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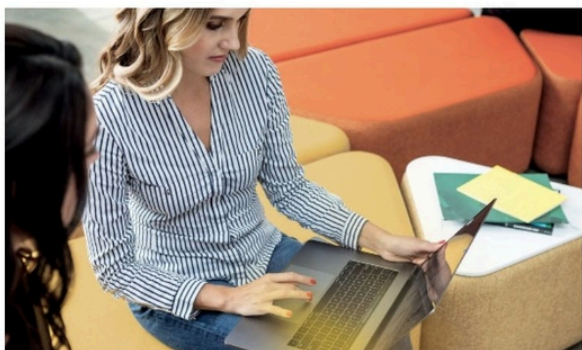
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Welcome to Nutopia, a Living Product Challenge Petal Certified carpet plank collection inspired by the concept of urban fabric – where people coexist with buildings and the street. With Nutopia, the poetic dichotomy of metropolis is coalesced into a mélange of culture and connection.

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EDITORIAL

Renovations and Innovations



Interior design builds upon history, and the call to “make it new” always assumes a past. After a century of unparalleled building in this country, we have more buildings than ever, but also buildings that need a new lease on life.

Take this month’s cover story, 400 Record (page 34) in Dallas, for example. When faced with renovating an ‘80s-era office tower—nicknamed the “Death Star”—that had fortress-like boundaries, ranging from a blocked-off perimeter to a massive granite wall obstructing views into the lobby, Gensler’s Dallas office radically reshaped not only the interior spaces, while keeping much of the structure intact, but also opened up the outdoor plaza space that undoubtedly is bringing people back downtown. But the eye-catching element is a floating gold container that is home to one of Dallas’s hottest restaurants, Bullion, whose stunning interiors were designed by Martin Brudnizki. The designer added carefully-detailed bespoke touches—mixed woods and brass—that transformed the venue into a memorable experience, and by taking cues from the client and the city itself, Brudnizki also created a glamorous brasserie with a nod to midcentury spaces, without forgetting today’s Dallas, which is experiencing a cultural renaissance. It’s a jewel of an interior that’s situated in another refreshing renovated public space, and an example of two firms coming up with different but equally satisfying design solutions.

When another Dallas-based firm, Jacobs, was presented with revamping a traditional workspace for a Boston financial services company (page 40), they jumped at the chance to transform its executive floor into a multifaceted space that supports a range of working styles. It’s a case where modular and movable furniture, rather than fixed structures, help define the space and offer many opportunities to flex with changing needs, but also helped to save on construction costs.

While not a renovated space, we couldn’t resist showcasing the new citizenM hotel (page 46) that recently opened on the Bowery

in New York City. It celebrates the artistic heritage of the neighborhood and exemplifies that ongoing trend of “resimercial” or “corporatality” design—where the communal area—dubbed the “Living Room”—has a home-like feeling and encourages guest to take a break or talk with other visitors.

We’ve been taking note of all the material innovations that we’ve been seeing at ICFF, NeoCon, showrooms across the country—and in our inboxes. Manufacturers and designers are stepping it up with new collaborations and offerings, whether its new solutions to flooring (page 50), or the hard and soft surfacing products (page 52) for today’s commercial environments that go beyond just looking beautiful.

We hope that these projects and products give you inspiration for the next space you’re working on.

All the best,

Paul Makovsky
Editor in Chief

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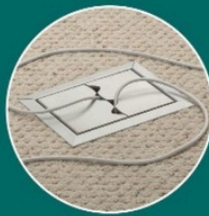
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ICFF South Florida Returns December 4–6

The third annual trade show will once again unite the world's leading architects, designers, manufacturers, and retailers of the Florida, Caribbean, and Latin American markets.



Argentinian designer, Alejandro Sticotti's handmade wooden bookshelves will be on display at ICFF South Florida. The relatively inexpensive, yet timeless furnishings have been constructed with Sticotti's distinguished intimate craftsmanship.

Born out of ICFF, North America's largest and most prestigious design show, ICFF South Florida will feature the newest products spanning the hospitality, commercial, and retail industries—with a special concentration on the Latin American and Caribbean markets. Held at the Fort Lauderdale Convention Center, the show dates are conveniently aligned with Art Basel and Miami Design Week to give attendees their true design fix.

The event will host more than 200 exhibitors under one roof and attendees will range from designers and architects to retailers, manufacturers, and influencers from the Caribbean, Mexico, and Central and South America—as well as the general public.

Guests will have the opportunity to network with the industry's top professionals and engage in educational conferences directly on the showroom floor. The Opening Party will take place Dec. 4 to kick off the weekend.

—MEGHAN DWYER



Correction

In the July/August issue, the incorrect designer was listed for the Best of NeoCon Gold Winner in the Textiles: Upholstery category. The designer credit should have run as follows:

TEXTILES: UPHOLSTERY

GOLD AWARD

Designex: Celliant

Designer: Designex Design Studio



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pictured:
ORGATEC 2018 will take place under the banner headline "culture@work" and address questions such as what types of spaces the work culture of the future will call for. Photo: Koelnmesse.

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Austin, Texas
hcarefacilities.com

ELEMENTAL

October 11– February 28, 2019
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Denmark
louisiana.dk

Open House Chicago

October 13–14
Chicago Architecture Center
Chicago
openhousechicago.org

World Design Summit

October 16–25
Palais des Congrès
Montreal, Quebec
worlddesignsummit.com

Contract Design Forum

October 17–19
The Dewberry Hotel
Charleston, South Carolina
contractdesignforum.com

Biennale Interieur

October 18–22
Kortrijk Xpo
Kortrijk, Belgium
interieur.be

Dutch Design Week

October 20–28
Eindhoven, Netherlands
ddw.nl

Orgatec

October 23–27
Koelnmesse
Cologne, Germany
orgatec.com

DesignUp

October 25–27
Shangri-La Hotel
Bangalore, India
designup.io

African American Designers in Chicago:

Art, Commerce and the Politics of Race
October 27–March 3, 2019
Chicago Cultural Center
Chicago
cityofchicago.org

NOVEMBER

Greenbuild

November 14–16
McCormick Place
Chicago
greenbuildexpo.com

Spitzmaus Mummy in a Coffin and Other Treasures: Wes Anderson and Juman Malouf at the Kunsthistorisches Museum

November 6–April 28, 2019
Kunsthistorisches Museum
Vienna
khm.at

World Architecture Festival

November 28–30
RAI Amsterdam
Amsterdam
worldarchitecturefestival.com

DECEMBER

ICFF South Florida

December 4–6
Fort Lauderdale Convention Center
Fort Lauderdale, Florida
icffsouthflorida.com

Design Miami

December 4–9
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Miami
designmiami.com

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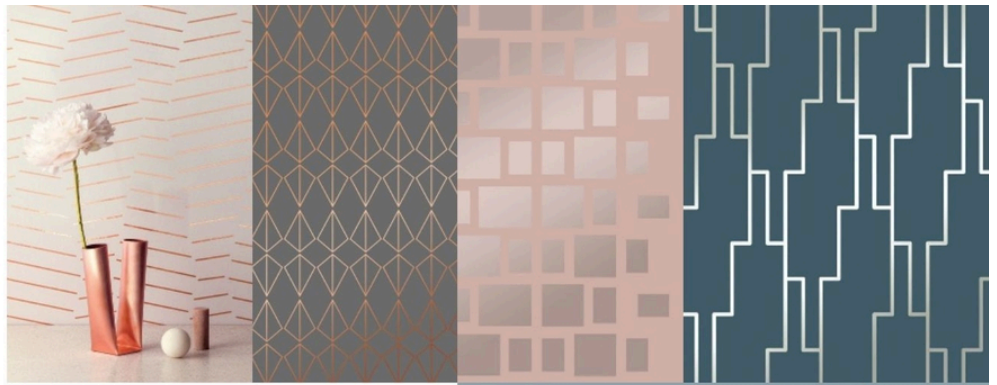


tekunion.com

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PROFILE

Designers You Should Know Me and General Design



Cristina Casañas-Judd and General Judd, left careers in the film and TV industries to pursue design. Today, as owners and principals of Me and General Design, their work includes private homes, restorations of existing buildings, commercial projects ranging from dermatology offices to restaurants, and amenity spaces for multifamily residential developments, such as Hoyt & Horn (below) in downtown Brooklyn. Their portfolio also includes product design—an extension of their business that they hope to continue growing. Notably, the pair recently collaborated with Wolf-Gordon to create SO GOOD (above), a curated wallcovering collection boasting edgy, geometric flair.



What were the key factors for you in deciding to start your practice?

While Cristina was managing a successful career as a set decorator for film and TV, and I was acting as a Blueman for the off-Broadway production of Blue Man Group, we were approached to assist designing model apartments. From that point on, we were sought out for larger and larger projects. Recognizing we both had a passion for design and were good at doing it together, we created Me and General Design.

How do your backgrounds inform your design practice?

Cristina worked on feature films and TV productions such as “Adventureland,” “The Messenger,” and “Queer Eye for the Straight Guy,” and I was a set dresser on various productions in North Carolina before moving to New York. Thus, our approach to our projects is unique in that we apply the same techniques we used in designing film and TV sets.

What is unique about your work and overall design approach?

We build a script around each project based on the information given at the onset from the client, marketing department, architects, and developers. We then create characters based on the end user and begin to view the space through their eyes. This method informs us in selecting every finite detail from the wall treatment to the books on the nightstand.

Is product design an area of your business that you plan to expand?

Yes! Having created the SO GOOD wallcovering collection in collaboration with Wolf-Gordon, and our original SWICK Board, a patented WiFi Bluetooth speaker housed in a 7-foot surfboard, we are looking forward to what else is on the horizon for us in product design.

What, in your opinion, is important in design today?

Collaborating and mixing the platforms of design—from fashion to architecture, music, and industrial design—to inspire one another to create something original and sustainable that also elevates one's own expectations.

What are you working on now?

As far as projects, we are currently working on a restaurant in Brooklyn, a residential building conversion on Wall Street, and a new multifamily residential development in White Plains, New York. In the M&GD studio we have a design for a SWICK Boutique Hotel on the table, which we are gearing up to develop.

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PHOTOGRAPHY: IMANUEL HAHN (HEADSHOT), CLAIR REPARD (HOYT & HORN), AND JAMES SHANKS (SO GOOD)





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PRODUCT BRIEFS

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The latest flooring celebrates color, pattern, and material

Patcraft: CMYK

Patcraft's new campaign features four products inspired by how different shades of color can impact and enhance the built environment. This product, CMYK—a visually textured LVT tile—is available in 24 different colors, from neutral tones to vibrant hues. Available in 12-inch-by-24-inch tiles, CMYK supports mixing colors and visions for a customized look.

patcraft.com

Bentley Mills: Discord

Discord, Bentley's newest modular carpet line, is inspired by jagged lines and sharp angles layered with colorful patterns in 14 different shades. The collection worships color and the palette coordinates warm and cool tones, which shift into bolder shades to give energy and character to each pattern.

bentleymills.com

Interface: Visual Code

This new carpet tile collection seeks to marry the technological world with traditional woven fabrics and rugs. It includes 10 unique textures and patterns in a variety of colors, and pulls inspiration from modern, digitally-inspired artistic trends—such as the manipulation of images to reach a disarrayed appearance, known as the "glitch" effect, and the merging of saturated colors with computers, called "technicolor circuitry."

interface.com

Masland: Shift Your Attitude

This new collection was created in celebration of the urban cycling revolution that is occurring in America today. With record numbers of people biking to work and bike shares popping up in cities across the country, the collection endorses the healthy, environmentally friendly trend. Each of the four patterns—BeSpoke, Cadence, Tread, and Easygoing—draw influence from biking culture. BeSpoke, shown here, blurs the lines between natural and mechanical to create an organic effect.

maslandcarpets.com

Milliken: Abstract

Abstract examines intricate shapes and textures through seven different patterns in a variety of tones. Each pattern incorporates the air of a natural material—such as Tangible, which draws upon the look of crystalline rock or refinished stone, and Immersive, which encompasses textured surfaces found in nature, from weathered metal to distressed stone and seasoned wood.

milliken.com

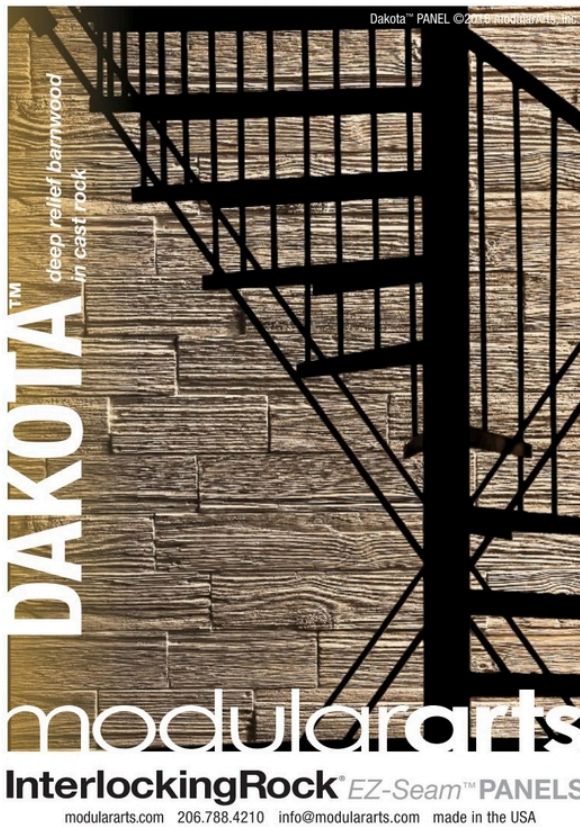
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Mohawk Group: Tapid by Durkan
Drawing inspiration from the interaction of color and abstract forms, this collection features polka-dot patterns that generate a sense of rhythm and nostalgia with pop-art color references. Thanks to Durkan's Definity technology, the dots are stenciled onto whimsical patterns, evoking a sense of stars in the night sky.
mohawkflooring.com

Dickson Flooring: Woven Vinyls
These woven vinyls are made in France with technological innovations that help them sustain even the most demanding environments, like offices, hotels, stores, and restaurants. The vinyl imitates the texture and beauty of textiles with the added benefits of resistance and easy maintenance. The collection includes 42 references in six ranges: Be Smart, Be Natural, Be Easy, Be Tweed, and Be Different.
dickson-constant.com

Mannington: Moire Collection
This collection of broadloom and modular floorcoverings is a collaboration with renowned artist Gabriel Dawe. Inspired by Dawe's textile infused installations and innovative work with embroidery thread, the collection is available in three different patterns and numerous colorways—each one speaking to the incorporation of color and light in his work.
mannington.com

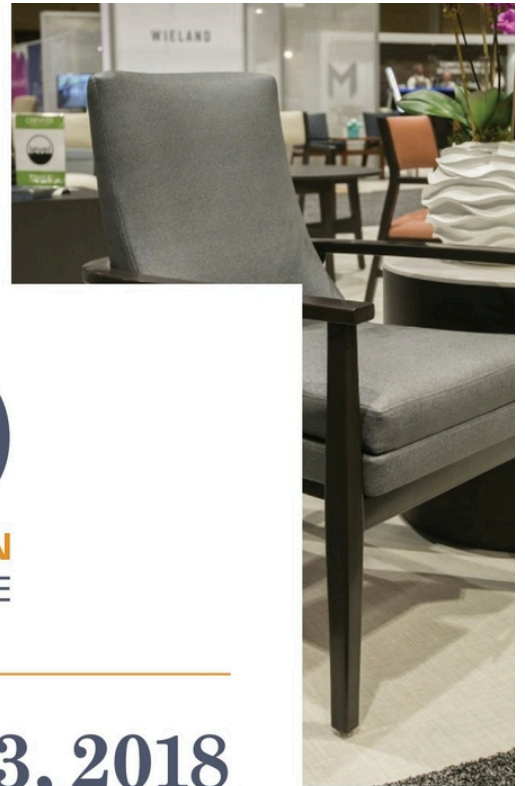
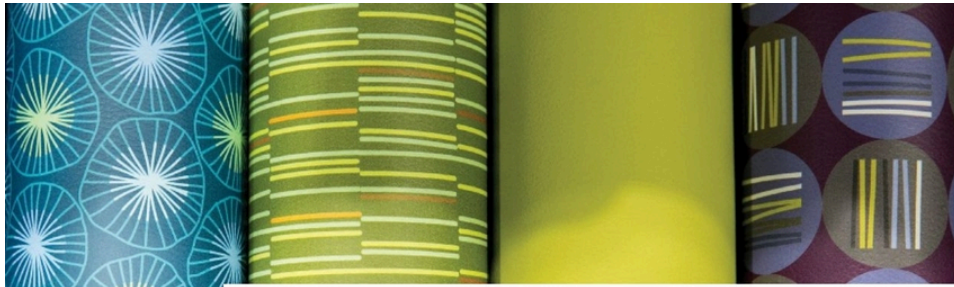


sashiko

Inspired by and named for the Japanese embroidery technique, Sashiko blends time-honored design elements together in a modern composition that offers widespread appeal. Sashiko is available in 18" x 36" format and 13 colors. JJFLOORING.COM



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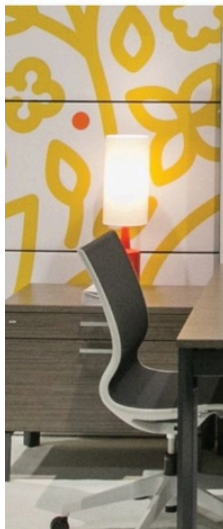
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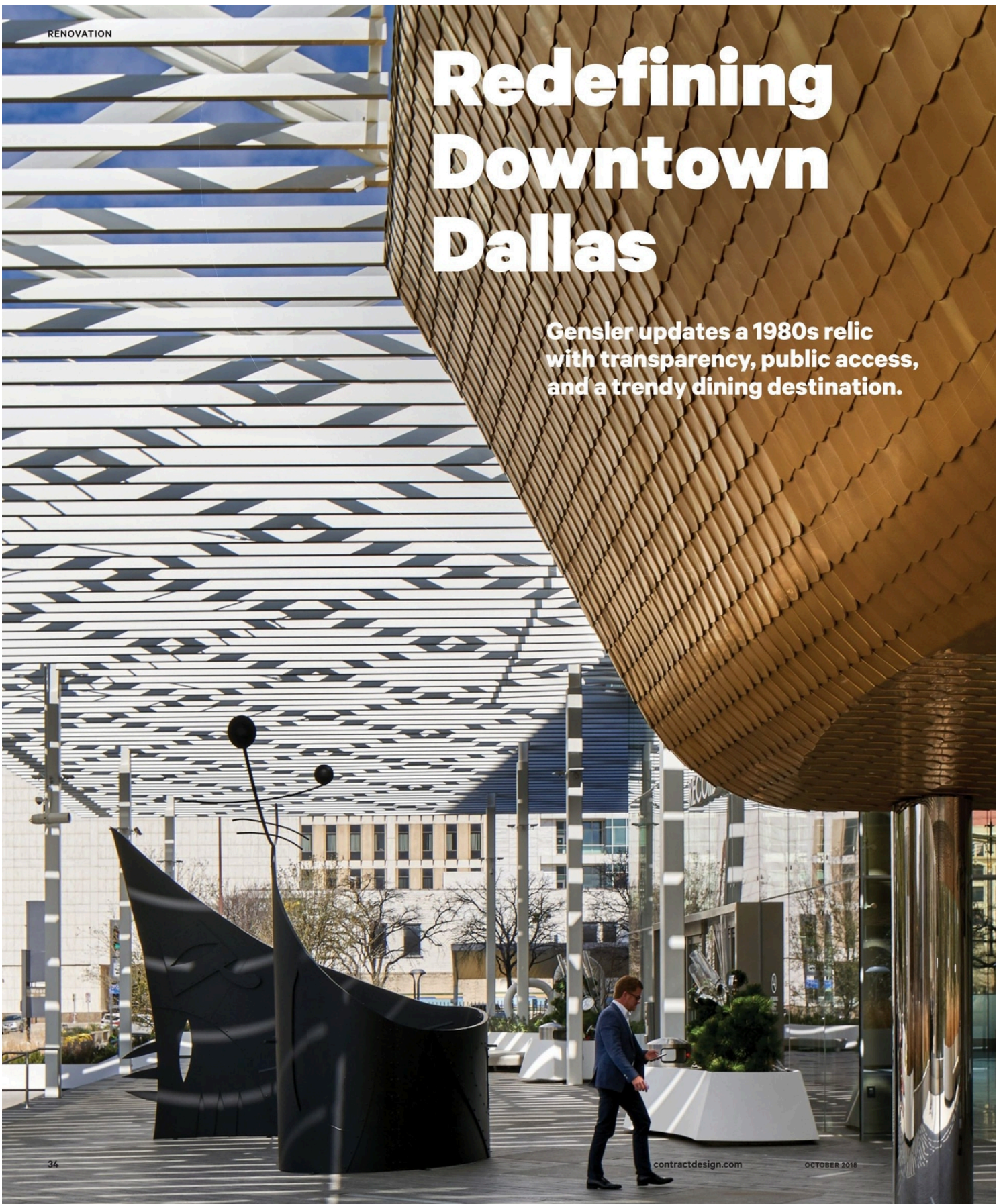
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The new soft contract collection from
Keilhauer. Combining the concepts
of individuality and collaboration that
apply to today's casual workspace.

Designed by EOOS / Made by Keilhauer

RENOVATION

Redefining Downtown Dallas

**Gensler updates a 1980s relic
with transparency, public access,
and a trendy dining destination.**



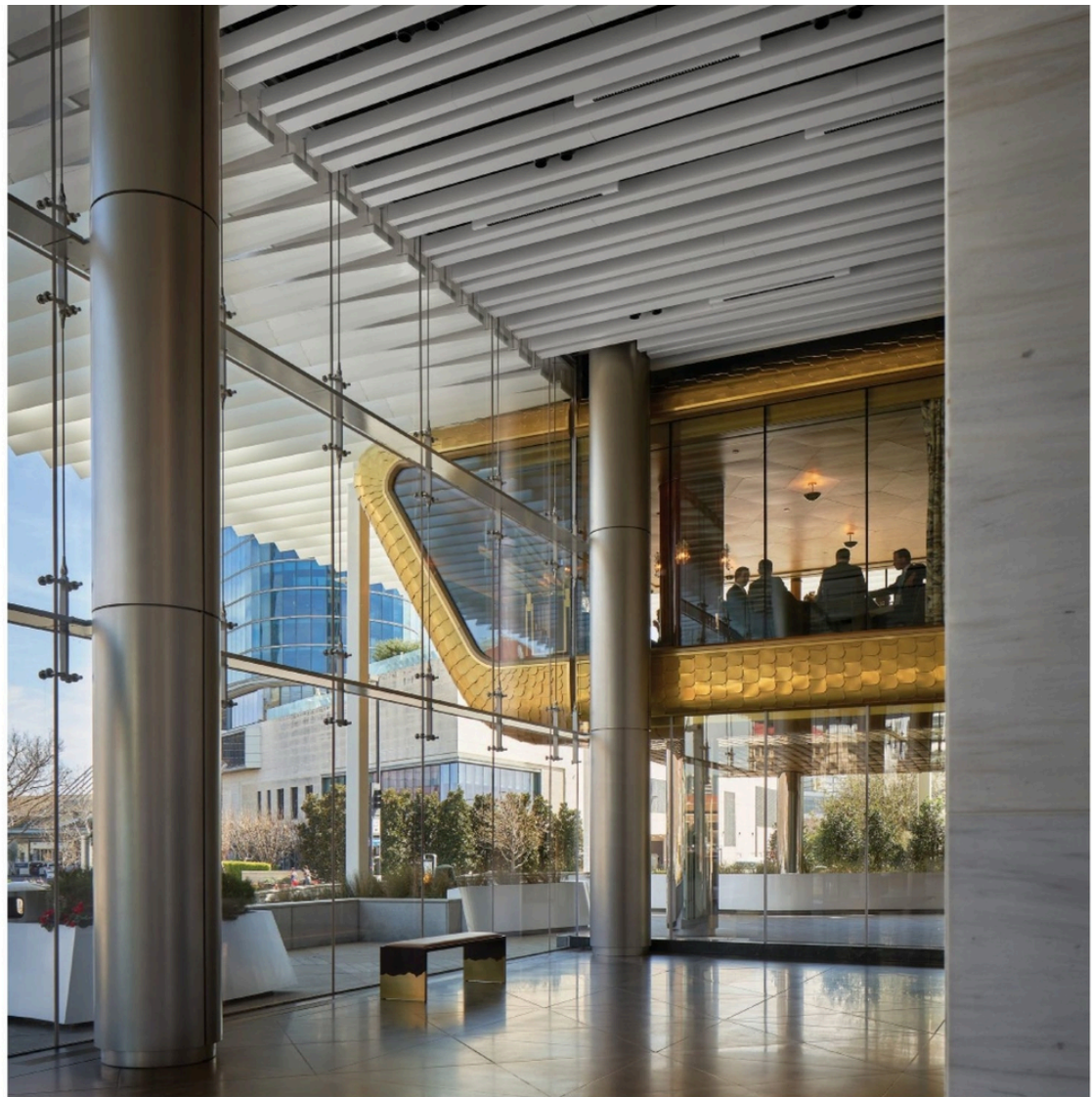
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OCTOBER 2018

By Sheila Kim
Photography by
Dror Baldinger, FAIA

After removing 400 Record's perimeter barriers, Gensler transformed the outdoor space into a visually open and inviting plaza with shading and seating (opposite). A total of 18,000 custom bronze-hued fish scales clad—and draw the eyes toward—a floating, jutting volume that houses the new restaurant Bullion (right).



Look around at new construction in any dense American city and you'll likely spot office towers with ground-floor transparency designed to engage the sidewalk and passersby. But nearly four decades ago, fortress-like boundaries were more de rigueur in uber-corporate America. A byproduct of that '80s era, 400 Record in Dallas sported barriers ranging from a blocked-off perimeter to a massive granite wall obstructing views into the lobby.

"The building's former nickname amongst locals was the 'Death Star' because of the foreboding presence on the streetscape," recalls Christopher Goggin, a design director at Gensler, the firm enlisted to remedy these overbearing qualities.

Relocating its headquarters to 400 Record, family-owned utility company City Electric Supply (CES) tapped Gensler to revamp the 17-story

structure and add a restaurant feature. The project team, in turn, saw potential to radically reshape the building—for both the client and public—while keeping much of the structure intact.

Open to the public

"One of the common features of the 1980s is a lot of these great outdoor plaza spaces were designed to be seen, not necessarily used," says Ian Zapata, a design director at Gensler. It didn't matter at the time, he adds, given that everyone drove to work. But like many other cities today, Dallas is now rethinking walkability, alternative transportation, and other aspects of pedestrian friendliness. The architects thus began by opening up the building's surrounding plaza and entrances. Where possible, they removed the edge barriers that walled in the

outdoor spaces and furnished the plaza with comfortable organic seating to entice passersby to sit down and linger.

After carving out the granite wall that existed on the Record Street side, the project team inserted a new glazed entrance in its place with a striking 24-foot-high aluminum-louver canopy. Powder-coated white, this element shades and lightly protects from inclement weather, but also serves a visual purpose: By starting on the outside, continuing into the lobby, and extending all the way through to the opposite side of the building beyond an expanded Market Street entrance, the feature dissolves the barrier between building and street farther. The exterior louvers tilt 45 degrees but possess a slight twist just before they meet the glazing, and then turn flat beyond the glass. This manipulated linear

contract

A helical marble staircase with a brass railing leads guests up to Bullion directly from the plaza; its oval glass enclosure, measuring approximately 26 by 18 feet, helps showcase Othoniel Studio's blown-glass necklace, part of the client's art collection. The new crisp-white louvered canopy provides shading while accentuating the restaurant as a precious object (below, from left). Double-height glazing and the canopy—which visually extends into and through the building—create movement and transparency that entice the public to enter the lobby and enjoy its contemporary art installations. Gensler retained much of the existing gray-granite floors and wall cladding, but added light masonry walls to complement original finishes and display the client's art collection (opposite).

400 Record

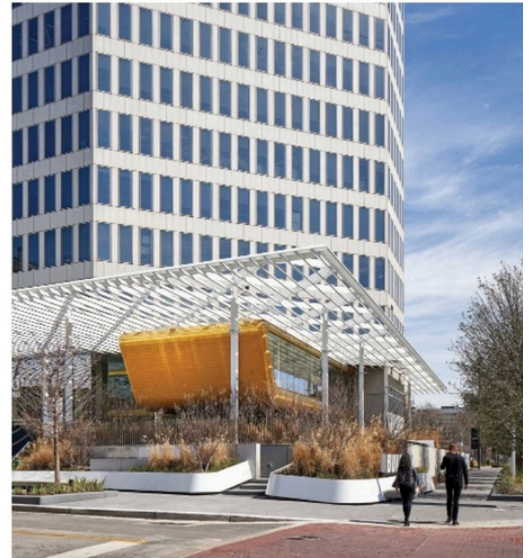
Architect and interior designer
Gensler

Client **City Electric Supply**

Where **Dallas, Texas**

What **106,000 square feet over five floors and plaza (includes interior area, portions of the garage, and the entire plaza)**

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



component conveys movement and helps draw the eye into the lobby and its impressive collection of contemporary art amassed by the president of CES. In fact, the lobby—converted by Gensler into a soaring double-height space—is now a gallery that's open to the public during business hours.

A golden touch

One other eye-catching element that cuts through from one side of the building to the other is a peculiar floating gold container with two glazed sides. This is home to the new restaurant Bullion, which is also owned by the client. With interiors designed by Martin Brudnizki (see page 38), Bullion is a see-and-be-seen venue that engages the plaza and streets further. Elevating it above the plaza was actually an idea pitched by the client—and Gensler thought it brilliant. "Once you lifted it, you wanted it to be something prominent," says Zapata, whose team explored many forms for the restaurant before

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Key Design Highlights

By removing existing barriers along the building perimeter, Gensler transformed the surrounding outdoor space into a pedestrian-friendly public plaza.

White-coated aluminum louvers form a shading canopy above the new Record Street entrance, continue into the lobby, and terminate outside the Market Street entrance, creating the illusion of the canopy slicing through the building.

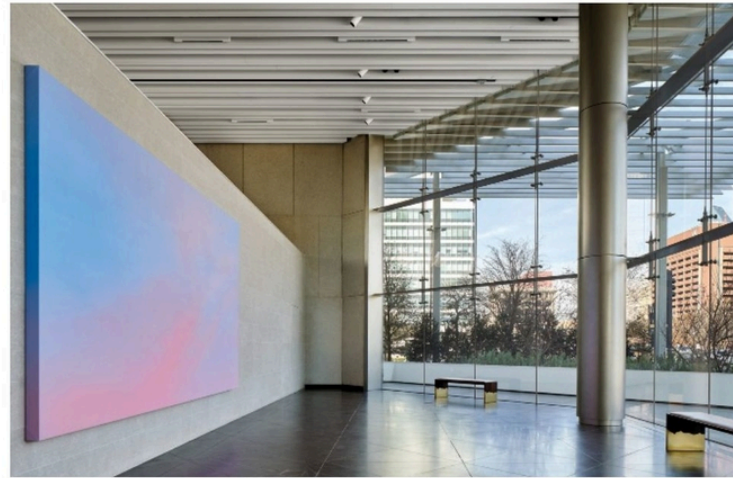
The lobby is now a bright and lofty space thanks to removal of an existing granite wall on the Record Street side and the lobby's previous ceiling.

Lifted and prominently shaped and clad, Bullion stands out from the rest of the building as a precious, shiny sculptural object.

Bullion's fish-scale siding is composed of 18,000 bespoke aluminum-copper alloy shingles nailed to a substrate.

The architects converted awkward spaces at the top of the building into new amenities for the family offices with dramatic views of the city.

In addition to the ground floor and rooftop interventions, Gensler designed a new fitness and conference center on the third floor.



settling on this lozenge-like shape.

After researching cladding materials with the client, they eventually selected an aluminum-copper alloy that has a gold tone but will eventually streak due to the copper content. "We wanted it to be identifiable, independent from the rest of the project," says project designer Justin Bashaw. "We've got this clean, crisp white plaza, but then this gold metal object that weathers over time." Gensler specified a whopping 18,000 bespoke fish-scale shingles made of this material and mounted them to a substrate that wraps the restaurant, save for the glass walls offering glimpses of diners. Meanwhile, a new glass-enclosed helical staircase on the plaza punches through the bottom to provide direct access to Bullion.

Hidden interventions

In addition to the dramatic plaza and lobby overhaul, Gensler focused on two amenities not immediately

visible to the public as they're at the top of the building where the CES family's offices are situated. On the north elevation, the architects did away with an existing balcony, enclosed it, and added a two-story, floor-to-ceiling window wall that affords dramatic views of the city skyline. To reclaim some outdoor space, they converted an awkward solarium-type sitting room on the south elevation that was topped by a slanted skylight. By removing the skylight and weatherproofing the space, Gensler created a new outdoor "sky garden," and inserted a frameless glass guardrail to enhance its views of the city. What's more, this new rooftop terrace visually connects to the plaza with a similar shading canopy of white louvers tilted 45 degrees.

In a sense, one critical intervention was made by the client: CES was initially unsure of moving to this building because, in addition to dated architecture, the site was in the much less popular downtown side of the city. With all of the action

taking place in uptown Dallas, "it took a special client with a certain imagination to envision possibilities for this building," says Zapata. The owners looked toward the future potential for the neighborhood should Texas approve the proposed high-speed rail connecting Houston to downtown Dallas. And CES's own move here may also be just the catalyst downtown Dallas needs. Less than a year in, 400 Record is already generating buzz and its restaurant is luring new crowds. "Having a high-end restaurant and a major company moving the headquarters to this building sends a signal," Zapata adds. "I think it changed the perception of this part of town in the minds of a lot of people." c

contract

Beacon Brasserie

Visitors to Bullion restaurant encounter a palette of mixed woods and brass, the latter offering some continuity from the exterior skin. Full-height glazing on the north and south elevations provide views for diners and pedestrians alike. End walls curve upward, hinting at the shape of the restaurant's structural shell. Bespoke furnishings include blue velvet and leather seating with Macassar ebony veneer hugging the banquettes. The interior designer's own furnishings company, And Objects, made the solid-brass ceiling fixtures, which hang from the Ceilings Plus ceiling.



Bullion

Architect **Gensler**

Interior designer **Martin Brudnizki Design Studio**

Client **The Hartland Mackie Family**

Where **Dallas, Texas**

What **57,000 square feet**

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

While Gensler conceived the exterior elements of Bullion restaurant, Martin Brudnizki Design Studio (MBDS) fashioned the interiors, mostly with bespoke touches that help make the venue a dining "experience." Taking cues from the client and the city itself, "we wanted to create a contemporary take on a brasserie that had a glamorous flare," Brudnizki says. "Something that felt reminiscent of the midcentury whilst also working for today's Dallas, which has experienced a bit of a culture renaissance in the last few years."

To instill this sentiment, the designer used form, color, and tactility. As guests ascend the restaurant's dramatic entry staircase, for example, they'll feel the luxurious blue leather wrapping the

stairs' handrail and again repeated on the armrests of the dining chairs. This helical stair also cleverly highlights the client's art collection, spiraling around Jean-Michel Othoniel's two-story, blown-glass necklace. Upon reaching the second level, the guests arrive at a lounge outfitted with bespoke plush blue club chairs, onyx-and-brass occasional tables, and a Macassar ebony-topped bar.

On the other side of the staircase is the dining section, replete with custom wool-mohair banquettes that feature brasserie-inspired metal railing with integrated silk-shade lamps. High-gloss wood wall panels nod to the midcentury-modern aesthetic, as do hand-spun solid-brass ceiling luminaires by MBDS' own product design studio, And Objects. Additionally, rose gold-leaf on Ceilings Plus acoustical ceiling panels magnifies the glamour factor while echoing the scales of the restaurant's exterior. Another tie-in to the exterior, the ebony-stained oak floor accentuates the Gensler design by following the curve of the restaurant shell on the east and west ends, extending halfway up the walls.

Elegant as the interiors are, they're also exposed to the street-level pedestrians to animate this aspect of the building. However, for extra-special occasions, two banquette niches offer semi-privacy. One boasts a stunning red wall, which is actually a triptych by Matthew Chambers, another work from the client's art collection. This is, in fact, the designer's personal favorite feature within the entire project. "The contrast between the blue leather and red artwork is striking," he says. "The arrangement of the booth also makes for a cozy spot, perfect for gathering with friends and family."

400 Record and Bullion

Project Credits

Architect and interior designer (400 RECORD) Gensler

Gensler architecture project team Zach Edwards, AIA (PROJECT PRINCIPAL); Ian Zapata, AIA (DESIGN DIRECTOR); Justin Bashaw, AIA (PROJECT DESIGNER); Pheba Thomas, AIA (PROJECT ARCHITECT)

Interior designer (400 RECORD) Gensler

Gensler interior design project team Cindy Simpson, IIDA (PROJECT PRINCIPAL); Christopher Goggin, Assoc AIA (DESIGN DIRECTOR), Denise Bates, IIDA (PROJECT INTERIOR DESIGNER)

Interior designer (BULLION) Martin Brudnizki Design Studio

Contractor Structure Tone Southwest

Lighting T. Kondos Associates

Structural engineer Brockette/Davis/Drake Inc.

Curtainwall, facade engineer Thornton Tomasetti

Civil and mechanical, electrical, plumbing engineer Stantec Consulting Ltd.

Landscape Talley Associates

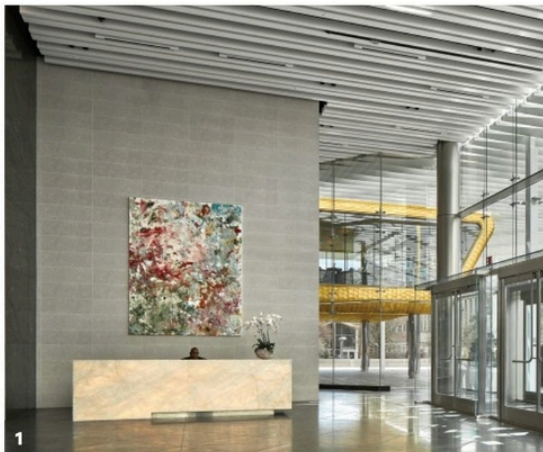
Graphics Gensler

Acoustician Acoustonica LLC

Audio visual, security Stravis Consulting

Wind consultant Rowan Williams Davies & Irwin Inc. (RWDI)

Selected Sources 400 Record



Wallcoverings Holly Hunt

Paint Sherwin Williams

Walls Porcelanosa (MASONRY WALLS); Wood Gallery (WOOD VENEER ENTRY PORTAL, VERTICAL); Ann Sacks (TILE)

Hard flooring Woodwright

Aluminum ceiling system Hunter Douglas (PICTURED 1)

Glass Novum Structures LLC; Denison Glass & Mirror Inc.

Lounge/reception seating Hudson Furniture;

Baker Furniture designed by Thomas Pheasant;

WRG; Knoll; Made Goods

Upholstery Mokum Molokai; Knoll

Reception desk Custom design by Gensler:

translucent backlit Cristallo and Stone

Source stone (PICTURED 1)

Exterior shingles KME and NOW

Specialties (PICTURED 2)

Exterior aluminum canopy Levulux

Selected Sources Bullion



Walls Robert Shaw Millworking

Flooring Dian; Amy Sommerville by Luke Irwin

Ceilings Ceilings Plus (PICTURED 3)

Interior lighting And Objects

Seating And Objects; MBDS (MANUFACTURED BY QUALITY & CO.); BRABBU

Upholstery Studio Art; Fox Linton

Tables Vaughan Benz; MBDS (MANUFACTURED BY VAUGHAN BENZ)

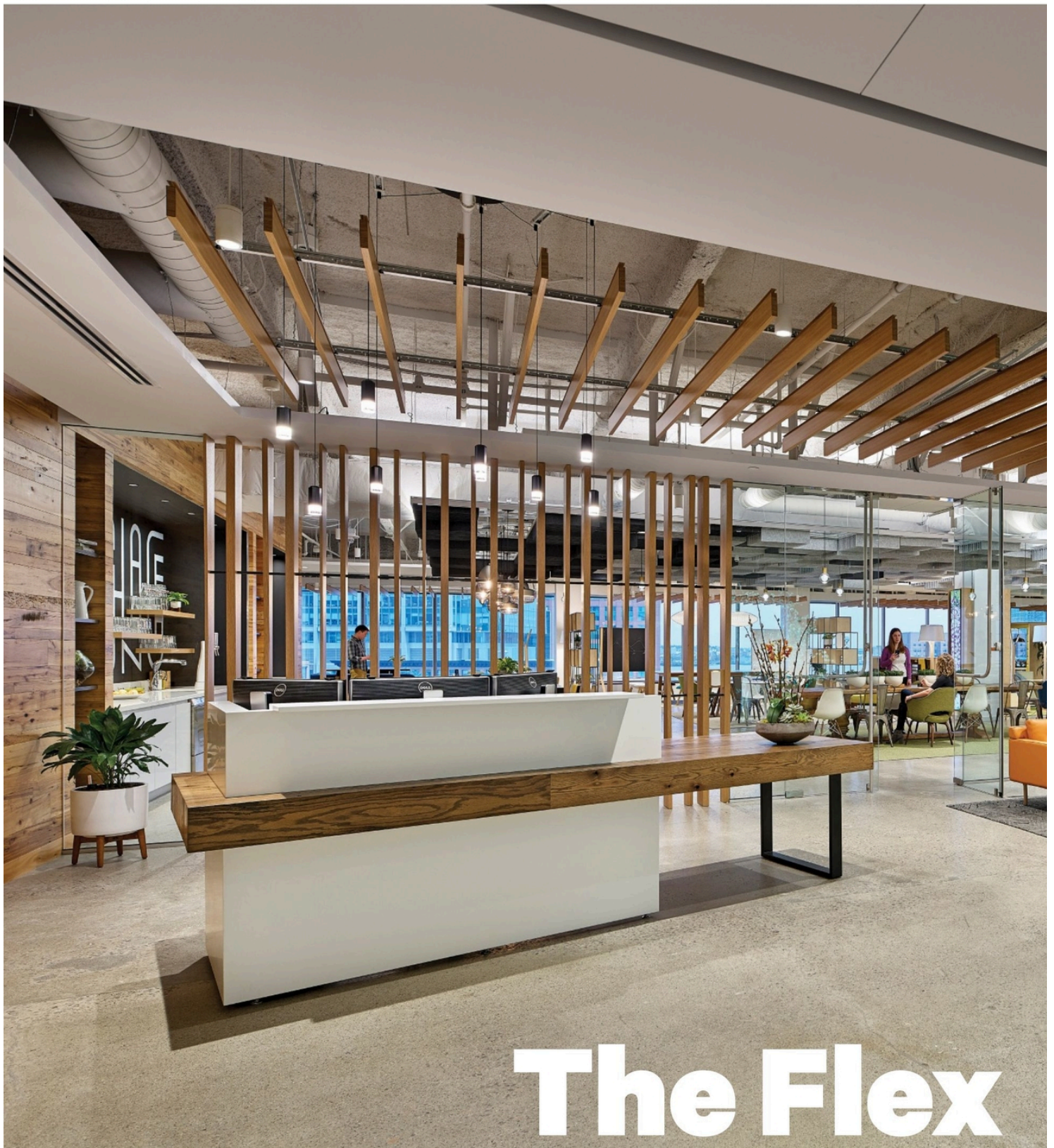
Woodwork and cabinetry Robert Shaw Millworking

Metalwork Dallas Metal Fabricators

Artwork Jean-Michel Othoniel; Matthew Chambers

contract

RENOVATION



The Flex

Jacobs' recent financial-services office project advocates adaptability as the future of work environment design

For the office of a Boston-based financial-services company, designers at Jacobs transformed the executive floor into a hub of activity.



Workplace

By Belinda Lanks

With all the recent press about the drawbacks of open-plans, it's easy to forget that traditional office schemes have their own drawback: They thwart collaboration. Closed-off executive offices and rows of cubicles for non-executives hardly invite the active cross-pollination of ideas that companies nowadays identify as a requirement for innovation.

Updating just such a layout was the challenge facing designers at Jacobs, a global professional services firm headquartered out of Dallas, Texas, whose financial-services client wanted to transform its executive floor—full of perimeter offices for leadership and 12-year-old high-walled cubicles for their administrative assistants—into a multifaceted environment that supports a range of work styles.

The result is a workplace with three distinct settings—a cafe, an incubator setup, and a workspace/office area—divided mostly by modular and movable furniture, rather than fixed structures, which not only allows the spaces to flex with changing needs, but also helped to reduce construction costs.

Although the space was conceived with executives in mind, a supplementary goal was

contract



Interior designer **Jacobs**

Where **Boston**

What **17,500 square feet on one floor**

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

to attract employees of all levels to the area and give them greater visibility to leadership.

Previously these employees' offices were hidden away down a long, uninviting hallway. And a surefire way to make the space alluring to employees is by offering free bean-to-cup coffee and chef-prepared snacks—which is exactly what employees encounter when they step off the elevators and into the cafe. The communal space adds fresh buzz and vitality to the floor, while offering a place for networking and group collaboration. Large cohorts can sit at a wooden picnic table, for instance, and smaller groups or solo workers can peel off into semi-enclosed nooks or framery phone booths. “The idea is that it’s entirely unassigned to get away from the traditional model of one-size-fits-all and the notion that one desk does everything,” says James Kerrigan, the principal on the project. To mitigate the sound generated in the communal cafe, he chose Turf acoustic ceiling tiles, which were also treated with a cellulose spray called K-13.

Beyond a blue glass wall is the incubator zone, where business units tackle strategic initiatives. Orangebox, reconfigurable, modular conference rooms, can function as meeting spaces or individual offices. Because the rooms have louvered roofs,





Behind a semi-transparent wooden screen, above, a cafe offers free barista-made coffee and chef-prepared snacks to lure associates to the area. A mix of lounge furniture (opposite) provides additional seating options. The designated general work area (left) gives users a palette of seating choices, from lounge chairs and phone booths to sitting and standing desks.

they don't require separate sprinkler or A/C systems to meet code standards—again, cutting down on the construction costs of drywalled rooms.

“Business units are being developed and located in an area that's visible and connected to leadership, with the ultimate goal of those business units being established and being moved to other spaces in the future,” Kerrigan says. “Knowing that the incubator space is going to be used by different groups, there needed to be absolute flexibility for that area.”

The designated general work setting gives users a palette of seating options—from lounge chairs to sitting and standing desks—to accommodate the four different personas the financial-services company has identified across its employee population. Each style is based on mobility: So-called Residents sit at their desks most of the time, Collaborators sit at their desks 40 percent of the time and spend the rest of their workday in meetings, the Connectors are at their desks even less, and Voyagers are primarily on the road. Every type of employee can find a comfortable spot to work. “Many associates have mobility and are able work in different ways,” Kerrigan says, “so we wanted to provide that range of choice.” Here, he also treated

contract



Key Design Highlights

Modular and movable furniture divide the workplace into three distinct settings: a cafe, an incubator setup, and a workspace/office area.

The communal cafe space was designed to encourage collaboration between all levels of employees.

Orangebox, reconfigurable, modular conference rooms, provide flexibility, functioning as meeting spaces or individual offices.

The general work setting gives users a palette of seating options designed for four identified employee personas: Residents, Collaborators, Connectors, and Voyagers.



The different work settings accommodate four personas the financial-services company has identified in its ranks. Each style is based on mobility: So-called Residents sit at their desks all the time, Collaborators sit at their desks 40% of the time and spend the rest of their workday in meetings, the Connectors are at their desks even less, and Voyagers are primarily on the road. "The idea is that it's entirely unassigned to get away from traditional model of one-size-fits-all and the notion that one desk does everything," says James Kerrigan, the principal on the project.

the ceiling for acoustic attenuation and added suspended baffles to visually differentiate the space from the other zones.

Kerrigan sees his design as the antidote to the maligned open-plan office. "There are many open-plan offices that have been poorly defined or designed in the past," he admits. "There were meeting rooms of questionable distribution and size, then typically some all-or-nothing work space. That, as a model, is a recipe for disaster." This project, in contrast, gives users the proper distribution and quantity of space typologies—whether they be furniture-based, semi-enclosed, or fully enclosed.

According to Kerrigan, as expected, associates have flocked to the floor and some executives have given up their traditional enclosed offices for more unconventional alternatives (semi-enclosed nooks and Orangebox pods)—a testament to the success of the design and a willingness among the executives to lead by example. **e**

Project Credits

Interior designer Jacobs

Interior design project team James Kerrigan, IIDA, LEED, ID+C;
Jimena Ayala, LEED, GA; Linda Hockenbury; Gabrielle Gorman;
Christopher Boehm; Alice Ardito; Nancy Siefert

Contractor Turner

Lighting LAM

Engineering Vanderweil Engineers

Graphics Site Enhancement Services (SES)

Acoustician CAVANAUGH TOCCI

Selected Sources



Wallcoverings FilzFelt; Visual Magnetix

Hard flooring Elmwood

Carpet/carpet tile Interface, FLOR

Recessed lighting USAI Lighting; Gotham (DOWNLIGHT PENDANT)

Task lighting Teknion

Fluorescent/industrial Amerlux

Floor/table lamps Teknion

Pendants/chandeliers BuzziSpace; Graypants; Tech Lighting; Knoll;
HennepinMade; Seed Design

Decorative glass panels/partitions Coastal Glass

Window treatments Ver-tex

Workstation/task seating Teknion (PICTURED 2); Steelcase

Conference seating Haworth; Knoll

Lounge/reception seating Herman Miller; OFS

Cafeteria/dining seating OFS; Herman Miller

Other seating Spacestor; Orangebox (PICTURED 1); Studio TK

Conference tables BuzziSpace; OFS

Cafeteria/dining tables Knoll

Side tables OFS (CREDENZA) (PICTURED 3); Steelcase

Other tables Restoration Hardware

Files Spacestor

Shelving Spacestor

Drawers/casegoods Spacestor; Teknion

Architectural/custom woodworking Wright Architectural Millwork

Planters, accessories West Elm

Signage (fabricator) SES



contract

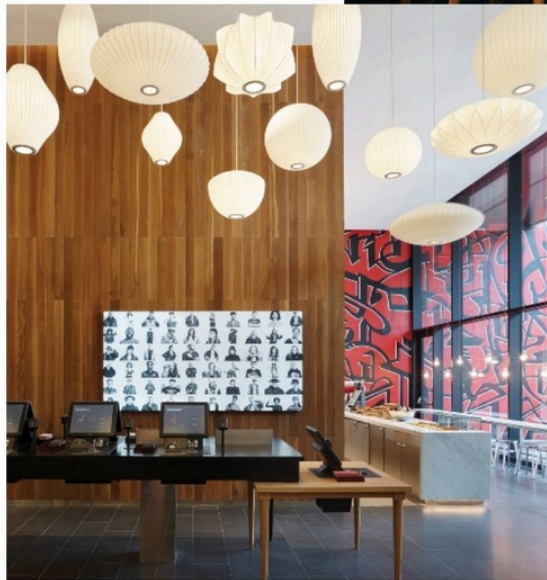


Creativity on the Bowery

**A new hotel captures the spirit of one of
New York City's most artistic neighborhoods**

Anna Zappia
Photography courtesy
of citizenM

The new Bowery hotel from citizenM celebrates the artistic heritage of the neighborhood in New York City. The space is a visual feast, filled with contemporary art pieces that bring vibrant color to every corner. A spiral staircase leads to the communal areas, where tables and plenty of seating are scattered throughout. At the inviting canteenM bar, guests can take a break or talk with other visitors.



**citizenM Hotel
New York Bowery**

Architect and interior designer
Concrete

Client **CitizenM,
Voorschoten (NL)**

Where **New York**

What **100,201 square feet on
21 floors**

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

For its newest Manhattan location—and only its second hotel in the United States—citizenM's hotel in the Bowery celebrates the history of the neighborhood and the artists who have long called it home. Each citizenM property boasts its own unique style, and the Bowery hotel is a departure from the sister location that opened in the bustling tourist mecca of Times Square four years ago.

Amsterdam-based architectural firm Concrete, which can be accredited with the design of more than a dozen other citizenM properties to date, was tasked with realizing the 300-room facility. "There is no solid demarcation of spaces and functions," says Robin Chadha, citizenM's chief marketing officer. At 246 feet high, the building is the tallest in the area, and is complete with rooftop bar, terrace, and 360-degree views of the city.

The team not only wanted to maximize the sightlines, but also

create a tranquil outdoor gathering place—a rare perk in Manhattan. "We recessed the building from the street to create a public plaza that introduces citizenM at street level, and makes a smooth transition between inside and outside," explains Rob Wagemans, founder and creative director at Concrete. A wood cabinet with pop art and decorative objects extends from the interior to the outdoor areas. A park-like spot located at the front of the building features trees, benches, and tables—a communal respite for travelers and locals alike.

"The public plaza is a great spot to have an urban picnic, an informal meeting, or to get inspired by all of the surrounding art," Chadha says. Once they step inside, guests are treated to even more contemporary art and photographs, which evoke the kinetic energy of the '70s and early '80s—a time when the city was known more for its grit than its glitz. Gone are the subway cars covered in urban scrawl—but as Chadha notes, "There's still a strong NYC graffiti community."

The designers strove to evoke a moment in history when street art was an integral part of the urban landscape. Even though there are contributions from around the world, most of the work comes from creators who are based in Manhattan—a true celebration of local artists. "Some are more established, others started their practice not long ago," Chadha says.

The artists of 5 Pointz—the group known for the now-demolished graffiti-covered building in Long Island City—were invited to citizenM to recreate their work in the hotel's staircase, which now spans all 21 floors. "The results are vibrant murals, which illustrate different decades of the neighborhood and its strong historical and artistic legacy," Chadha adds.

These stylish interior spaces were not only designed to create visual stimulation, but also provide an open and relaxed atmosphere that fosters interaction among staff and guests. "As you check-in, you overlook the unique social landscape of citizenM," Wagemans says. "The adjacent double-height space makes a spatial connection between the entrance and the lower ground-floor public

contract



Art is found everywhere in the hotel, from the public spaces to the rooms, so that guests are treated to a sensory experience. Every inch of space is filled with a mix of pieces, from large canvases on the walls to colorful ceramics. Throw pillows and nooks are perfect for lounging or reading. Sofas and stylish light fixtures bring the comforts of home to visitors from around the globe.



areas." A dramatic, oak-paneled spiral staircase leads to the living room and central bar where guests can gather to have a drink. A new feature at this location is a cafe area serving coffee and snacks—named coffeeM, of course.

The guest quarters include all of the brand's signature amenities, including the luxury bedding, an HD television with a library of on-demand movies, and lighting controlled via iPad. Still, similarly to the hotel's public areas, the art takes center stage. The nearby New Museum and its cultural incubator were commissioned to supply pieces for each room—works that Chadha believes are "a source of knowledge, inspiration, and delight."

Even with citizenM's ambitious plans to implement 40 locations, either completed or in development by 2020, for Chadha, the Bowery outlet is more than a number or a pin on the map. It is a long-term connection with the city itself. "We are a neighbor that's here to stay and become a part of this community." ■

Key Design Highlights

The public plaza is an oasis for the community, with trees, benches, and tables. All are welcome to enjoy the area, perfect for picnics or informal meetings.

Art decorates the public and private spaces of the hotel. In the communal areas, works of all shapes and sizes line the walls. Each hotel room has work created by local artists.

Spaces that blend style and comfort are key. Ample seating options are provided, from sleek bar stools to plush sofas.

Everything was designed with guest convenience in mind, from self check-in kiosks to room lighting controlled via iPad.



citizenM Hotel New York Bowery

Project Credits

Architect and interior designer Concrete

Architecture project team Rob Wagemans; Erikjan Vermeulen; Maarten de Geus; Tom Ruijken; Eva Stekelenburg; Jurjen van Hulzen

Interior design project team Rob Wagemans; Erikjan Vermeulen; Maarten de Geus; Tom Ruijken; Eva Stekelenburg; Jurjen van Hulzen

Contractor The Rinaldi Group

Lighting consultants TDE; iGuzzini

Landscape architect Abel Bainnson Butz; New York Graphics

Selected Sources



Flooring (CARPETS) Mae Engelgeer; Kasthall; Danskina; West Elm

Interior lighting Herman Miller, available from Design Within Reach (**PICTURED 1**); Tom Dixon; Artek; Hatco; Barn Light Electric; Gubi; Anglepoise

Seating Vitra (**PICTURED 2 & 3**); Very Wood; Hay; Seletti; E15

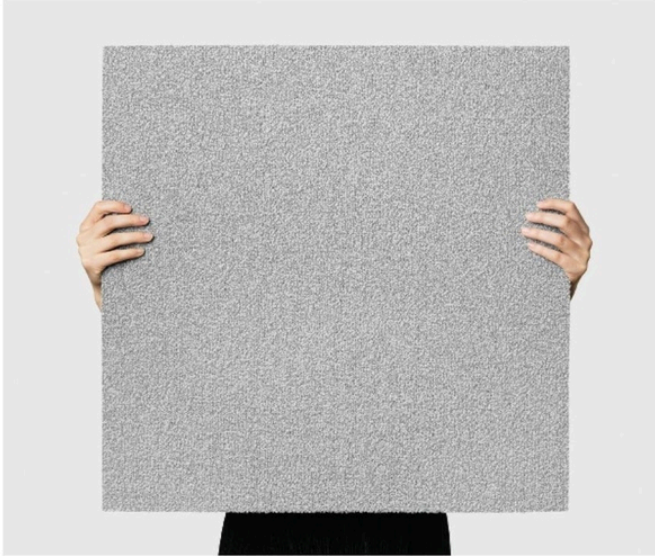
Outdoor seating Fermob; Kettal



INNOVATION

RETHINKING FLOORING DESIGN

A collaboration between Swedish designers and Shaw Contract creates a groundbreaking carpet solution.



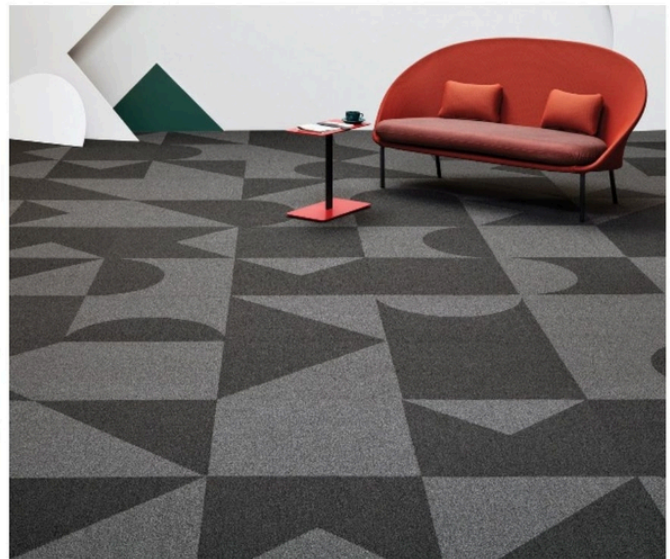
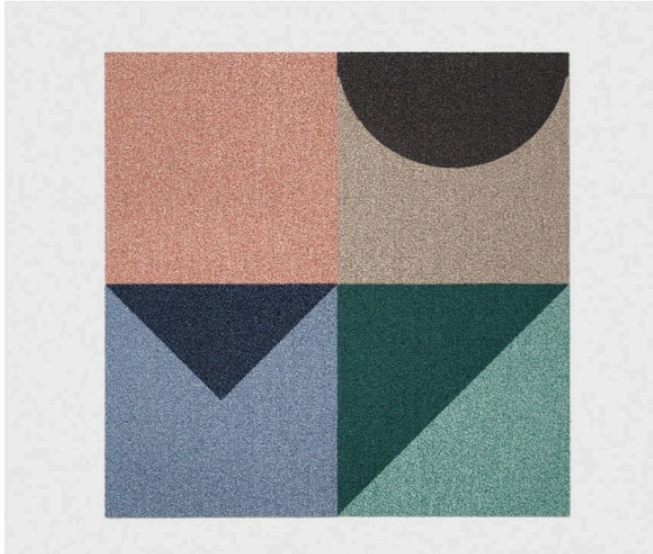
Back in 2016, Reesie Duncan, vice president of product design for Shaw Contract, was doing research in Europe. The company was looking to invest in local carpet tile manufacturing, and she was attracted to the Swedish design studio, Form Us with Love (FUWL), which stood out as an ideal collaborator to develop a new carpet for the company. "There was a synergy in the way they approach projects with a passion for meaningful design," she says. "Their work and ethos had a simple poetic quality we loved."

Participating in its first collaboration with a commercial carpet company, FUWL brought a fresh perspective to the task of rethinking how the standard 24-inch-by-24-inch carpet tile might be approached differently beyond pattern and color. "It's a process and along the way we learn and share what we explore," says Jonas Pettersson, CEO and co-founder of FUWL. Their idea for Inside Shapes was straightforward: Four simple cuts within the standard carpet square could create a system, which, in turn, could generate virtually endless solutions for any public space need. "It's a system for other creatives to design their environment with flooring," he says. "A collection to create different zones that blend into one cohesive floor."

More than just a product, Inside Shapes, with four distinct geometric choices—square, diagonal, point, and curve—and 12 color options, each in light and dark shades for added dimension, is a flexible toolkit that allows for freedom of personal choice and creativity within a manufactured collection. "We are going back to the origin of the square, deconstructing it to create new graphic shapes with new CNC cutting technology," Duncan says. "But beyond that, the innovation is in the process and logistics behind the scenes where we created a curated experience that is fluid and seamless for our customers." A nifty digital tool brings Inside Shapes to life, letting designers explore the flexibility and customization. "The tool is a great way to start the creative process, allowing the shapes to unfold in a spontaneous random way or see how you can really control it," Duncan explains. "We started with some ideas, but the options are endless."

By Paul Makovsky

Inside Shapes is a new carpet collection, which debuted at NeoCon earlier this year and is the result of a creative collaboration between Stockholm-based design studio Form Us with Love and Shaw Contract. insideshapes.com

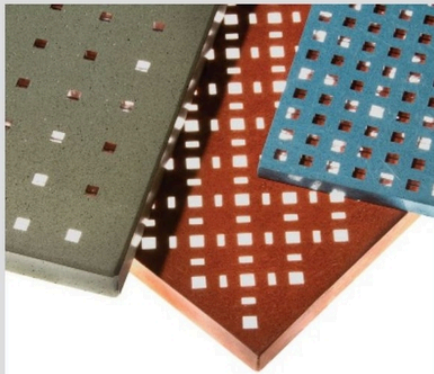


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MATRIX

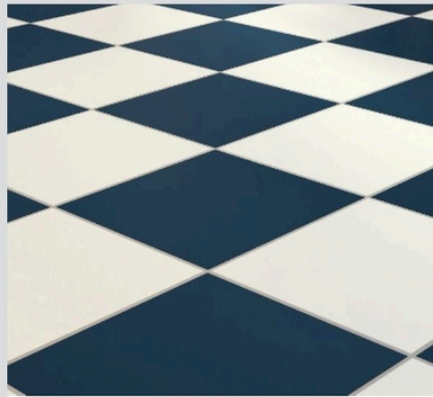
Material Innovations

Today's commercial environments demand surfacing products that multitask. These hard and soft materials offer aesthetic appeal with everything from bold prints to nature-inspired patterns, while providing added benefits including acoustical qualities, privacy solutions, durability for high-traffic areas, sustainability, and more.



Sensitile: PIXA Panel
sensitile.com

This lightweight terrazzo or polished concrete panel contains integrated light-filtering channels that appear as windows on its surface.



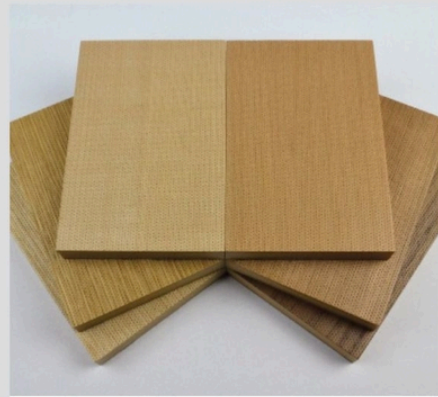
Crossville: Retro Active 2.0 Tiles
crossvilleinc.com

The newest addition to the Retro Active line offers an updated color palette of 13 new shades and 13 textured finish colors.



Scandinavian Spaces: Nordgröna Sound Absorbers
scandinavianspaces.com

These natural acoustical solutions feature sustainable hand-picked reindeer moss that has been transformed into functional wall art.



decoustics: Rondolo Panels and Planks
decoustics.com

Merging the traditional look of wood with sound absorption properties, these micro-perforated panels and planks can be used for both ceiling and wall applications.



Tarkett/Tandus Centiva: Contour Stones Flooring
tarkett.com

Inspired by old-world Italian craftsmanship, these new stone patterns showcase subtle depths of color and texture that shift and morph as nature intends.



Miliken: Textured Sky Carpet Tiles
floors.miliken.com

Inspired by the shapes, textures, and depth of the sky, these tiles are available in three patterns and 20 colors.



Carnegie: Xorel Vue Textiles
carnegiefabrics.com

Created using crochet and embroidery techniques, these architectural textiles give designers new ways to define and divide interior spaces.

**J+J: Sashiko Modular Carpet**jflooringgroup.com

Inspired by a Japanese embroidery technique, this collection is a modern composition that works on its own or as an accent flooring.

**BuzziSpace: BuzziMood Acoustical Wall Solution**buzzi.space

Created in collaboration with American designer Cory Grosser, this organic alternative to conventional noise control solutions utilizes preserved reindeer moss.

**Wilsonart: Nature Beckons Laminates**wilsonart.com

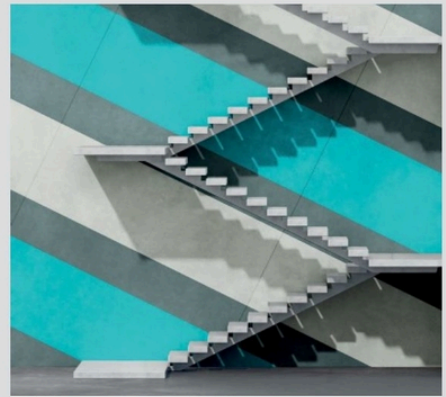
This line of 17 new custom laminates includes abstracted and literal biophilic designs to nourish the human-nature connection.

**LEA Ceramiche: Bio Select Stoneware**ceramichelea.it/en

Digitally printed porcelain stoneware gives this collection the warmth and look of wooden floors with the ease and durability of ceramic material.

**Shaw: Palette PET Flooring**shawcontract.com

Part of Shaw's PET Resilient line, this collection utilizes 100% PET, with no PVC or plasticizers, and features four distinct visual groupings.

**Fuoriformato: Le Tinte Unite Stoneware**fuoriformato.net

This porcelain stoneware is available in 30 colors in both wall and floor versions.

**Dekton: Dekton Collection Surfacing**dekton.com

Available in new colors, this collection will transport you from unexplored places to the busiest streets in New York with both natural and industrial looks.

**Ornamenta: Operae Ceramic Tiles**ornamenta.com

These large slab tiles feature unique, vibrant artwork applied using the latest ceramic technologies.

**3form: Duet Partition**3-form.com

Varia Ecoresin technology gives this slim partition depth and dimension, creating a unique solution to visual distraction in the open office space.

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DESIGNERS SELECT

Bright Ideas

Designers share the lighting options they're currently loving

Jorge Colón, AIA, LEED EP

Director of Interior
Architecture & Design
CO Architects
Los Angeles

Brendan Ravenhill: Grain Drumbrendanravenhill.com

"The Grain Drum captures this small, LA-based studio's emphasis on craft. The product is light, elegant, and sturdy. Close inspection reveals evidence of the high level of care in fabrication and assembly, making the drum a strong option for designers who focus on expressing material and texture."

LightArt: Echolightart.com

"The Echo demonstrates an industry-wide concern for acoustical performance in large, open work spaces. Although made of planar acoustical blades, the lighting product is sculptural and voluminous. It can read as a textural field within an enclosed room or as point of emphasis in larger open areas."

Stickbulb: Boughstickbulb.com

"This series of products offers designers a wide range of slim, wood-beam configurations using reclaimed and sustainably sourced wood. Ranging from quiet and elegant arrangements, to bold and dynamic compositions, this product is incredibly versatile and socially responsible."

Manuel Navarro, IIDA, NCIDQ

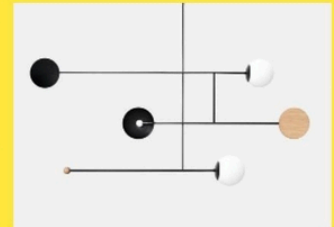
Design Director
IA Interior Architects
Austin, Texas

Rubn Lighting: Long Johnrubn.com

"I've been smitten with this fixture ever since I saw it at Vetekatten in Stockholm, illuminating their fabulous selection of traditional Swedish cakes and pastries. Leather straps and buckles suspend this adjustable track-head fixture from the ceiling. My favorite color combo is the walnut, brass, and saddle leather. Can I get an amen?!"

Alex Allen Studio: Chord Lightalexallenstudio.com

"Statement necklace, statement purse, or just a plain old statement piece. This fixture gets you into the room, purse first! It hints of an oversized clutch or the giant hula-hoop bag from Chanel's Spring 2013 collection. This simple and elegant fixture has a slim, clean geometric form that is a nice break from all the linear lighting we see these days."

Andrew Neyer: Astro Mobile Lightandrewneyer.com

"I've been a big fan of Andrew's work since I met him at ICFE about four years ago. I love that his pieces are big gestures in groupings or can stand alone and ground a room. I also love the sense of play with materiality, scale, and form he uses in his work."

Rebecca Swanner

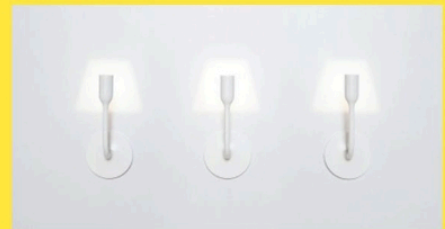
Associate, Architect
HLW
Los Angeles

Cerchio Lighting: Intrigocerchiolighting.com

"Measuring just under 22 inches high in the smallest size, this fixture packs a big punch without hanging too far down into the room. Ideal for spaces with limited ceiling height, Intrigo is a fresh take on the classic globe light. The composition is playful and sculptural, but the no-nonsense black finish keeps the look clean and grounded."

Luceplan: Silenzioluceplan.com

"This stealth fixture actually delivers much more than meets the eye (or ear?!). In addition to elegant lighting, Silenzio can improve the acoustic qualities of a room. Kvadrat fabric wraps the acoustic core, providing subtle but exquisite texture."

Innermost: YoyWallinnermost.net

"This fixture relies on the illumination itself to create the shape. This incredibly clever light makes me smile every time I see it, is a definite conversation piece, and reminds us not to take things too seriously. The idea is so simple, yet so effective—what good design aims for. And, it's fun!"

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SOCIAL IMPACT

Creating cohesive communities



PHOTOGRAPHY: COURTESY OF ENORME STUDIO



Construction was completed almost entirely by the students of the workshop along with the help of neighbors who spontaneously joined in during the process.



ENORME Studio facilitates the creation of a colorful park structure in Northern Mexico

of the mariachi dancers, to parishioners who socialize there after Catechesis, to the kids who spend their afternoons there, and to the mothers who watch over

their children while they play on the playground," says Carmelo Rodríguez, co-founder of ENORME.

The structure, called ARACHI or the Urban Alebrije, is a canopy-like form that provides shade to those below. Drawing influence from colorful Mexican Alebrijes—whimsical iconographies and folk art symbols that denote mariachis and the traditional costumes of the Rarámuris or Tarahumara women, native to the Sierra de Chihuahua—the children painted the structure with lively geometric patterns and designs.

ARACHI will be a permanent part of the community thanks to its steel frame and concrete block furniture, while the textiles creating shade will require some maintenance—a responsibility that will be shared by the community.

"In the Santa Cecilia colony, everyone knows everyone, yet each group used the park in an isolated way," Rodríguez says. "The idea for ARACHI is to break this dynamic with a common place—one meant for sharing." — MEGHAN DWYER

Through an annual summer workshop called "Taller del Desierto," in Chihuahua, Mexico, the city's Institute of Architecture and Design seeks to improve the local residents' lives through a design-based project. This year, the institute approached Madrid-based ENORME Studio to lead the program in partnership with local architects, Juan Castillo and Miguel Heredia. The goal: to create a small infrastructure in a park in Chihuahua's Santa Cecilia neighborhood that would benefit the community as a whole.

The park, in essence, acts as the social heart of the neighborhood—providing a gathering space for locals, such as a meetup of women and children who practice mariachi and a group of seniors who have adopted caretaking responsibilities for the outdoor space.

In order to uncover how the park could best benefit those who utilize it, the workshop began with a planning period focused on community discussions. "The need for a large space with shade seemed fundamental to each group—to host the performances

— TICKETS ON SALE —

[WOMEN in Design]

design:retail, Hospitality Design, Healthcare Design, Environments for Aging and Contract are coming together to collectively launch **Women in Design**, a cross-platform program set out to acknowledge and honor some of the most influential women in the magazines' respective industries. On **Tuesday, October 30th, in New York**, join the design industry's top editors of B2B design publications for a special luncheon celebration.

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Partner, Deborah Berke Partners

Ave Bradley

Creative Director and Global Senior Vice President of Design, Kimpton Hotels & Restaurants

Lauren Geremia

Principal, Geremia Design

Dina Griffin

President, Interactive Design Architects

Robin Guenther

Principal, Perkins+Will

Suzen Heeley

Executive Director, Design and Construction, Facilities Management Division, Memorial Sloan Kettering Cancer Center

Cindi Kato

Vice President and Global retail Business Development Director, CallisonRTKL; President, PAVE Board

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