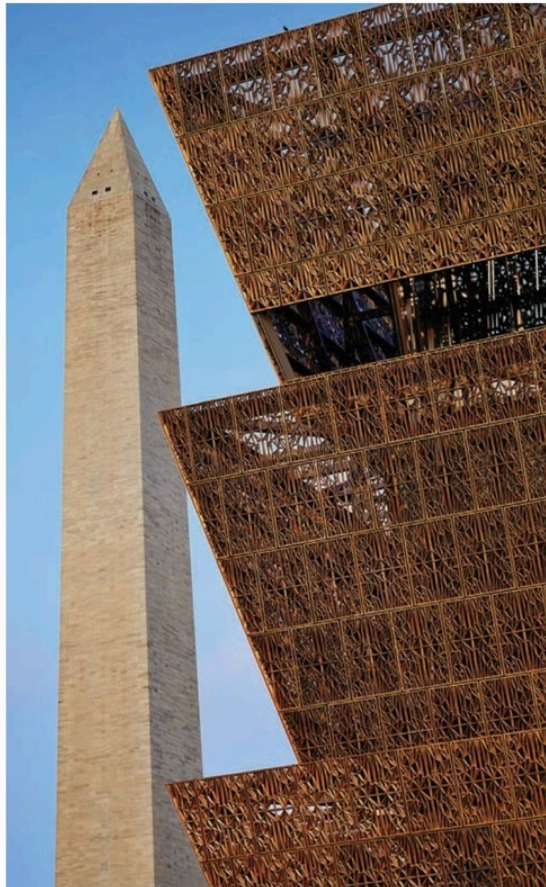
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EXHIBITION

The First Comprehensive Museum Survey on David Adjaye Opens at the Art Institute of Chicago



The exhibition will showcase the design and architecture of David Adjaye, including the Francis A. Gregory Neighborhood Library in Washington, D.C. (above), the Moscow School of Management in Skolkovo, Russia (left), and the Smithsonian National Museum of African American History and Culture (below) that is now being built in Washington, D.C.

PHOTOGRAPHY (ED SUMNER (TOP), ED SUMMER (MIDDLE AND HEADSHOTS), STEVE HALL, HENRICH BLESSING (BOTTOM))

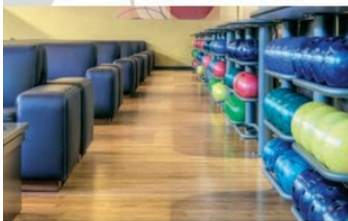
David Adjaye has quickly become a well-known architect and designer with projects in multiple countries and offices in London, New York, Berlin, and Accra, Ghana. Now, the Art Institute of Chicago will host the first comprehensive museum survey of his work. On view September 19, 2015, through January 3, 2016, the exhibit "Making Place: The Architecture of David Adjaye" will offer an in-depth overview of Adjaye's projects and design process. His firm, Adjaye Associates, designed the installation.

Adjaye has completed more than 50 built projects worldwide to date, and he is on the design team for the Smithsonian National Museum of African American History and Culture that will open in Washington, D.C., in 2016. Adjaye's work addresses local concerns and conditions through both an understanding of context and a global view of modernism. Raised in Ghana, the Middle East, and England, Adjaye is "a proponent for architecture from beyond the Western canon. He brings a distinctive contemporary 'Afropolitan' view to his various projects," according to the Art Institute's description of him and his work.

The exhibition, which will include furniture as well as photos, drawings, and models of his architecture, will fill the first-floor Abbott Galleries and the second-floor architecture and design galleries in the Modern Wing. A specially commissioned film featuring Adjaye's collaborators—artists, the exhibition curators, and other influential figures in the art world—will also be shown.

The Adjaye exhibition coincides with the Chicago Architecture Biennial that opens October 3 and has the same closing date. But the Art Institute's timing for this major Adjaye exhibition is also notable because he is rumored to be a highly considered potential selection for the design of the Obama Presidential Center in Chicago. That selection process has begun, and the winner is expected to be announced in early 2016. —JOHN CZARNECKI

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