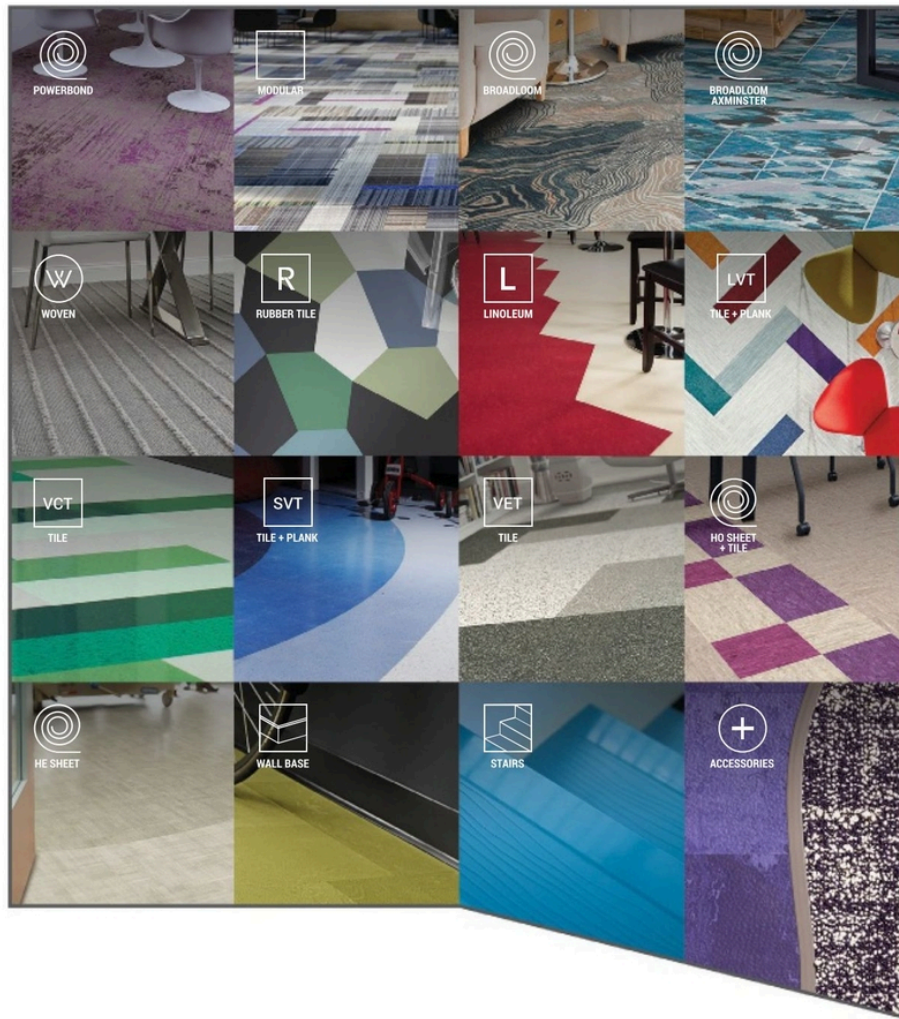




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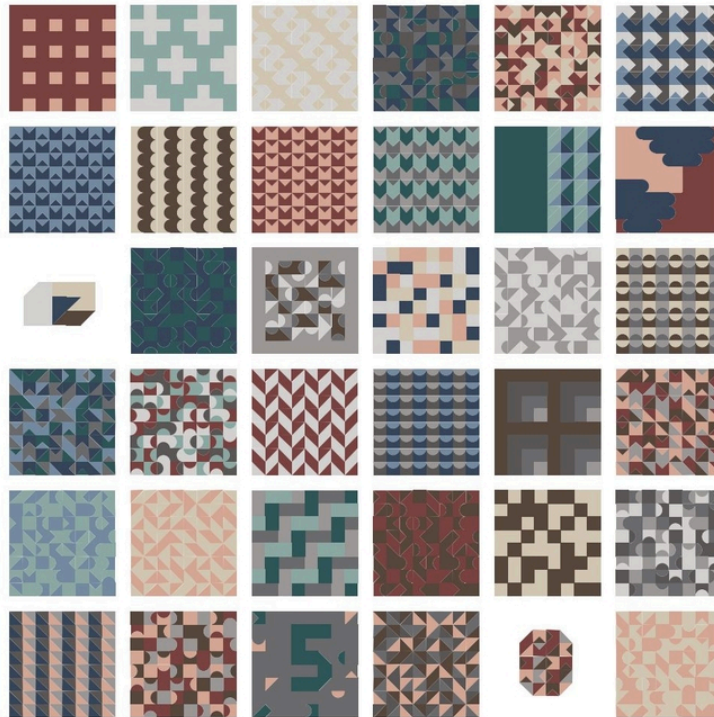
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Nina Etnier and Brad Sherman
Float Studio

40th Annual
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Legend
Clive
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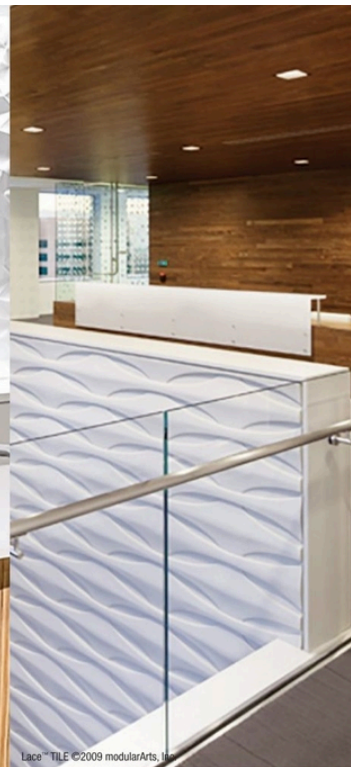
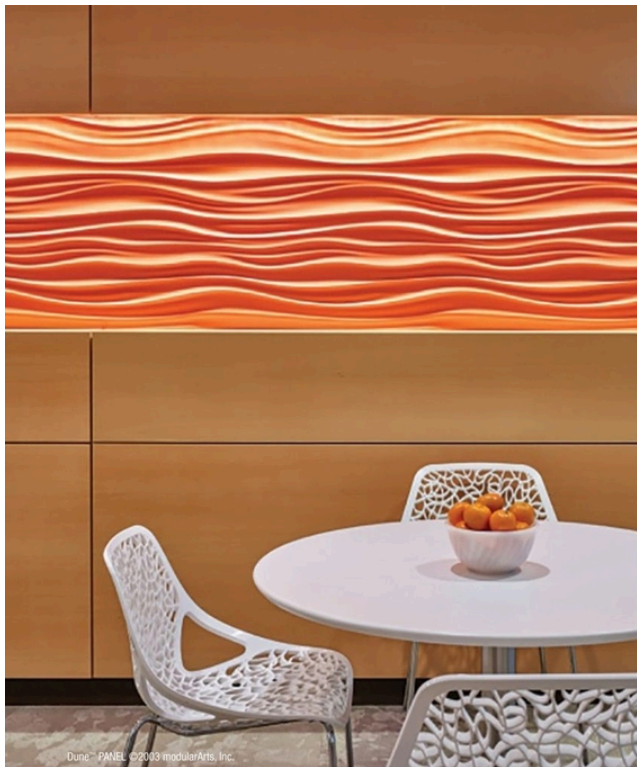


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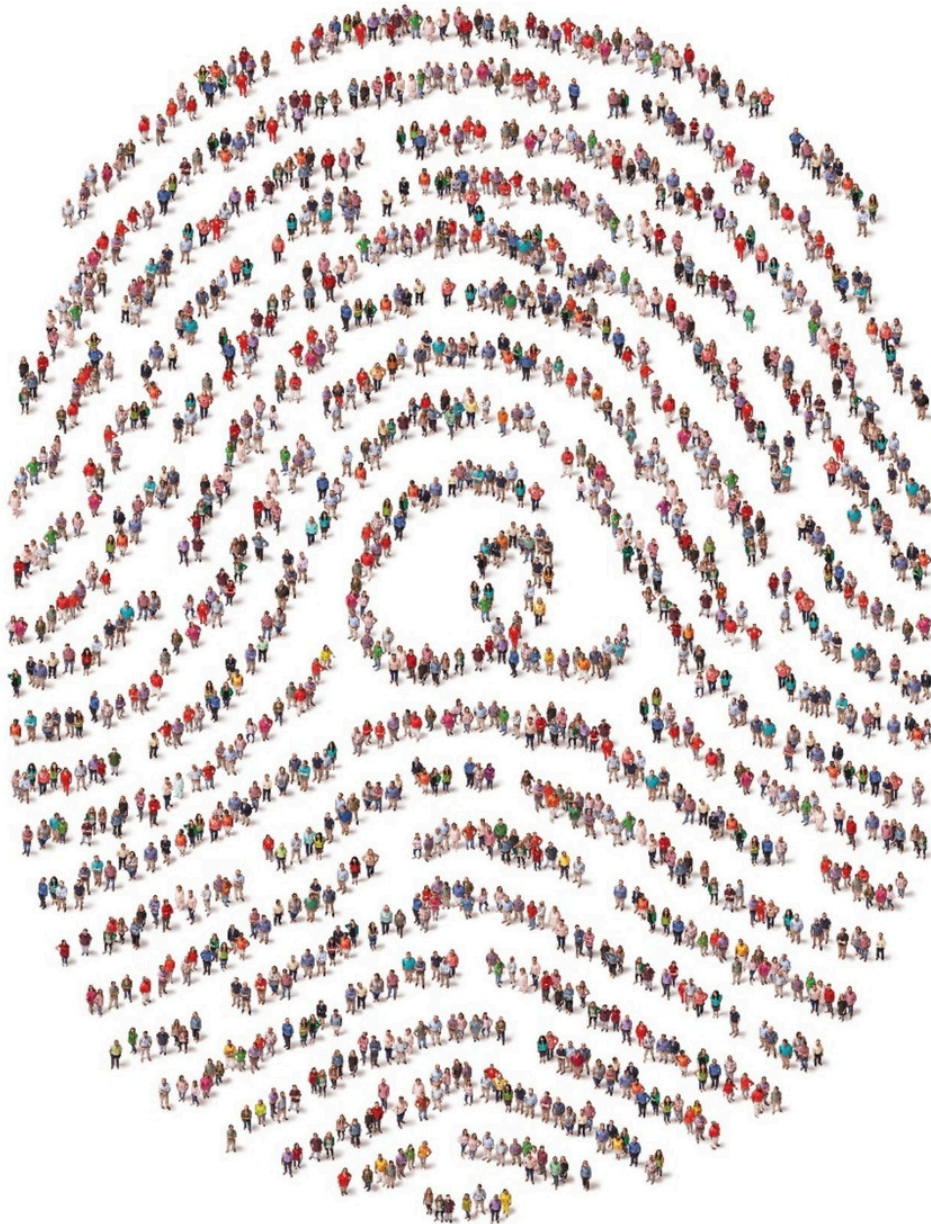
40th annual interiors awards

volume 60 issue 1
cover: Nina Etnier and Brad Sherman, Float Studio
photo by Laurel Golio

contract, volume 60 issue 1 (USPS 307-970, ISSN 1530-6224, January/February 2019) is published monthly except bi-monthly January/February and June/July; issued by Emerald Expositions, 100 Broadway, New York, NY 10005. Editorial and advertising offices: Emerald Expositions, 100 Broadway, New York, NY 10005; 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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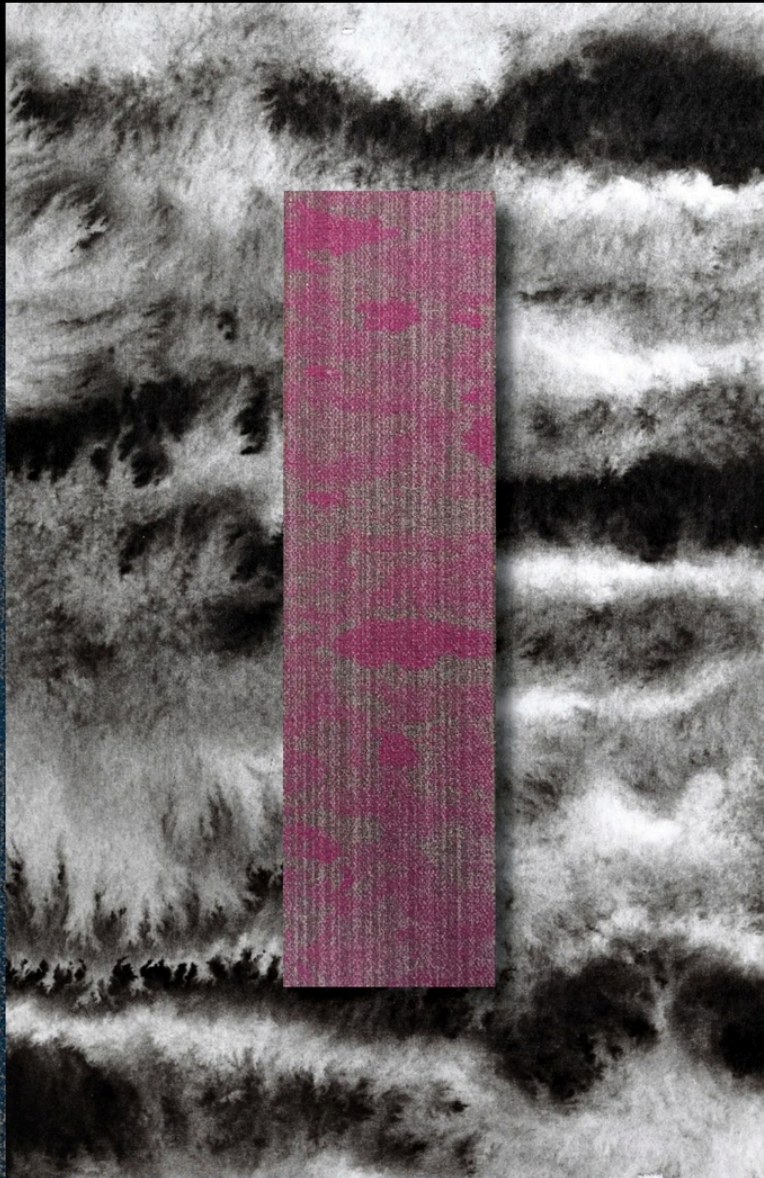
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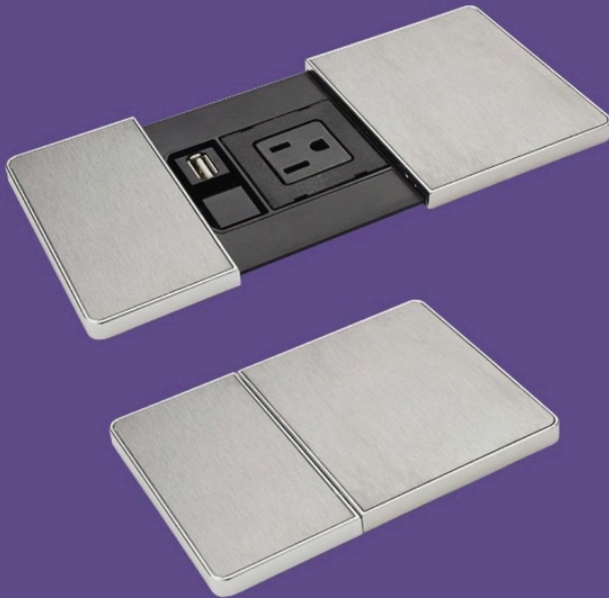
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EDITORIAL

Elevating the Community of Interior Design

I am thrilled to honor Nina Etnier and Brad Sherman of Float Studio as our 2019 Designers of the Year, and Clive Wilkinson as the 17th recipient of the Legend Award. Both Float and Wilkinson are designers who are on the forefront of interior design today and are shining examples of the great talent that comes out of our community.

We picked Float, in part, because they've carved out a successful niche in the market by designing workspaces for young tech startups like Casper the mattress brand, in addition to companies like cooking and home brand Food52, anti-aging startup Elysium, English e-learning company Voxy, and socially responsible sock sellers Bombas—companies you'll know in five years' time, if you don't know them already. Float has helped their clients grow and has developed a strong reputation for working around their tight time lines, modest budgets, and rapid growth.

Float's design solutions are very much informed by residential design, largely in part because that's the background Etnier came from. They have found that companies are looking for a comfortable and inviting environments—spaces where you have layered furniture from multiple sources. "What you're essentially doing is creating the home of the brand," Etnier says. "We find that it's helpful in creating a space that feels more authentic, and also opens up this entire creative toolkit of different small choices we can make to help weave an authentic representation of the company that's comfortable, feels ultimately quite residential, but at the same time, is still a functional workplace."

Float also uses their studio like a laboratory, customizing certain designs in its office, like workstations and office lighting that might end up in one of their projects. And every Tuesday night they have Float School where one of their team members gives a presentation and teaches a discipline that they're an expert in. "It's a really fun time to skill share, but also to make sure that our team members are really well rounded and getting an education in things that they might not otherwise have," Sherman says. Members have an opportunity to teach others what they're really good at—everything from ADA codes to how to produce the best possible renderings. Like the tech startup community they design for, Float is just as much a disruptor in how they are designing workspaces and who they design for.

This year's legend Clive Wilkinson is a true visionary, in the classic sense of the word. The Cape Town-born, now Los Angeles-based designer has been at the forefront of workplace design for decades and his work is deeply rooted in his belief that good design can have a major impact on people's lives. A Wilkinson-designed workspace is like a community of its own, which has resulted in the city-like characteristics of his projects. Take a look at his 120,000-square-foot TBWA\Chiat\Day—his first project as Clive Wilkinson Architects in 1998—that was designed as an "Advertising City,"



complete with a main street and even a central park. Wilkinson places unparalleled importance on the social aspect of the workplace—features that transcend each of his projects to date from Google's Mountain View headquarters to The Barbarian Group's New York office.

Wilkinson was an innovator and risk-seeker from his early days and continues to challenge the notion of what a workspace can and should be, but always remembers to put people first. During the 1990s, when offices were either full of cubicles or panelized, Wilkinson was designing collaborative open offices, and when nothing in the marketplace at the time worked, he created (in partnership with Steelcase) his reconfigurable workstations called "nests." "We were lucky enough to have quite a few clients that came after that who had a real appetite for invention," Wilkinson says. The multitasking designer has just finished his own amazing house in L.A. He has a hotel under development, and now, with a monograph of his work out in February, Wilkinson's creative energies are radical and ever-evolving.

Along with celebrating our Designers of the Year and Design Legend, I'm also thrilled about our 40th Interiors Awards in 16 categories. The awards were created to celebrate the best example of designs in the commercial interiors community. Our amazing jury—made up of Carolyn BaRoss of Perkins+Will; Sarah Brophy of IA Interior Architects; Carlos Madrid III of SOM; and Shawn Sullivan of the Rockwell Group—spent countless hours between them reviewing the submissions, and found that the winners exhibited discipline, intelligence and a responsibility to our physical and social environments. "Hopefully [the winners are] a forecast of our world to come," said one of the jurors.

Enjoy this Interiors Awards issue, and I look forward to continuing the conversation on how we better support our community in 2019!

Sincerely,

Paul Makovsky
Editor in Chief



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*Congratulations to our 2019 Designer of the Year **Float Studio**,
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and all of this year's outstanding Interiors Awards Winners.*

40th annual interiors awards

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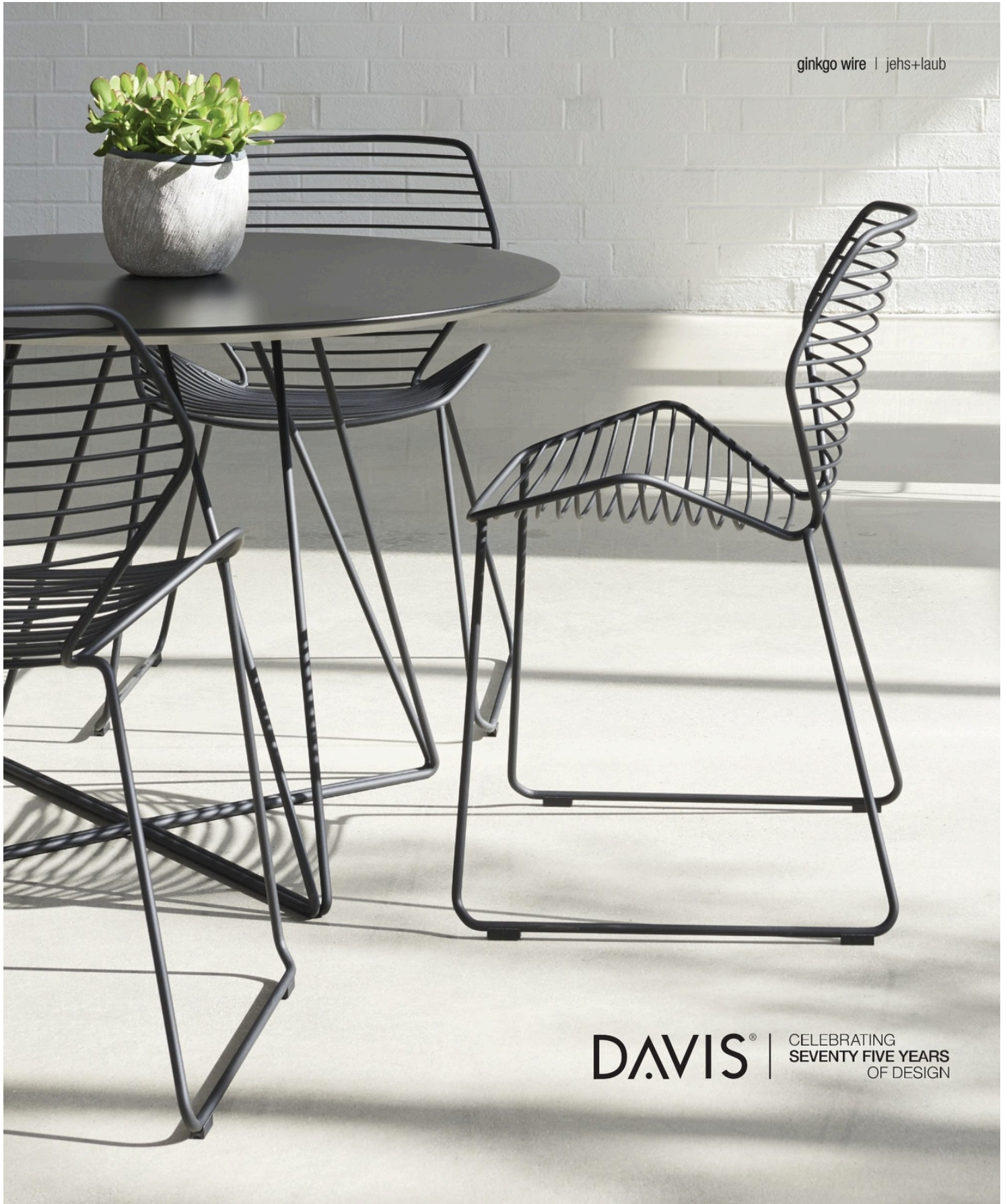
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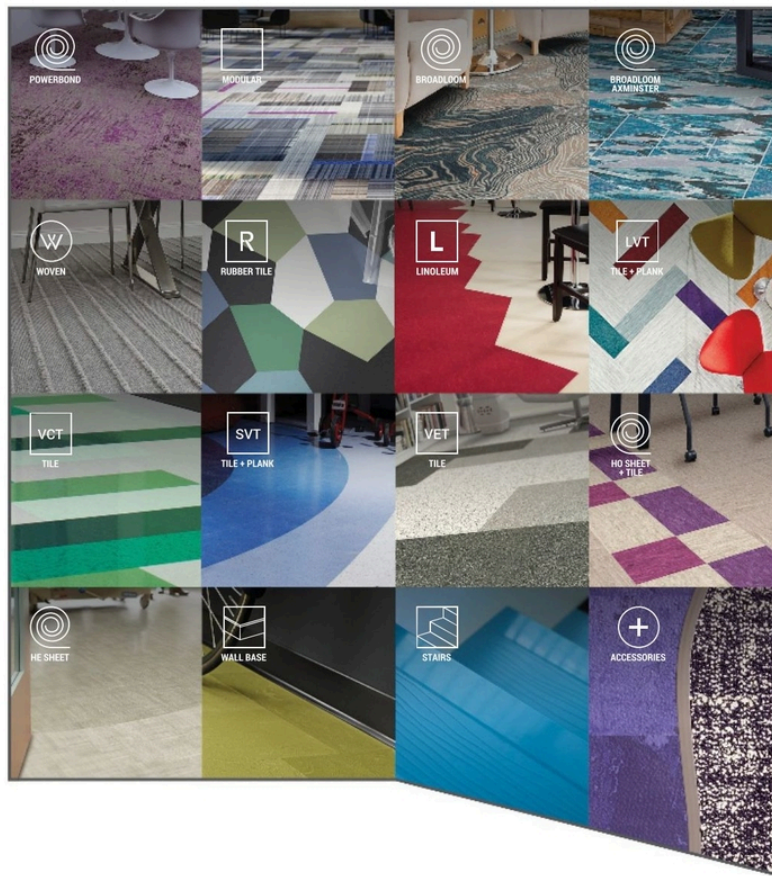
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INDUSTRY NEWS

Lord Richard Rogers

Named 2019 AIA Gold Medal Honoree



PHOTOGRAPHY: DEZEEN LIMITED (HEADSHOT), CHRISTIAN BRIGHTERS (TOP RIGHT)



Rogers Stirk Harbour + Partners (formerly Richard Rogers Partnership) was commissioned to design the new Lloyd's Insurance Building (left) in London in 1978 and it was completed in 1986. Six years later, the firm won the international competition to design the Bordeaux Law Courts (above), which were completed in 1998.

Lord Richard Rogers, Hon. FAIA, who has been a major influence over the architectural community for his commitment to the environment and humanity long before it was common practice in the industry, has been named the recipient of the American Institute of Architects (AIA) Gold Medal.

The Gold Award is the AIA's highest annual honor and recognizes an individual whose work has had a lasting influence on the theory and practice of architecture. Rogers' career spans more than five decades and his work has greatly impacted the people and communities that interact with it.

"We know that architecture is a discipline of enormous political and social consequence," said Lord Peter Palumbo of Walbrook in his recommendation letter for Rogers. "And today we celebrate Richard Rogers, a humanist who reminds us that architecture is the most social of arts. Throughout his long, innovative career, Rogers shows us that, perhaps, the architect's most lasting role is that of a good citizen of the world."

Rogers was born in Florence and trained as an architect in London and at Yale University. The Centre Pompidou, which he completed early in his career in 1977 with Renzo Piano, Hon. AIA, has greatly informed Rogers' architectural style since—showing that a museum can be an integral part of a community rather than an elitist institution.



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The Eames home in the Pacific Palisades neighborhood of Los Angeles was known as Case Study House No. 8, as it was commissioned by Arts & Architecture magazine to demonstrate how architects could build modest but modern homes in Southern California. Charles and Ray Eames lived in the house from its construction in 1949 until their deaths: Charles in 1979 and Ray, ten years later to the day, in 1988.

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todesignoffsite.com

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contractdesign.com/interiorsawards

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cevisama.feriavalencia.com

FEBRUARY

Stockholm Design Week

February 4–10
Various venues
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stockholmdesignweek.com

Stockholm Furniture & Light Fair

February 5–9
STOCKHOLMSMÅSSAN
Stockholm
stockholmfurniturelightfair.se

Tutto Ponti: Gio Ponti, Archi-Designer

Ongoing until February 10
Musée des Arts Décoratifs
Paris
madparis.fr

Palm Springs Modernism Week

February 14–24
Palm Springs, California
modernismweek.com

The World of Charles and Ray Eames

Ongoing until February 17
The Oakland Museum of California
Oakland, California
museumca.org

MARCH

Singapore Design Week

March 4–17
Singapore
designsingapore.org

Futurebuild 2019

March 5–7
ExCeL
London
futurebuild.co.uk

Design Shanghai

March 14–17
Shanghai Exhibition Centre
Shanghai
designshanghai.com

Art Basel Hong Kong

March 29–31
Hong Kong Convention and Exhibition Centre
Hong Kong
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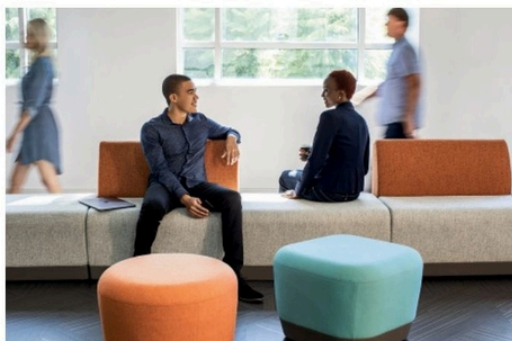
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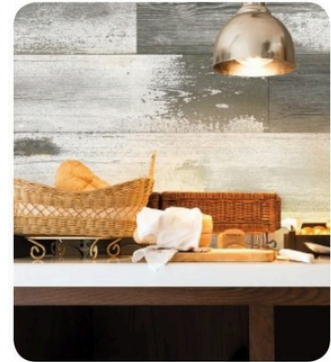
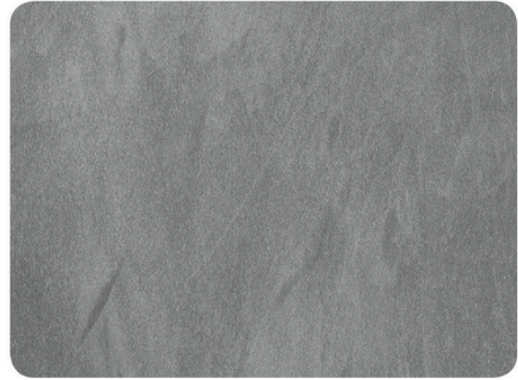
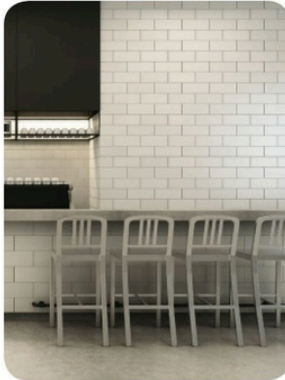
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1. Artemide: Series Y

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artemide.com

2. FLOS: Wirering

This sculptural light is a crossover wall and floor lamp designed in collaboration between FLOS and Italian artist duo Andrea Trimarchi and Simone Farresin of Formafantasma. The light incorporates a custom-made electric cable made from colored rubber and a ring of LEDs, which intentionally displays the transmission of energy that is often hidden in lighting.

flos.com

3. Vibia: Palma

Designed by Antoni Arola, the Palma light was inspired by hanging gardens and the idea of bringing nature indoors. The light is meant to illuminate plants generally associated with natural daylight and features a simple LED light filtered by two blown opal glass half spheres joined together by a ring of aluminum.

vibia.com

2



3



4



5



4. Sonneman: Wave Bar

The Wave Bar by Sonneman features undulating pieces of translucent acrylic layers lit by an extruded LED light bar. When illuminated, light outlines the edges of the waves and is refracted by the frosted surfaces of the acrylic.

The pendant is available in two different lengths, making it ideal for clustering numerous together.

sonnemanawayofflight.com

5. Cerno: Lenis

Inspired by a boat that the Cerno founders built as childhood friends in one of their Southern California backyards, the company debuted the Lenis light at ICFE last year. Representing an aesthetic deviation for Cerno, the linear light features soft lines, pronounced curves, and a subtle reminder of the ocean.

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ICFF continues to become more international with a strong majority of the Fair comprised of exhibitors coming from over 60 countries.

Significant new contingents include a major Dutch presentation of 17 top brands and many emerging design studios—all new to the North American market. The strong presence of European nations continues to expand at the Fair—with more than 60 Polish, Lithuanian and Latvian producers in addition to a very impressive Romanian pavilion of designers with unique offerings. Of course, Spain, Italy, France, Brazil, Britain, Austria, and Scandinavian countries will be in attendance, adding many new market players eager to engage with our audience.

We are also especially thrilled to announce that we are introducing **ICFF Contract**, a new feature presented and sponsored by *Contract* magazine—the official media partner of ICFF. This new area includes designers and producers of the furniture, seating, lighting, floor coverings, and materials ideal for commercial spaces. Participants include Arper, Bernhardt, Blå Station, Kartell, Materia, Nordgröna, Poppin, and Humanscale, to mention just a few—plus, we are planning something very special on the floor with Tom Dixon—you'll just have to come to the Fair to see. **ICFF Contract** is supported by a dedicated ICFF Talks track addressing the latest design trends and products relevant to commercial interiors.

Positioned just behind **ICFF Contract**, is **ICFF Connect**—a special feature showcasing the latest in connected technology for smart homes and smart buildings. You will be amazed at how much control you can integrate into the design of your home—audio, visual, temperature, security, lighting, devices conferencing—and yes, all controlled from your smartphone.

Finally, in the tradition of keeping things fun and exciting, we will introduce the **Constellation Awards** and reception for best product design presented by *Contract* magazine. Don't miss this chance to review the best designs at the Fair and to celebrate these outstanding creatives.

See you at the Fair!

All the best,

Kevin O'Keefe

ICFF Event Director

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design:retail



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**healthcare
design**



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hospitality design



Stacy Shoemaker
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- 6:45-8 p.m. – 15-minute trend presentations
by the editor of each brand
followed by 15-minute Q&A panel
discussion with all four editors
- 8-9 p.m. – Cocktails & Hors d'oeuvres

Event Dates and Cities (venues TBA):

- March 7 – Dallas
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- Registration link to be announced

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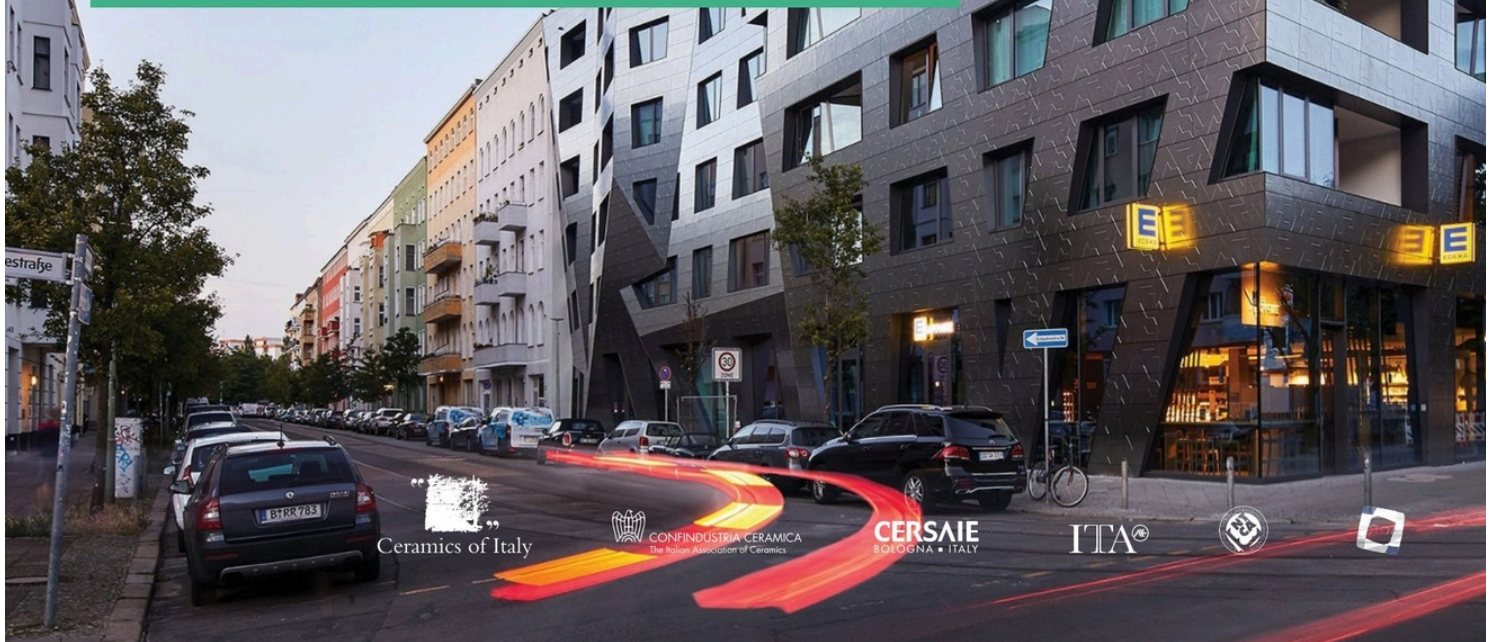
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40

designers of the year

The Designer of the Year honor was initiated in 1980, and Michael Graves was the second recipient. Nina Etnier and Brad Sherman, who lead the firm Float Studio in New York, are the 40th Designers of the Year.

2019 Float Studio:
Nina Etnier, Brad Sherman
2018 Alessandro Munge
2017 Suzette Subance Ferrier
2016 Todd Heiser
2015 Martin Lesjak
2014 Krista Ninivaggi
2013 Joey Shimoda
2012 Michael Murphy, Alan Ricks
2011 Verda Alexander, Primo Orpilla
2010 Graft: Gregor Hoheisel, Lars
Krückeberg, Alejandra Lillo,
Wolfram Putz, Thomas Willemeit

2009 John Cary, John Peterson
2008 Philip G. Freelon
2007 Kelly Bauer, Jim Richârd
2006 Mark Harbick
2005 Kendall P. Wilson
2004 Shashi Caan
2003 Peter Pfau
2002 George Yabu, Glenn Pushelberg
2001 Shigeru Ban
2000 Ralph Appelbaum
1999 William McDonough

1998 David Rockwell
1997 Carolyn Iu, Neville Lewis
1996 Richard Brayton, Stanford Hughes
1995 Debra Lehman-Smith
1994 Lauren Rottet
1993 Juliette Lam
1992 Gary Lee, Mel Hamilton
1991 Gregory Landahl
1990 Karen Daroff
1989 Scott Strasser
1988 Carol Groh

1987 Miguel Valcarcel, Randy Gerner
Judy Swanson, Patricia Conway
1986 Charles Pfister
1985 Francisco Kripacz
1984 Raul de Armas
1983 Joseph Rosen
1982 Orlando Diaz-Azcuy
1981 Michael Graves
1980 John Saladino

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DESIGNER OF THE YEAR

Float Studio

PHOTOGRAPHY: LAUREL GOLIO



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JANUARY | FEBRUARY 2019

Startup office design whisperers Nina Etnier and Brad Sherman create spaces that embody the quintessence of their inhabitants, following a belief that all companies—big or small—deserve great design

By Belinda Lanks



With a common interest in designing for tech startups like Casper, Food52, and Bombas, Nina Etnier and Brad Sherman launched Float Studio, and have developed a strong reputation for working around clients' tight time lines, modest budgets, and rapid growth. They create comfortable and functional workspaces, that ultimately reflect the client's brand.

It all started with a Band-Aid request. Merrill Stubbs, the co-founder of the food website Food52, cut her finger and, looking for a bandage, approached the front desk of her coworking space, General Assembly. Brad Sherman was manning reception. After stemming the bleeding, the two began to chat. Stubbs and her co-founder, the former New York Times food editor Amanda Hesser, were leaving General Assembly to rent their own office, but they weren't sure that they could build it out the way they wanted on a lean budget. It so happened that Sherman was a designer who had been waiting for an opportunity to architect a space for a maturing startup, and he had some thrifty tricks to cut corners.

Before coming to General Assembly, Sherman had worked for a New Jersey-based recycling company called TerraCycle, designing spaces out of trash, when he got the itch to join the startup world. It was 2012 in New York, where "these really buzzy companies were disrupting traditional industries," he says. "I knew I wanted to get involved in some design capacity and didn't know how or where. A friend of mine was working at General Assembly, so I said, 'Hey, hire me as a front-desk person. I want to be in the scene in any capacity.'"

Stubbs ended up handing him his first break after he handed her that Band-Aid. He charged Food52 \$25 an hour to design its first headquarters. Through that project, Sherman began building a reputation for applying his design-on-a-dime mindset to creating residential-like offices for hot startups. "One thing that I was noticing across the board as these companies were leaving General Assembly: They were all daunted by the task of finding space and being able to afford to build it out," he says. "This got my wheels turning as to how to be able to provide a service to these companies in a way that can meet their visual needs but without breaking the bank."

After posting images of a large incubator he had designed on Instagram, he heard from an old college friend and fellow designer, Nina Etnier. She, too, felt drawn to the startup community. "There was so much energy to it," she says. "I had my own idea for a startup that I was waking up at five in the morning to work on pitch decks for. I was going around networking and chatting up my ideas and just sort of wanting something else and different." She began freelancing for Sherman, and the two quickly realized that their experiences complemented each other. Sherman was resourceful

contract

DESIGNER OF THE YEAR



PHOTOGRAPHY: AARON THOMPSON



Float Studio designed the headquarters for sock brand, Bombas. The 6,500-square-office, located in New York, boasts a cheerful atmosphere with a lively palette and layers of texture meant to inspire altruism and creativity (this page). Aiming to create a space that would evoke how you feel after a good night's sleep, the studio also designed the new Casper offices. Located in New York, the 34,000-square-foot space features abundant light and a soft white, green, and blue palette, reflective of their branding and campaigns (opposite).

and budget-conscious; Etnier, with a high-end residential pedigree, could manage detail-heavy, large-scale projects from start to finish. "But my experience was also around sourcing \$15,000 sofas and \$500,000 chandeliers," Etnier says. "Budget was not a part of the conversation." Sherman chimes in: "All I knew how to be was scrappy. A \$15,000 sofa would be my entire budget for a project." After two years, the duo officially opened Float Studio, building a client list that is a veritable who's who of the startup world, from mattress maker Casper to sock company Bombas and makeup brand Glossier.

But their budget-consciousness is only part of Float's success. What truly distinguishes the studio is its ability to translate a client's brand into a visual scheme that doesn't feel literal or thematic. "At the end of the day, if the space doesn't feel 100% like the brand, we feel we've failed," Sherman says. To get there, they take a deep-dive approach to figuring out how employees operate in a client's space, and then building a layout that not only meets their needs but captures the essence of the entire organization. Because the studio generally works with startups, that process involves anticipating growth—a 15-person company could grow tenfold in just a couple of years—and allowing for the branding to evolve.

Casper is a case in point. For the company's first office, in Lower Manhattan, Float went with Persian rugs, a Chesterfield sofa, and industrial desking for a gentleman's-lounge air. That look was well-suited to the mattress seller when it comprised the founders and a handful of employees, but after experiencing growth and a brand refresh, Casper needed a home that felt more like its marketing campaigns. When it came time to design a new headquarters, Float convinced Casper's cofounders to abandon the man-cave vibe in favor of an airier,

PHOTOGRAPHY: AARON THOMPSON



contract

DESIGNER OF THE YEAR



PHOTOGRAPHY: ROCKY LUTEN (FOOD52 ANNEX); MARK WEINBERG (FOOD52)

In 2015, Float Studio designed Food52's New York office and in 2017, after the company expanded in size, they enlisted the studio to also expand the office. The Food52 Annex design is quiet, yet distinctive, featuring ample storage and display space to elevate culinary production with a home-like feel.





more serene palette of blues and oranges that echoed the company's branding. "The design [Float] came up with was a direct result of the time they took to understand us," Casper cofounder Luke Sherwin says, "responding with a sense of how we operated at the time but also taking into account how we would grow and evolve as a company."

Float begins each project with a comprehensive investigation into how an organization functions, what it needs to be successful, and how those two things might change in the future. They send a short survey to everyone on their client's team. "It's a really good way to get a temperature feel, not even for specifics about how they're using the space, but for how they feel about the company as a whole, what's making them excited to go to work today, and what their biggest complaints and frustrations are," Etnier says. "And sometimes having that vent to a third party that is not their supervisors, they're a little bit more candid." A more detailed survey goes out to team leaders asking questions about how respective teams function, who they regularly meet with, what adjacencies they need, and what size and type of spaces are most conducive to doing their best work. The designers also embed themselves onsite, conducting interviews and observing workflows. "What you'll notice is that although people say they want something or have a specific need, their behavior says something very different," Sherman says. Working with Float requires an understanding of their design process. "We're not getting the design done in two weeks," Etnier says. "It's an investment to work with us at this level."

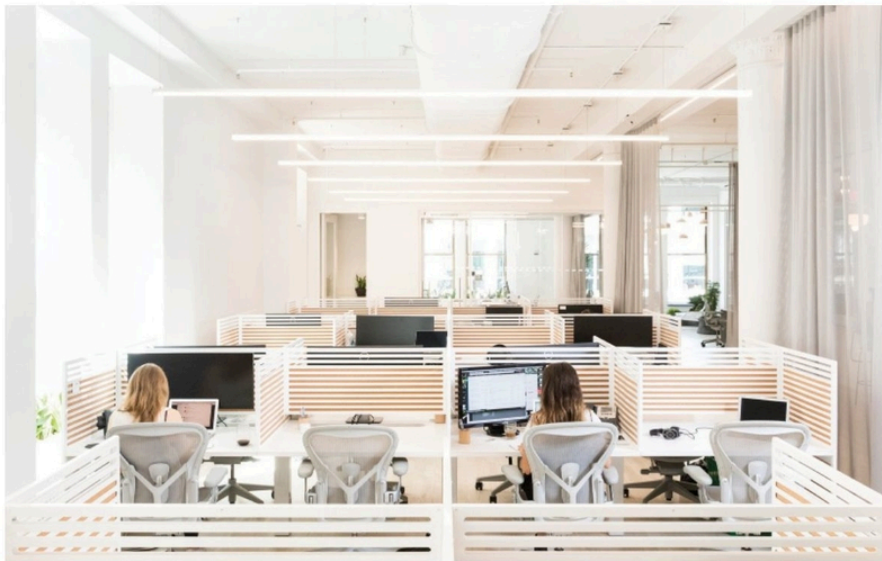
The investment pays off in a space that thoughtfully and subtly embodies an organization's mission—while still demonstrating the studio's commitment to sustainability. Perhaps nowhere is that more apparent than at Food52's second headquarters, where Float transformed a full-floor loft in Chelsea, which Sherman says resembled a frat house, into a space that feels inherently homey. By reusing every window and door available, they built back-to-back conference rooms in the middle of the space. They put mullions on the windows and vintage knobs on the door to give off a residential vibe. And since they left the windows bare, the rooms have a fishbowl quality that, Hesser says, "emphasizes one of our core values, transparency." She continues: "Float so deftly captured our brand's inclusiveness and personal touch. I can't tell you

contract

DESIGNER OF THE YEAR



PHOTOGRAPHY: AARON THOMPSON



Elysium's 6,500-square-foot office in New York is futuristic, yet welcoming. The space features a muted color palette with wood details and greenery throughout.

the number of people who visit our office and say, 'I feel like I just walked into your website.'

Sometimes the brand expression takes the form of a recurring motif that reveals itself only upon close inspection. For the New York headquarters of Elysium, a health-supplement company, lighting fixtures, conference and side tables, terrazzo kitchen counter, and the glass fritting pattern on conference-room walls resemble pills—an homage to company's first product. Float referenced the company's MIT laboratory beginnings with bright-white walls but added its signature warmth with residential touches such as light wood flooring and lush greenery in organically shaped custom-made planters.

Since the studio has built its reputation on scrappiness, every interior element must check both a functional and an aesthetic box. "Nothing is an arbitrary decision for the sake of looking cool," Etnier says. Those aforementioned planters in Elysium's office carve out gathering spaces. The curtains not only provide focal points throughout the office but solve for two common complaints of open-office layouts: noise and lack of privacy. "Initially, we had questions about whether we really needed to invest in the long tracks of tall, sheer drapes," says Elysium's chief design officer, Andrew Lin. "But after settling in, we've grown to love and appreciate their functionality."

PHOTOGRAPHY: TOM MANNION

For the Meet in Place office, a company that provides rooms to rent for meetings and other events, located in New York, Float Studio used a clean, bright palette to create a space that would appeal to varying industries and meeting styles.



In spending so much time getting to know its clients, the studio builds enduring relationships with the companies. That leads to future work as a startup outgrows its space, but it also allows for Etnier and Sherman to perform post-occupancy evaluations to figure out which spaces are working and being used and which ones aren't, as well as to find solutions to commonly occurring problems.

Over the years, they've learned to shun coffee tables; their height isn't conducive to typing on a laptop, and they generally become clutter collectors. Instead, they use taller cocktail tables. They've discovered that sofas should be positioned closer together than they would be in a residential setting, so that people can chat more easily. "If you position them far apart, everyone goes to one side of the room and the other sofa is unused," Sherman says. Or worse, Etnier says, "People rearrange them, and it looks like an absolute disaster when you go visit the office." During a follow-up visit, the partners noticed that walls of small conference rooms were getting scuff marks from chairs banging into them, so when they designed Meet in Place, a pay-by-the-hour meeting-room startup in Lower Manhattan, they extended the flooring 18 inches up the wall and custom-designed all the tables on pedestals to allow people to gather around them more comfortably.

Gone are the days of working for \$25 per hour, but the studio still abides by its philosophy of

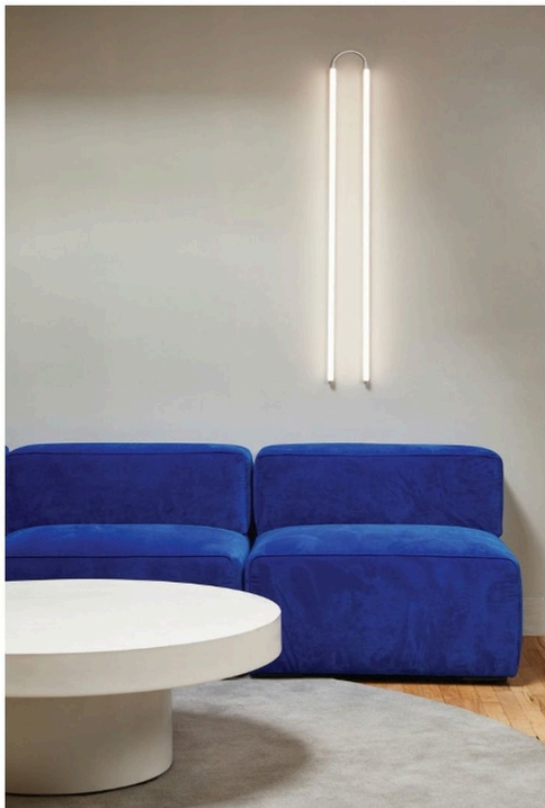
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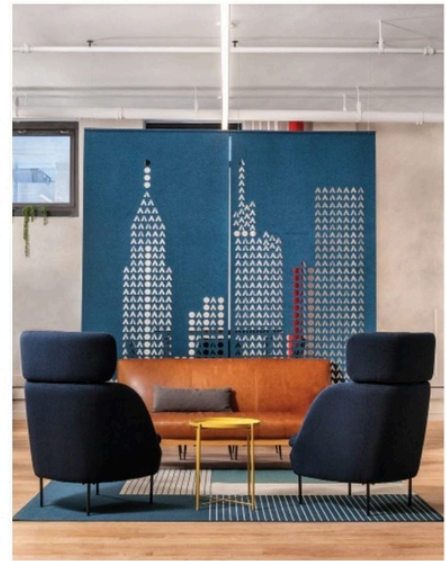
The new modern space for growing brand, Tasting Table, combines kitchen and event space. Standout details include matte, oxblood panels and a floating plant grid, which create a unique, yet comfortable environment.



PHOTOGRAPHY: AARON THOMPSON



PHOTOGRAPHY: AARON THOMPSON



For the New York marketing and event agency, Voxy, Float created a space that inspires its team to collaborate, dream and entertain (top left). Enthusiastically bathed in color with rich international influences, this collaborative space gives disruptive, 21st-century ESL teachers a space that speaks their language (top right). The movement-driven Vroom space evokes the energy of a high-end car dealership without feeling cluttered or messy. A restrained palette and thoughtful layout helps organize the 21,000-square-foot floorplan (left).

cutting costs whenever possible—whether that's reworking existing furniture or helping a client negotiate a lease. "We can get clever in ways that end up saving our clients money," Sherman says. "But now we're more about transparency and communication with our clients and being there every step of the way than being the guys who can do it for less."

Although the eight-person studio juggles a roster of eight to 10 projects at once, the partners remain devoted to lending design help for the smaller startups who don't have the budget of a Casper, Elysium, or Food52. "We started by making design accessible," Sherman says, "so we still do want to do that for these younger guys that want a well-designed space but can't afford it." For offices of 10 people and under, Etnier and Sherman have developed a one-day "design intensive," in which three or four designers from the studio will visit a space, draw up plans, put together an actionable document of sources, and then leave it to the client to manage the project.

Developing relationships with seemingly small-fry clients ensures a pipeline of projects into the future. "We never want to say no," Sherman says, "because we know based on our knowledge of the landscape that three people can become 200 people in two years." ☐

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A visionary in workplace design, risk-seeker, and disruptor, Clive Wilkinson has an accomplished history—and exciting future—of creating spaces that push conventions while honoring the fundamental needs of community

By Mimi Zeiger

Born in Cape Town, South Africa, Clive Wilkinson studied at the Architectural Association in London, worked for postmodernist British architect Sir Terry Farrell, and later, after a move to L.A., found a job as a project manager in Frank Gehry's practice.

It's an uncharacteristically wet day when I meet with Los Angeles-based architect Clive Wilkinson at his office in Culver City, a mixed-use building he designed in 2012. Wilkinson is a bit of a coffee snob, so it makes sense that his ground floor tenant is Cognoscenti Coffee, which serves some of the best brews in the city. Despite the downpour, brave souls on laptops shelter under the overhang formed by the stairs leading to the reception desk at Clive Wilkinson Architects (CWA).

It's a tableau indicative of our time—of how we work now. Work is itinerant and flexible. Work is everywhere and anywhere there's Wi-Fi and espresso.

Given the transient nature of our contemporary work lives, supported by a host of mobile devices, the actual need for an office might seem unwarranted. But Wilkinson believes in the workplace as a kind of urbanism, as community, and as a theater for everyday life—his book, "The Theater of Work," is scheduled to come out in February. For close to three decades, he's been at the forefront of workplace design. How, why, and where we work is central to his award-winning practice.

Rain streams down the windows of Wilkinson's headquarters. Inside the open-plan office, designers sit at monitors placed along an oversized desk that looks like a giant, squiggly strand of DNA. And even though in recent years there's been backlash against the ills of the open office—noisy, distracting, lacking privacy—here, everyone is quietly productive.

"Our philosophy is encapsulated in the idea theater, in the idea that environments need to maximize the potential for social interaction," says Wilkinson, once we are seated in a conference room with a large glass wall facing back into the office—we are on display. "We always look for different theatrical opportunities. There isn't really a good enough reason to be boring with what you do."

A conversation with Wilkinson is hardly boring; we stray from design topics and follow tangents about baking, politics, and poetry.

"I have a bread recipe from South Africa that's gone with me from there to England, to Australia, to here," he explains, efficiently covering the territories of his biography. "I've had to adapt the recipe in each country because the water and the flour are different in each place, and the bread does different things."

Charting his own path

Born in Cape Town, South Africa, Wilkinson studied at the Architectural Association in London, then worked for postmodernist British architect Sir Terry Farrell for the better part of the 1980s before moving to the West Coast. Landing in L.A., he found a job as a project manager in Frank Gehry's practice at a time when the firm was embarking on its most signature projects to date: Disney Hall and advertising agency Chiat/Day's headquarters in Venice. While Claes Oldenburg's iconic binoculars still sit outside the Gehry-designed building, it's now home to Google. Both companies, however, are pivotal to Wilkinson's creative success.

contract

LEGEND AWARD



PHOTOGRAPHY: BENNY CHAN/FOTOWORKS

TBWA\Chiat\Day commissioned Clive Wilkinson Architects to design its new expanded headquarters in 1997. The 120,000-square-foot warehouse in Playa Del Rey became known as "Advertising City" due to the urban character of the interior (this page). The firm converted a 100,000-square-foot warehouse and laboratory building in Irvine into creative offices for global agency FCB Worldwide (opposite, top left). Twentieth Century Fox enlisted Clive Wilkinson Architects to convert three large West Los Angeles warehouses, originally constructed in 1953 and totaling 98,000 square feet, into offices to house Blue Sky/VFX, a Digital Effects subsidiary (opposite, top right). Google selected Clive Wilkinson Architects in an invited competition to design its 500,000-square-foot Silicon Valley campus, which integrated highly focused software engineering workspace with learning, meeting, recreational, and food facilities (opposite, bottom).



PHOTOGRAPHY: BENNY CHAN/FOTOWORKS



After his short stint with Gehry, Wilkinson founded his own practice in 1991 and his first breakthrough project was for the advertising agency TBWA\Chiat\Day in 1998. The 120,000-square-foot converted warehouse was conceived as an "Advertising City"—an urbanism fueled by creativity. "I've always thought that big projects become interior cities," he says. The office design needed to live up to the kind of dynamic innovation that defines the agency. Under a vast metal roof, stacks of bright yellow offices line an indoor main street. There are billboards and a central park. And at a time just prior to foosball tables springing up in every dot-com office, the scheme even included a basketball court.

Two decades later, Wilkinson still finds inspiration in the organic social and commercial life of cities. His designs may push conventions, but they are grounded by a more ancient need to come together and trade stories and goods. Just returned from his honeymoon to Marakesh, Morocco, he reflects on his visit to the Medina of Fez, which was founded in the 9th century. "[It is] 1,000 years old and no street is wider than about seven feet, and it's a complete labyrinth," Wilkinson says. "There are no cars and people push things on carts, and there are donkeys—and if you put a lid on it, it's like a huge workplace, and it works fine."

Of course, for all his enthusiasm for the labyrinth, he also quickly analyzes the drawbacks: the maze is all on a single level and there are no external views. "Life has to happen on the roof level to just get outside and see the world beyond the constrained internal spaces," he notes.

Revolutionizing workplace design

In 2005, CWA designed one of the firm's best-known and award-winning projects: Google's Mountain View headquarters. At 180,000 square feet, it has the feel of a small town tucked within the shell of an existing suburban office building. Or, a small town rapidly growing into a city. A big challenge was accommodating a variety of program areas: engineering, training and meeting rooms, food service, and recreation areas, while strategizing for rapid expansion on a tight budget. One of the solutions, what the architects call a "Glass Tent" office system, could have been lifted from the Medina. Soft architecture—fabric walls and a tent-like ceiling—creates a private, three-person workroom.

contract

LEGEND AWARD



PHOTOGRAPHY: BENNY CHAN/FOTOWORKS

American charity event company, Pallotta TeamWorks, enlisted the firm to design its headquarters in 2002. Working with a tight budget, Wilkinson's team developed a concept for air-conditioned "breathing islands" loosely enclosed in tents within the unconditioned warehouse (this page). After completing the Fashion Institute of Design & Merchandising campus in Orange County, the firm was asked to design a studio facility on the organization's main campus in downtown Los Angeles (opposite).



PHOTOGRAPHY: BENNY CHAN/FOTOWORKS



"I'm very much shaped by African lessons in frugality, economy of resources, and direct responses to needs," Wilkinson explains. He's critical of the boom of workplace projects he considers "mediocre" and "halfheartedly" produced that seem to check all the aesthetic boxes, but fail to attend to basic needs of the community served. He ticks off a list of what is lacking: sensitivity to acoustics, privacy screening, ergonomics, proper lighting, and access to views.

Large companies, like cities, are all about the relationships between people and the physical infrastructure around them. They also come with their own ills; Wilkinson believes that design can make a difference. "We love doing big workplace projects because those communities tend to be the most stressed—alienation happens in larger communities where people feel like a tiny cog in a huge wheel," he explains. "We're not interested in just making buildings look nice. So, that's what drives us, and has always driven me, is to what extent are we making a meaningful contribution to the community."

He's excited to apply these principles to an upcoming project—the headquarters of Malouf, a high-end bedding brand based in Logan, Utah. The 210,000-square-foot, ground-up building is a bit like a company town. There's the workplace—circular and glazed to offer 360-degree views from its three floors, a bar-shaped structure that has ball courts, a fitness center, a swimming pool, and an existing warehouse. Wilkinson even notes that the vegetables used in the food service will be grown on site.

The analogy between urban and workplace design will be tested as CWA works on Google's Sunnyvale campus with Bjarke Ingels Group (BIG) and Olin Landscape Architects. At stake is over one million square feet of interiors serving 4,500 employees. The project is huge and complex: two five-story buildings, each a stack of terraces topped with green roofs. The ambitious concept maximizes the amount of direct access each employee has to the outdoors; early renderings show Googlers rollerblading or biking up ramped terraces to get to their desks. It is more than a city; it's a landscape. The pressure brought on by the scale is compounded by constraints due to speed of construction. The project is on track to open as early as 2021. "I think it will be a great design in the end, but it will have been achieved with a lot of blood, sweat, and tears," Wilkinson says.

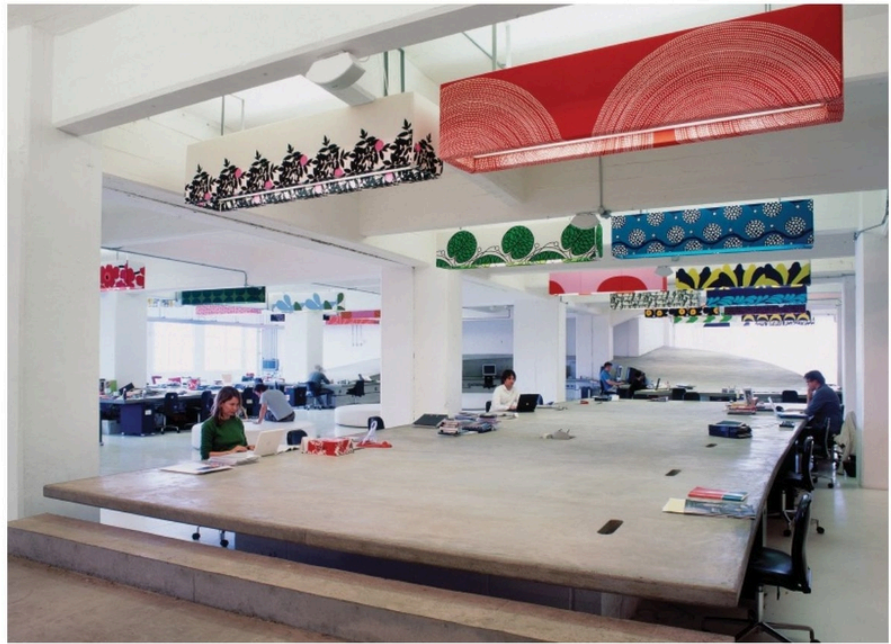
Embracing a fearless approach

CWA's portfolio is full of bold and brightly hued visions, from interiors filled with canary yellow shipping containers to an oversized 4,400-square-foot desk that loops through an office. Wilkinson attributes his propensity to take risks to his education and the political situation while growing up in white South Africa. As a young man, like many young men, he wanted to be a writer. Poetry provided an outlet to what he calls "the stresses of puberty" and in high school he rigorously studied criticism and the classics of English Literature, with an eye on getting a doctorate at Cambridge. But when his parents nixed his plan to study abroad, Wilkinson decided to study architecture at Cape Town University. He showed up at the Bauhaus-oriented course with a head full of poems. "I was probably the only person in the class who didn't care if he failed," Wilkinson recalls. "I did quite well, I guess because I could take more risks. So I got sucked into architecture, and the

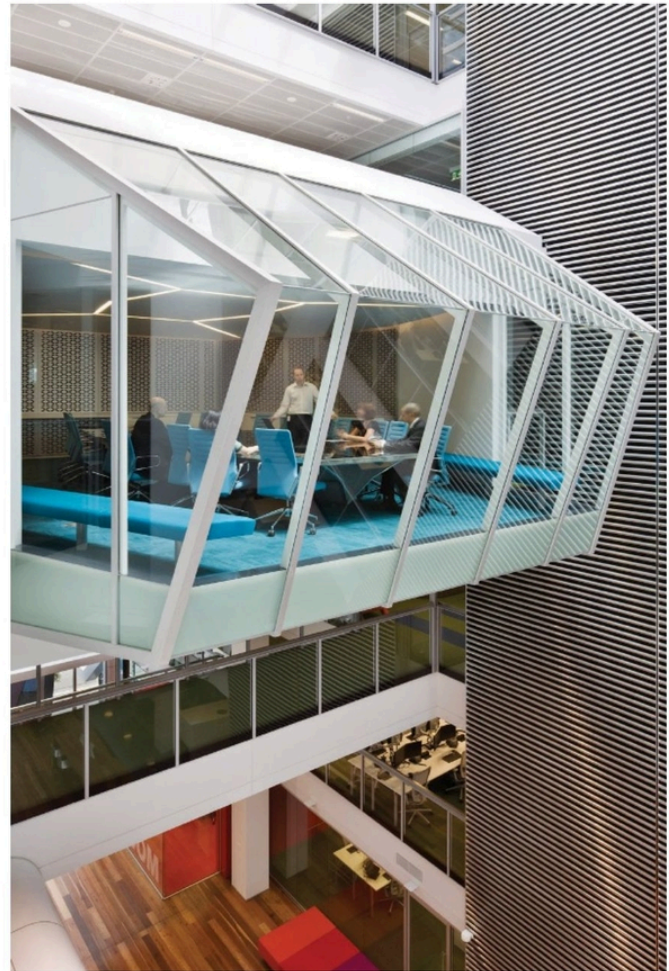
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LEGEND AWARD

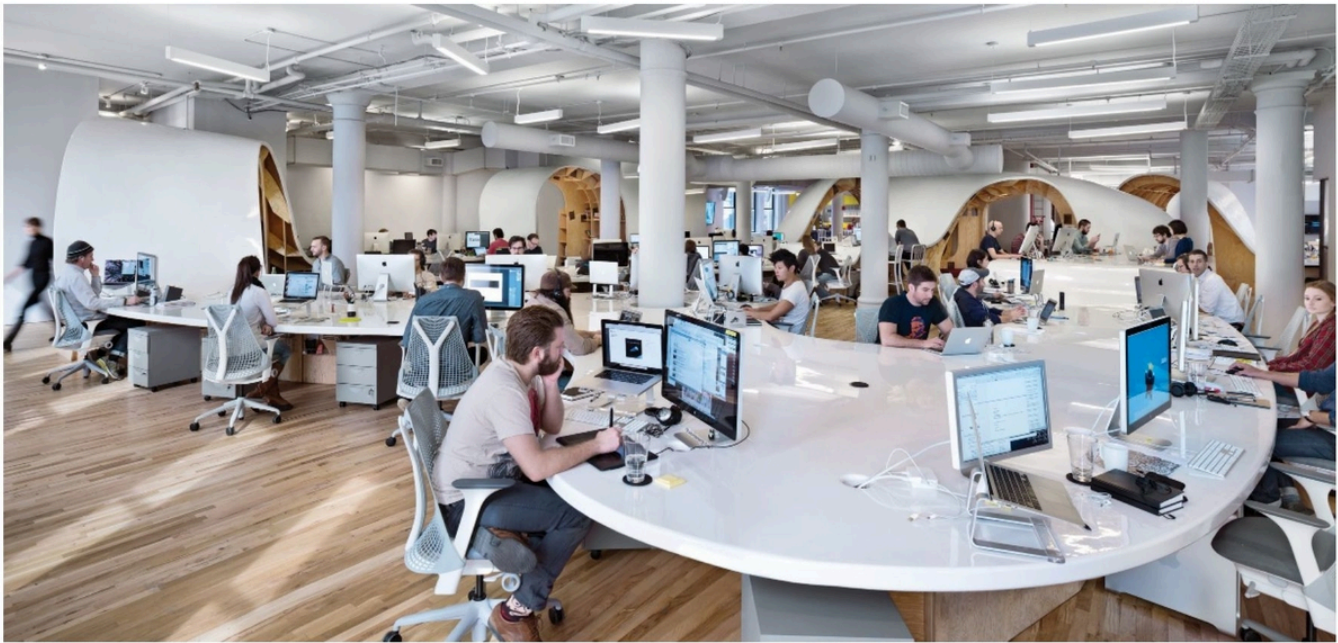
For the London-based ad agency, Mother, CWA created 250-foot-long concrete worktable that meandered through the office like a racetrack (this page, top). The firm's design approach for Sydney-based, forward-thinking bank Macquarie Group was to open up the 10-story, 330,000-square-foot building vertically and use the atrium to highlight a transparent workplace (this page, bottom). The Barbarian Group's office features an "endless table" designed to unite employees (opposite, top). In 2014, the firm designed GLG's Global Headquarters overlooking Grand Central Terminal in New York City, transitioning the company to a highly collaborative workplace (opposite, bottom).



PHOTOGRAPHY: SHANNON MCGRATH



PHOTOGRAPHY: PAUL WARCHOL (GLO) AND MICHAEL MORAN (THE BARBARIAN GROUP)



goal of going to Cambridge vanished into the background."

After three years studying architecture, Wilkinson was drafted into the South African Army. His time at university had awakened his awareness of structural violence and inequity under apartheid. There was no way he was going to fight for a political system he was against. So, instead of training in an active military zone along the Angolan border, Wilkinson left Cape Town and finished his education in London.

Wilkinson's personal history primed him to be comfortable taking risks and speaking his mind. This iconoclastic approach is best illustrated by CWA's now-famous design for The Barbarian Group—a glossy white Superdesk that snakes through the company's loft-like offices in New York City. That project opened in 2014, and while the ad agency's leadership has changed in recent years, the top brass at the time embraced a radical approach to digital culture. A bombastic workplace was meant to encapsulate that spirit.

"I did one very messy sketch piece of paper—I had never done anything quite so messy with a client before—and I just had the confidence to go in and say, 'We'd like to do this,'" Wilkinson recalls. "There was silence for a moment and then they wanted to know more. We never did another sketch."

Designing beyond the workplace

For Wilkinson, the heart of creativity is bringing two diametrically opposed things together and seeing what happens. A table is limited, a community is open-ended; the answer is about inclusivity—an endless desk.

"Clive's talent resides in his ability to see a mind's vision in 3D and to create the physical environment that represents the vision," says Joanne C. Smith, president and CEO of Shirley Ryan AbilityLab in Chicago. "He is a disruptor—he translates radical ideas into transformative designs."

As patient-centered research hospital, the Shirley Ryan AbilityLab is unique. The lab embeds scientists and technologists in the clinical space, alongside doctors and clinicians. According

contract

LEGEND AWARD

In 2016, Wilkinson's work included Publicis' North America headquarters in New York (top left), Santa Monica College Center for Media and Design (top right), and the Intuit Marine Way Building in Mountain View, California (bottom).



PHOTOGRAPHY: MICHAEL MORAN (PUBLICIS) AND JEREMY BITTERMANN (INTUIT)

PHOTOGRAPHY: MICHAEL MORAN



The firm designed Shirley Ryan AbilityLab, the first-ever "translational" research hospital where clinicians, scientists, innovators, and technologists work together in shared, flexible spaces surrounding patients, discovering new approaches, and applying research in real-time (this page).

to Smith, it's an approach that hadn't been attempted in healthcare before. As a departure from more conventional understandings of workplace and hospitality, the project, developed in collaboration with architecture firms HDR and Gensler and opened in 2016, is unique for CWA. The 1.2-million-square-foot facility is designed to welcome and support the patients while providing backstage research lab areas. Corridors are extra wide to better accommodate wheelchairs and the ceilings are blanketed in op-art graphics. "Clive immediately and innately understood how space could transform relationships and work," Smith recalls. "[His vision] enabled us to merge cultures in a completely novel space and, as a result, to alter fundamentally the process of scientific inquiry in the quest for better, faster outcomes—even cures—for our patients."

CWA's venture into healthcare parallels Wilkinson's desire to continue to expand the firm's horizon beyond the future of work—to other architectural types that make an impact on our lives, such as hotels, residential, and especially affordable housing. He sees that the revolutions that happened in workplace over the last few decades have not been echoed in low-cost housing, an area that is critical to cities all over the United States, but especially in Los Angeles where as the cost of housing skyrocketed, so did the homeless population. He quotes from cultural theorist Marshall McLuhan: "Our Age of Anxiety is, in great part, the result of trying to do today's jobs with yesterday's tools!"

"We have to find appropriate tools to solve new problems," says Wilkinson, confident that design plays integral part in our social and political lives. "I believe buildings can become healing communities, I really do. If you provide a sense of enlightenment and inspiration through architecture, then you have a chance of bringing out the best in people—and if you can bring out the best in people you will empower them to confront their circumstances in more honest ways." ■

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ADAPTIVE REUSE

Fitzco / Momentum / Weber Shandwick
Gensler

CIVIC/PUBLIC

Aanii Community Centre & Library
Perkins+Will

EDUCATION

Advanced STEAM + Design Institutes
Lehrer Architects LA

ENTERTAINMENT

Wuhan Panlong Plaza Yinxing Cinema
One Plus Partnership Ltd.

EXHIBIT

History Museum Graz
INNOCAD Architecture

HEALTHCARE

NYDG Integral Health & Wellness
Brandon Haw Architecture LLP

HISTORIC RESTORATION

**Belmond Venice
Simplon-Orient-Express**
Wimberly Interiors

HOTEL

Calistoga Motor Lodge & Spa
AvroKO & Brand Bureau

LARGE OFFICE

Amazon Spheres
NBBJ

LOBBY REPOSITIONING

915 Wilshire
HLW International LLP

RESTAURANT

Bavel
Studio UNLTD

RETAIL

Optimo Hat Company
Skidmore, Owings & Merrill LLP

SHOWROOM

**Louis Poulsen 2018 Light + Building
Trade Fair Stand**
Henning Larsen

SMALL OFFICE

Ikea Creative Hub
Studio Nanna Lagerman

SUSTAINABLE

Crosstown Concourse
Looney Ricks Kiss
in association with DIALOG

STUDENT

The Synergy Station
Hao Wu
New York School of Interior Design

jurors



Carolyn BaRoss,
ASID, IIDA, LEED AP
Principal
Perkins+Will
New York



Sarah Brophy,
IIDA, NCIDQ, LEED
Design Director
IA Interior Architects
Boston



Carlos Madrid III
Lead designer
Skidmore, Owings
& Merrill LLP
Los Angeles



Shawn Sullivan
Partner & Studio Leader
Rockwell Group
New York

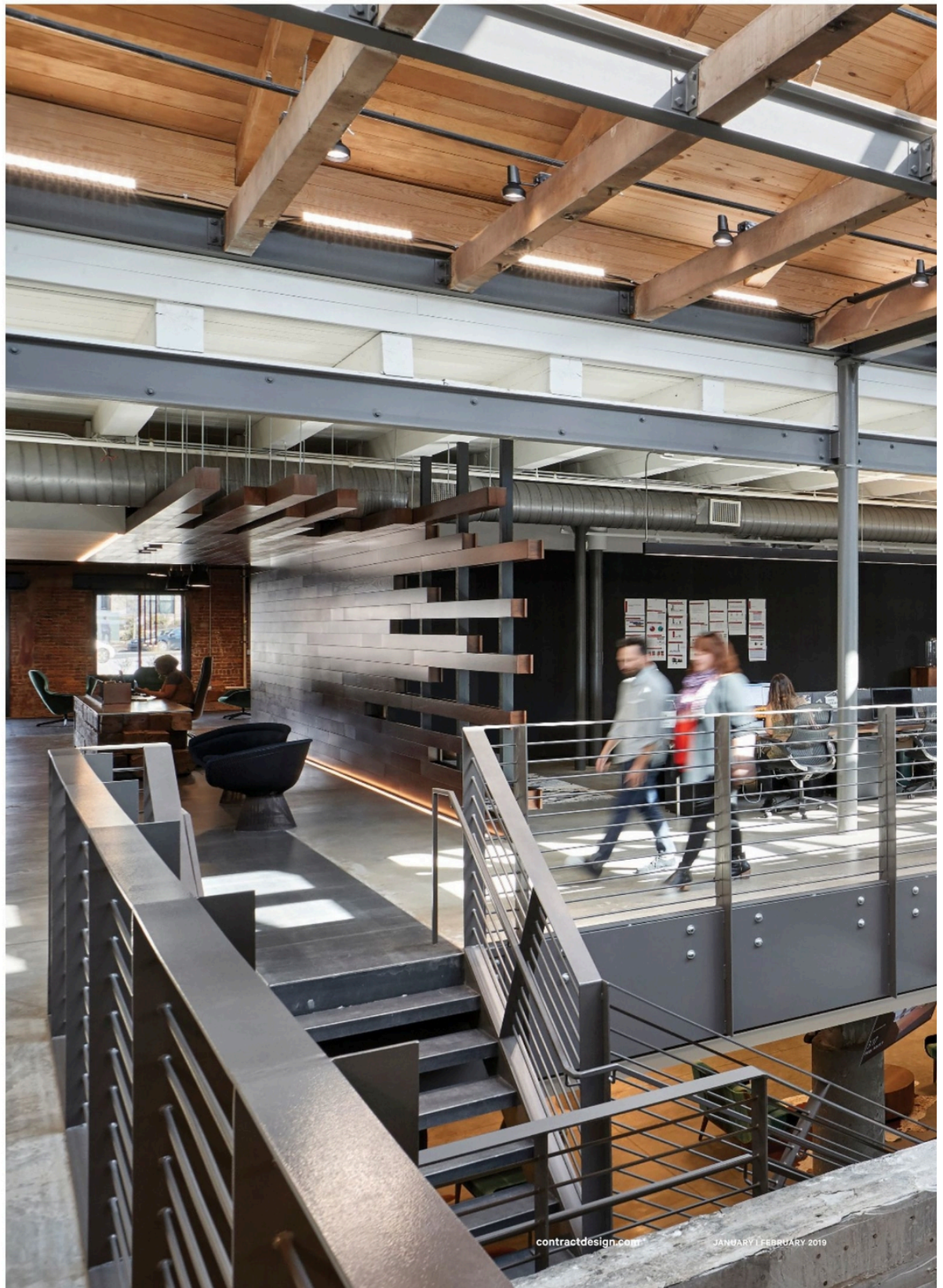
INTERIORS AWARDS

Fitzco / Momentum / Weber Shandwick

By Lauren Volker
Photography
by Garrett Rowland

The Fitzco / Momentum / Weber Shandwick office is organized around a central common space on the lower floor which sits underneath a dramatic skylight. Each agency has its own distinct neighborhood of workstations and offices in separate parts of the open floorplan, and the shared spaces include the reception area, pitch rooms, conference rooms, and third-floor hosting space.

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JANUARY / FEBRUARY 2019

Client

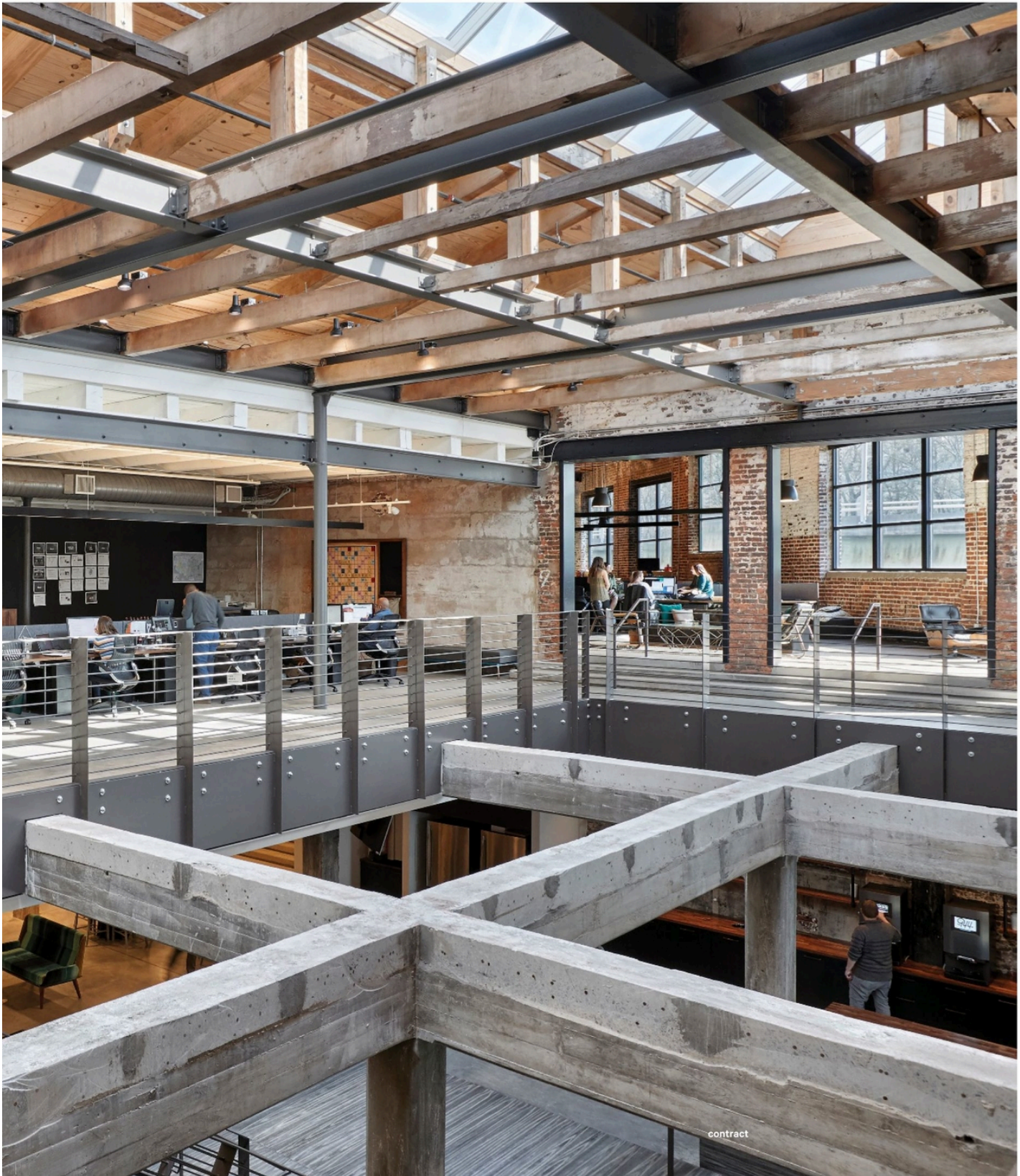
Fitzgerald & Co.

Location

Atlanta

Adaptive Reuse

Gensler



contract

INTERIORS AWARDS





The building's past and future are seamlessly woven together, with old and new details both complementing and contrasting one another throughout the space (opposite). Original building features are purposefully restored and showcased, while new details are modern and bold (this page).

Atlanta's Westside continues to evolve, as developers convert vacant land, warehouses, and factories into vibrant neighborhoods, award-winning restaurants, and office spaces. Fitzco / Momentum / Weber Shandwick recently enlisted Gensler to convert Miller Union Stockyards, a former slaughterhouse in the area, into a multifaceted workplace for its three marketing and communications companies: ad agency Fitzco, brand experience group Momentum Worldwide, and PR and communications firm Weber Shandwick.

"Reflective of our roots as a company that was born here in Atlanta, we chose the neighborhood and building because they have a deep and rich history but are in an exciting state of transformation to their next chapter and new uses," says Matt Woehrmann, CEO of Fitzco. "Similarly, inside, we needed a space that was modern and that would inspire creativity, innovation, and open collaboration; but it was important that the design remain true to history of the building and maintain the rustic beauty inherent in the original materials."

Built in the early 1900s, the 45,000-square-foot Miller Union Stockyards space sits adjacent to the city's railroad tracks, which allowed for easy access to transportation during the bustling livestock era. Throughout the building's history, additions were added to the original structure, resulting in a hybrid of construction types, which include differing column grids, floor level changes, and varying ceiling heights and wall construction types. "Brick walls, large glass and steel windows, and timber ceilings are all parts of the original building character that the design team embraced and strove to preserve and integrate into the reimagined space," says Michael Lutz, designer director, Gensler.

In addition to exposing and celebrating the existing finishes, the design team also worked to preserve the original experience of spaces. Comprised of a mix of high- and low-light areas, the re-envisioned layout maintains the moodiness of the original space while also supporting the workplace strategy to provide a variety of experiences within the office. While each agency has its own distinct neighborhood of workstations and offices in separate parts of the open floorplan, the shared spaces include the reception area, pitch rooms, conference rooms and third-floor hosting space. The entire volume is organized around a central common space on the lower floor which sits underneath a dramatic skylight. "Liminality and duality is a theme that runs through the design," says Erin Greer, project director, Gensler. "It is a space that stands between what was and what will be. It is also one of multiplicity with three agencies working together in one space."

Additional features include a new front porch made of steel beams—a nod to the building's industrial nature and southern roots—gathering areas on the backside of the building that look out at the schedule of CSX freight trains, and a small loft space that once housed an authentic bank vault and now serves as unique conference room.

Authentic to its location and roots, the creative office is filled with light and activity, offering an ever-present feeling of the history of the building. "We joked

at the start that our brief was to do as little with the building that was necessary to make it a functional office, because it was so cool already," Woehrmann says. "The Gensler team did an amazing job of maintaining the authenticity of the original structure, with all its ruggedness, beauty and quirks, but it feels so modern in its functionality." **c**

Project Credits

Architect and interior designer Gensler Gensler project team

Stephen Swicegood, principal-in-charge; Michael Lutz, design director; Erin Greer, project director; Derek Hudson, project architect; Sarosh Ali, project architect; Gail Malone, interior designer; Tabatha Janna, project architect

Contractor Gay Construction Co.

Lighting One Lux Studio

Engineering M2 Structural (structural engineer); Newcomb & Boyd (MEP)

Selected Sources

Wallcoverings Carnegie Xorel;

Flavor Paper; Designtex

Paint Benjamin Moore

Laminate Formica; Arborite; Nevamar; Wilsonart

Wall Tile Daltile; Ceramic Technics

Movable walls Dirtt

Hard flooring Ceramic Technics

Resilient flooring Mohawk

Carpet/carpet tile Interface/FLOR

Ceilings Armstrong; Tectum

Interior lighting Architectural Lighting Works, USAI (recessed lighting); Zaneen (track lighting); SESCO Lighting (fluorescent/industrial); Schoolhouse Electric, Arteriors (floor/table lamps); Flos, Sonneman, Vibia, Tom Dixon (pendants/chandeliers); Noir (sconces)

Workstations Knoll

Seating Knoll (workstation/task);

Allsteel, Andreu World, Phase Design (conference); Naughtone, Coalesse, Hans Wegner, Blu Dot (lounge/reception); Industry West (cafeteria/dining)

Upholstery Knoll; Camira; Unika Vaev; Designtex; HBF; Luna

Tables Davis, Two Chair Studio

(conference); Poltrona Frau, Phase Design (cafeteria/dining); custom by Mortensen (reception desk); Moooi, Four Hands (side tables); Knoll (other tables)

Architectural/custom woodworking Mortensen

contract

INTERIORS AWARDS

Aaniin Community Centre and Library

By Anna Zappia

The Aaniin Community Centre and Library serves the diverse population of Markham in Ontario, Canada. Community engagement was a key part of the design process. The architects listened to feedback from citizens and leaders, and the end result is a hub that is welcoming to both new and longtime residents. Visitors of all ages have plenty of options for learning, recreation, and play under one roof.

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JANUARY | FEBRUARY 2019

Client

City of Markham

Location

Markham, Ontario, Canada

Civic/Public

Perkins+Will



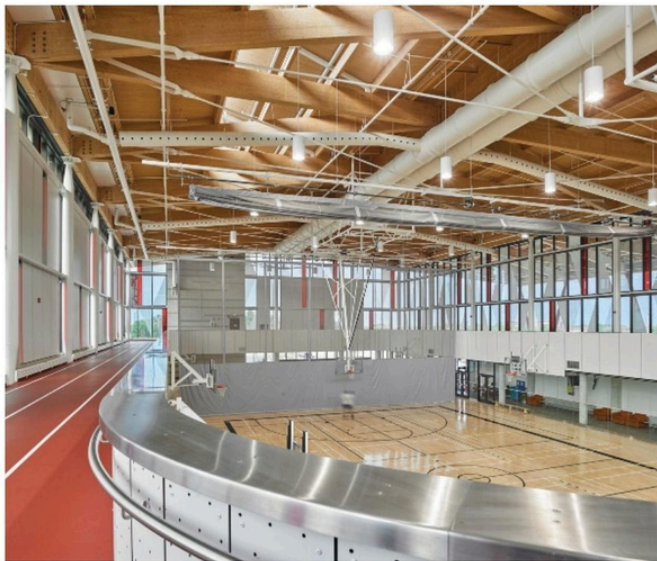
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INTERIORS AWARDS



PHOTOGRAPHY TOM ARBAN (CENTER RIGHT); ALL OTHERS SCOTT NORSWORTHY

Exercise and recreation options abound. With a fitness center, new equipment, and an aquatics center, Markham residents can stay healthy and active. They can also read or spend quiet time at the library. Individual and group breakout rooms were designed to provide optimal areas for study. A range of tables and chairs in various sizes and heights provide comfort for individuals of all ages.





The word Aaniin means welcome in Ojibwe, a fitting moniker that celebrates Markham's heterogeneous population. With 58 percent of its 355,000 residents identifying as immigrants, Markham is one of the most diverse cities in Ontario, Canada. To accommodate its varied citizenry, civic leaders wanted to provide a gathering place that could easily house multiple learning and recreation facilities.

Architects from Perkins+Will's Toronto branch were tapped to design the building, which boasts an impressive array of amenities and designated areas for work and play. Community engagement was a key part of the process, with input from locals gathered in dozens of focus groups and town hall meetings about the types of areas that were wanted most. Indeed, it is a plan that's worked, with the library now hosting 45,000 visitors a month.

With comfortable spots for senior citizens and an indoor playground for younger children, there are spaces for all ages and abilities. "Families are coming in, two and three generations. There's a sensory room for children with autism or other spectrum disorders," says Mary Creighton, director of recreation services for the city of Markham.

The design team created an open-concept layout connected by mezzanines with a central common area, a contemporary version of a town square that can hold up to 350 people. Visitors can watch Bollywood films or sporting events on a large screen, and a demountable stage is used for dancing or musical performances, surrounded by amphitheater-style seating steps.

A main thoroughfare runs the length of the building, connecting amenities like an aquatics center, fitness center, library, and teaching kitchen. In the library, people are encouraged to study within a range of individual and group breakout rooms, create in the makerspace, or read in one of the various lounge and seating areas. Glass panels rather than walls provide transparency. "Visual access throughout the center creates a level of comfort and connection, making the programs and activities feel more open and inviting," says Duff Balmer, Perkins+Will design principal.

Markham officials wanted to make sure that the center would not only hold the latest equipment or furnishings, but also be inviting to the city's refugee population. There is a community hub area used by local associations to provide health workshops, employment assistance, and family services. Having all of these resources in one location has helped asylum seekers adapt more easily to their new home. "More than 25 agencies are using the center, and we have strong partnerships with youth and senior organizations," notes Creighton.

The massive wood roof is comprised of SPF glulam beams, purlins, and decking. It is the central compositional element that ties everything together. Color is another important component, with spice tints like saffron yellow, turmeric red, and basil green adding warmth and accent to the interiors. "By using culturally inspired colors and patterns, we hoped to make the architecture more relatable to the local residents, many of whom are completely new to Canada," Balmer explains.

The partnerships between the community, leaders, and architects have made this center a true public gathering spot. "The space creates the feeling of inclusion. We're happy that people want to stay here," says Deborah Walker, Markham's director of library strategy. **c**

Project Credits

Architect and interior designer

Perkins+Will

Architecture project team

Phil Fenech, principal; Duff Balmer, design principal, interiors; D'Arcy Arthurs, managing director; Doug Warren, senior architect; Amin Ebrahim, architectural staff; Martin Chow, architectural staff; Joginder Dhanjal, architectural staff; Malcolm Choy, architectural staff; Anwar Habib, architectural staff; Stephane Gaulin-Brown, architectural staff; Jim Huffman, architectural staff; Yehia Madkour, architectural staff; Ashley McKay, architectural staff; Devon Miller, architectural staff; Lauren Clack, architectural staff; Blair McCarry, architectural staff; Tammy Zhang, sustainability; Rebecca Holt, sustainability; Stan Bury, specifications; Tamara Schmidt, contract administration

Interior design project team Michelle Sta-Ana, interiors; Joanne D'Silva, interiors; Paula Swanborough, interiors; Hala Akkawi, interiors; Tabitha McCallum, interiors; Nathalie Zegarar, interiors

Contractor Bondfield Construction

Lighting Crossey Engineering

Engineering CH2M Hill (structural); Smith + Andersen (mechanical)

Electrical Engineer Crossey Engineering

Kitchen Second Generation

Landscape Fleisher Ridout

Graphics Knight Signs

Acoustician Swallow Acoustics

Selected Sources

Paint Dulux

Laminate Formica/Wilsonart; Trespa

Drywall Georgia Pacific

Masonry walls Owen Sound Ledgerrock Ltd.

Folding partitions Corflex

Ceramic wall tiles Royal Mosa; Centura; Stonetile

Ceramic mosaic tile American Olean

Fabric wrapped acoustic tiles

Acoustex-Koroseal

High-density composite panel Trespa

Wood slats Second Generation

Millwork Second Generation

Architectural concrete block Richvale York Block

Metal composite panels Pollard

Hard flooring Unicom Starker; Floor

Gres; Vitra; Action Flooring Systems

Resilient flooring Forbo

Carpet/carpet tile Tandus Centiva

Synthetic sports flooring Robbin Sports Surfaces

Ceilings Nordic Wood Structures

Recessed lighting Gotham

Track lighting WAC Lighting

Task lighting SPI Lighting

Fluorescent/industrial Mark Lighting; Lithonia

Pendants/chandeliers Insight; Seneca

Sconces Gotham

Other decorative lighting WAC Lighting

Door hardware HES; McKinney; Norton;

Rockwood; Rixson; Sargent; Securitron

Doors Hollow Metal; Alumicor

Curtain wall Alumicor

Window shades Sun Project

Swimming pools Myrtha Pools

contract

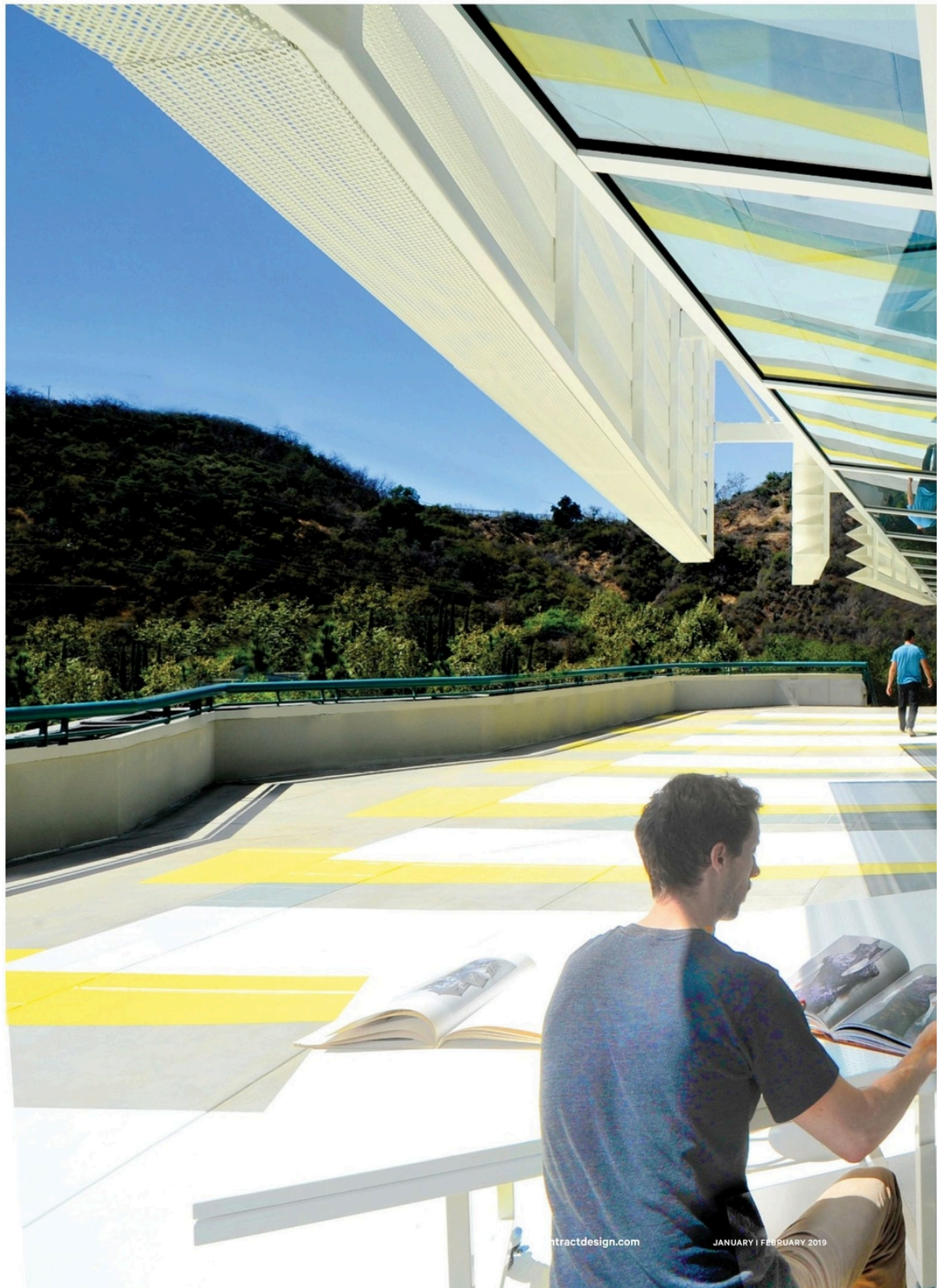
INTERIORS AWARDS

Advanced STEAM + Design Institutes

By Anna Zappia
Photography by
Michael B. Lehrer, FAIA

For the institutes at Milken Community Schools, Lehrer Architects LA redesigned the existing buildings to create places for learning that are connected to the natural environment. The architects made sure to maximize the plentiful California light and expansive views. Students can now move about easily and focus on a variety of subjects with their teachers and peers, surrounded by "open space, open air, open creativity."

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JANUARY | FEBRUARY 2019

Client

Milken Community
Schools

Location

Los Angeles

Education

Lehrer Architects LA



contract

INTERIORS AWARDS

With a perfect blend of indoor and outdoor spaces, students have plenty of air circulation and flexible spaces for study and hands-on projects. Contained sections hold machinery like professional-grade laser cutters, 3D printers, and CNC routers. The more open areas are ideal for studio work, where students can look to nature for inspiration. The transparency gives students the opportunity to see the creativity happening around them every day.



Labs in educational institutions are often relegated to far away corners, filled with various tools needed for robotics, woodworking, or engineering. Comprised of a series of dark rooms, the Guerin Family Institute for Advanced Sciences and the Architecture + Design Institute (Advanced STEAM + Design Institutes) spaces at Milken Community Schools were no exception. Lehrer Architects LA was tasked with redesigning these facilities to let in illumination and create places for learning that are connected to the natural environment.

The staff administrators of one of the largest Jewish day schools in the country wanted areas that could accommodate users of various ages and the learning materials for the breadth of subjects taught at the campus. The diverse coursework includes classes in Hebrew, math, Israeli art, and architecture. The school also boasts the area's only MIT-inspired fabrication lab, with professional-grade laser cutters, 3D printers, and CNC routers. "Both buildings are places of design and creation at the heart of a high school campus, nestled in the Sepulveda Pass area in the Santa Monica Mountains," says Deborah Orlik, director of STEAM integration for Milken Community Schools.

In this unique California setting, the project's architects made sure to maximize the plentiful sunshine, air circulation, and vistas. "There wasn't a strong connection to the landscape, so we opened everything up to take advantage of the light and the views. Seamless indoor and outdoor spaces—that's the essence of what LA is all about," says Michael B. Lehrer, founding partner at Lehrer Architects LA.

Expansiveness was achieved by removing solid walls. Skylights with mechanical shades provide controlled natural lighting. Large, operable glass panels allow for ventilation, and the previously underutilized terraces are now extensions of the classrooms. The transparency offers students increased engagement with teachers and peers, as well as exposure to all of their daily activities, surrounded by, as Orlik explains, "open space, open air, open creativity."

The endless configurations can accommodate all of the school's programming, from collaboration sessions to exhibitions and community gatherings. Now, not only



is there the ability to move from room to room with ease, but there's also an unparalleled freedom to conceive new projects. "It's exhilarating to see what's happening," Lehrer says. "Students are using the robotics lab like an art studio."

Some interiors had special requirements that were addressed with innovative solutions. "In the Guerin Family Institute, there needed to be open space and also a containment of the largest and most complex machinery, so a quarter of the space is sealed off from the rest where we can implement increased safety protocols and contain the sound of these machines," explains Kimberly Schwartz, upper school principal, Milken Community Schools.

In the visual arts and architecture studios, extra space was required for storing and displaying work. "We created hyperfunctional storage," says Nerin Kadribegovic, partner at Lehrer Architects LA. "There are sliding walls, interactive surfaces, and we developed tables that interlock. These pieces are being used every day, so the teachers wanted that flexibility."

The design sets a new standard for schools, with luminosity at its core. "We have an abiding faith in natural light," Lehrer adds. "When you harness it and let it in, you'll have productive and happy people." ■

Project Credits

Architect Lehrer Architects LA

Lehrer Architects LA project team

Michael B. Lehrer, FAIA;

Nerin Kadribegovic, AIA, IIDA;

Erik Alden, AIA, LEED AP;

Hamish Dickson, AIA

Interior designer Lehrer Architects LA

Contractor Del Amo

Engineering Stantec (MEP);

Ismail Associates (Structural)

Landscape Studio-MLA

Acoustician Arup

Selected Sources

Movable walls Moderco

Resilient flooring Dex-o-Tex Aero-Flor

Skylights Velux

Window and skylight motorized shades Mecho

Pendants/chandeliers Axis

Hardware Weiser Iron Inc.

Doors Wilson Doors

Glazing Steelcase (dismountable partitions); Arcadia (doors and windows); Wilson Industrial Doors (bi-fold doors)

Workstations and training tables

custom by Dow Diversified

Drawers/casegoods Formica

Millwork SMI Architectural Millwork

Signage Custom by Tortoise Industries

INTERIORS AWARDS

Wuhan Panlong Plaza Yinxing Cinema

By Danine Alati
Photography by
Jonathan Leijonhufvud

One Plus Partnership creatively designed the interiors for Wuhan Panlong Plaza Yinxing Cinema by solely using gray cement in the entire space—cladding the ceiling, walls, pillars, and floors—in the auditoriums as well as the corridors. While the slanted blocks of the ceiling appear to sit in a haphazard fashion, they were strategically placed with precision based on digital drawings and 3D models.

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JANUARY | FEBRUARY 2019

Client

Hubei Xiangsheng & Insun
Entertainment Co. Ltd.

Location

Wuhan, China

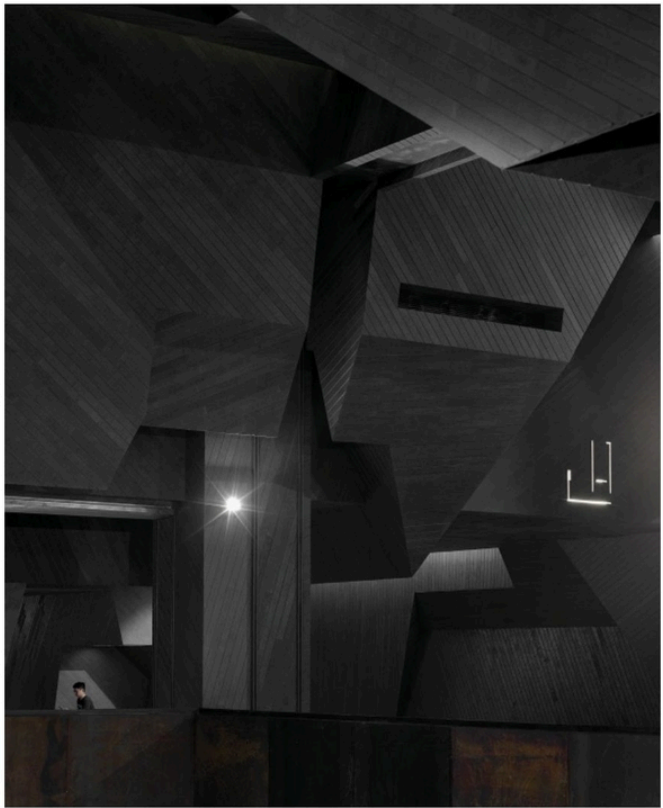
Entertainment

One Plus Partnership Ltd.

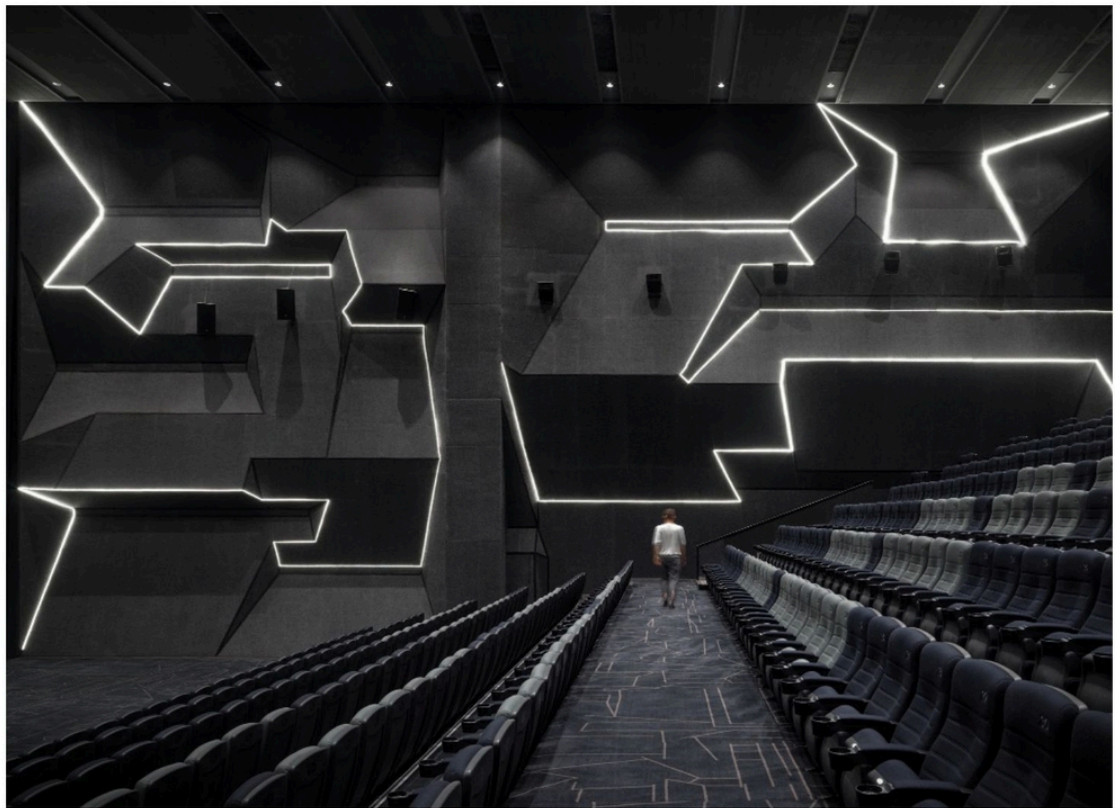


contract

INTERIORS AWARDS



An all-grey palette extends throughout the entire space—from the ceilings and walls—to the carpet and chairs. Lighting is installed behind the acoustic panels of the walls to create the illusion of a 3D effect. The pattern on the walls is mirrored on the carpet in the auditoriums.



Going to the movies is an event—the ritual of getting popcorn, selecting the perfect central seats that are not too close yet not too far back, and settling in excitedly to see a much-hyped blockbuster. At Wuhan Panlong Plaza Yinxing Cinema in Wuhan, China, the thrill of the movie-going experience is amplified by a dynamic interior designed by Hong Kong-based One Plus Partnership Ltd.

Simplicity reigns supreme in the theater, as the design team employed a basic color and materials palette and an expert use of light and shadow. “We wanted to give the guests the feeling of going back to a very basic and simple world,” says Virginia Lung, a design director at One Plus. “That’s why we used cement to create various interesting architectural forms. These forms help us to illustrate how light and shadow—the two basic film elements—can create an amazing space.”



The client had few requirements for this new theater other than to create something special within a tight schedule and limited budget. “It was with this much freedom that we could design something truly unique and innovative,” Lung says.

Elaborating on the concept behind the design scheme, Lung explains, “We used adverse thinking by imagining the space as a cubic volume and applying subtraction concept to shape the space. It not only emphasizes the form of the architecture, but also combines the elements of architecture and interior design in an interesting way.”

Lights are integrated into the walls behind the acoustical panels and between the slanted blocks of the ceilings. The illumination creates a pattern that’s reflected in the carpet. By covering the ceiling, walls, pillars, and floor in an all-gray palette in the nine auditoriums, as well as in the corridors, the design team kept the focus on the form and projections of the space.

“Instead of ‘boxing-up’ space, which would be an easy solution to hide the [details] you do not want, we chose the difficult path of carving up the theater into irregular forms that you could still use or see,” explains Ajax Law, a design director at One Plus.

From concept to reality, One Plus succeeded in designing a one-of-a-kind movie-going experience by exercising restraint and relying on minimalism. “We have illustrated that if you have a strong concept, you do not need anything too fancy to create something interesting,” Law says. “We want guests to walk through this basic ‘zero space’ to enjoy the movie in the theater, then go back to the reality.” ●

Project Credits

Interior Designer One Plus Partnership Ltd.
One Plus Partnership Ltd.
project team Ajax Law, designer director; Virginia Lung, design director
Graphics One Plus Partnership Ltd.

Selected Sources

Paint ICI
Laminate Formica
Drywall Burgeree
Hard flooring Carpet Concerto Ltd.
Carpet/carpet tile Carpet Concerto Ltd.; Fuyi Acoustics
Auditorium seating Zu Design

contract

INTERIORS AWARDS

History Museum Graz

By Alia Akkam

Photography by Paul Ott



A regal hall of mirrors is the backdrop to 100 x Steiermark, an exhibition at History Museum Graz that melds mirror, glass, and light to depict 100 episodes of Austrian history.

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JANUARY | FEBRUARY 2019

Client

Universalmuseum
Joanneum

Location

Graz, Styria, Austria

Exhibit

INNOCAD Architecture



INTERIORS AWARDS



Palais Herberstein, a baroque-style beauty in Graz, Austria, is an apt setting for the History Museum and its recently unveiled duo of permanent exhibitions courtesy of the local multidisciplinary architecture firm INNOCAD. Celebrating the vast cultural legacy of Austria's Styria region was vital to INNOCAD co-founder Martin Lesjak—the 2015 *Contract* Designer of the Year—yet so was looking forward, redefining how patrons move through a museum and engage with its contents.

"We are not an art or design museum, we are a history museum, and it seems to me that history museums—perhaps in the German-speaking countries in particular—have remained largely unchanged in appearance since the 1980s," says Bettina Hapsburg-Lothringen, head of the museum's cultural history department as well as several other Styria institutions comprising the Universalmuseum Joanneum consortium. "So for me, as a museum professional, it was essential to try something different, surprising, fresh, up-to-date. INNOCAD's approach to historic sites and how they use materials in unusual ways was important to me."

INNOCAD's knack for the unconventional is first revealed at the revamped entrance, where an iron "carpet" graces the stone floor, amplified by a neon lighting installation from Austrian artist Brigitte Kowanz. From here, visitors are organically

directed to the second-floor exhibitions that expand around a central atrium.

Interactive Schaudapot encompasses both the Cultural History Collection and the film, video, and photography-packed Multimedia Collection, featuring 2,000 objects—from furniture to musical instruments to tableware—culled from the museum's stash of some 35,000 artifacts spanning from the Middle Ages to present day. Although they are all displayed in a mere 5,231-square-foot space, it doesn't feel cramped or chaotic because INNOCAD successfully married the disparate objects of myriad materials, sizes, and color through cohesive industrial cable trays, fine rope nets, and an infinite metal wall loop. Artificial light passes through the meshed surface, casting shadows against the ceiling and walls, and as patrons navigate the space, it is more reminiscent of a pared-down warehouse than a traditional museum.

"We didn't want to just curate ten pieces," Lesjak says. "The museum has an amazing collection so we had this idea of showing as much of what was in storage as possible. We wanted to create an inspiring space that relates not so much to a museum, but a depot." Flexible materials to showcase items like sacred church relics and "unusual, everyday items that were found in rich people's attics," he adds, were key.



The artifacts on view in 100 x Steiermark possess a dreamy, floating quality (opposite, top left). Artificial light passing through mesh casts alluring shadows on the ceiling and walls in the exhibition Schaudapot (opposite, top right). Two thousand objects highlighted from the museum's massive collection are on display in Schaudapot (opposite, bottom left).

Industrial cable trays, fine rope nets, and an infinite metal wall loop bring cohesion to motley objects that date as far back as the Middle Ages (opposite, bottom right; this page).

In contrast to these modern surroundings, 100 x Steiermark is situated in the grand hall of mirrors. The 100 objects showcased here reference 100 episodes over the last 1,000 years of Austrian history. Considering the historic backdrop, INNOCAD subtly embraced mirror, glass, and light so that there is a sensation of the space, objects, and visitors blending into each other. "Asking people to actively discover, not consume unconsciously, was our strategy," Lesjak says. This majestic funhouse of artifacts—all of which seem to float dreamily—is complemented by 100 questions handwritten on glass by Austrian typographer Thomas Maier, forging a connection and engagement that often leads to repeat visits.

There is a point where Schaudapot and 100 x Steiermark flow into one another, marked by the signage that asks: "Was kommt? Was bleibt?" or "What is forthcoming? What remains?" [The signage] suggests "a physical and metaphorical exit," according to Lesjak. "What stays from history and what the future brings." ●

Project Credits

Interior designer INNOCAD Architecture
INNOCAD Architecture project team

Patrick Handler; Martin Lesjak;

Jörg Kindermann; Dominik Gladik;

Sigrid Prinz; Amila Smajlovic

Wood, metal, and assembly works

Meistermetall; Workshop of
 Universalmuseum Joanneum

Dry construction Ruckenstein GmbH

Glass work Glas Sajko GmbH

Flooring/coatings Haring & Marx GmbH

Electrical installation Orange energy

Friedl GmbH

HVAC Hübl Haustechnik

Graphics Universalmuseum Joanneum;
 INNOCAD Architecture; Thomas Maier
 (typographer)

Lighting consultant GOL Lichtdesign,
 guardians of light

Audiovisual Universalmuseum Joanneum

Artist Brigitte Kowanz (lighting
 installation entrance on ground floor)

Engineering DI Manfred Petschnigg
 (structural); Pi-Plan GmbH, orange energy
 Friedl GmbH (electrical); Pechmann GmbH
 (HVAC, MEP); Norbert Rabl Ziviltechniker
 GmbH (fire protection planning and civil)

Selected Sources

Walls ELDAX Fieldsolution GmbH (cable
 trays); Berger GmbH (rope net)

Resilient flooring Sika Österreich GmbH

Track lighting Luce&Light; Erco

Backlighting cable tray Led Linear

Cabinet lighting Led Linear

Corridor lighting OZ Lighting

Neon lighting NEONline Werbedesign
 Ges.m.b.H.

Acrylic glass Evonik

Mirror and plate glass

Saint-Gobain Glass

Stool Zieta Prozessdesign

Vintage cinema chairs Martina Sperl

Customized cylindric seating

furniture Meistermetall

Screens Iiyama

Textile Screen Gerriets Austria

CEE GmbH

Over-ear headphones Audio-technica

Audio station (handheld receiver)

molitor GmbH

contract

INTERIORS AWARDS

NYDG Integral Health & Wellness

By Sam Lubell
Photography by
Albert Vecerka / Esto

When architect Brandon Haw set out to convert a historic second-floor space in Manhattan's Flatiron District into a new wellness facility for New York Dermatology Group, his goal was to add state-of-the-art labs, treatment spaces, and offices, while maintaining the light, energetic feeling of the original space.

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JANUARY | FEBRUARY 2019

Client

New York
Dermatology Group

Location

New York

Healthcare

Brandon Haw Architecture LLP

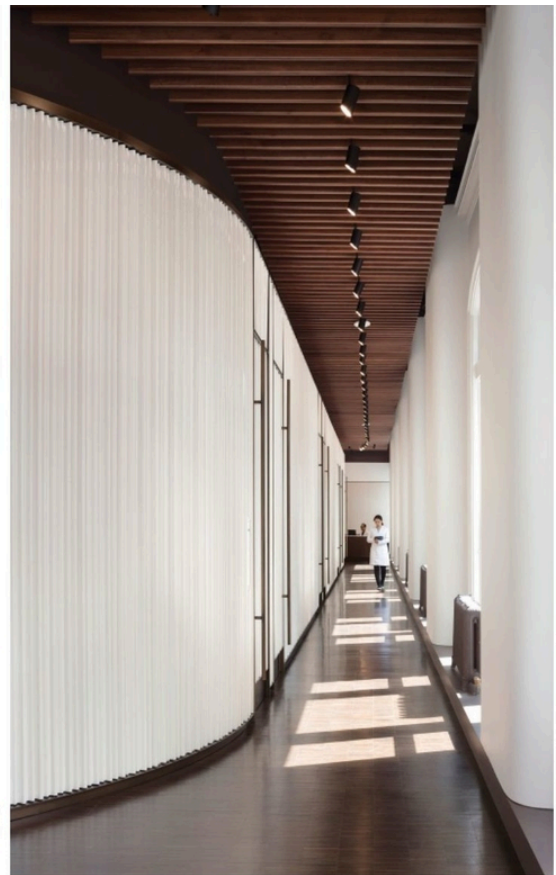


contract

INTERIORS AWARDS

A winding, freestanding pod houses all treatment rooms while adding an understated modernity to the space. The original walls and windows would remain untouched (top left; top right). The treatment rooms and labs inside the core are just as light and dynamic as the structure itself (bottom).

The central pod is made up of a rippling white fiberglass cladding system, created in partnership with Paolo Cassina Custom Interiors, who sub-contracted Italy-based Sailing SRL (opposite page).



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When architect Brandon Haw first explored the historic second floor space (once part of Lord & Taylor) in Manhattan's Flatiron District that was to become New York Dermatology Group's new wellness facility, he was awestruck. He knew right away that he didn't want to disturb the light, energetic, authentically New York feeling. But he also knew that the new space needed to include state-of-the-art labs, treatment spaces, and offices, as well as relaxing and comforting waiting spaces.

The answer: inserting a sinuous freestanding pod that would house all treatment rooms while creating an edge of understated modernity. The original walls and windows would remain untouched.

The new facility's peripheral waiting spaces are serene, but contemporary, filled with minimalist custom furniture (designed by Haw's firm), floored with textured dark oak, and topped by walnut planks floating from a dark metal frame. Visitors encounter clear views to the street below, that somehow provide energy rather than jitters.

Haw wanted the central pod to feel exceptionally light, ethereal, and modern, reinforcing NYDG's innovative approach, but not overwhelming the existing space or clients. He originally proposed wrapping the pod in a fabric curtain, but when that proved infeasible for reasons related to sound, light, hygiene, etc., he decided to freeze it; creating a rippling white fiberglass cladding system.

Haw worked with Paolo Cassina Custom Interiors, who sub-contracted Italy-based Sailing SRL—a firm that normally works on fiberglass boat hulls—to create the system, which is composed of planks of five or more ripples attached via clips. It is washed in an ethereal glow via small spotlights and its edges are detailed in bronze and dark wood finishes. "It's all about movement and texture," Haw says. Haw's team collaborated from the beginning with Cassina, who created a series of mockups to ensure that each piece fit perfectly in New York.

The treatment rooms and labs inside this core are just as light and dynamic as the structure itself. Stretch fabric ceiling scrims backed by LEDs, as well as subtle cove lighting, create glowing spaces that somehow feel both futuristic and classic.

Custom cabinets, tabletops, and mirrors—also elegantly edged in bronze and wood—curve their way around; rippling wall fabric echoes the textures outside; and liquid quartz floors provide a textured but neutral backdrop.

All components, from cabinetry to entire treatment rooms, flow from one to the next, unified by aesthetic, surface, and detail. It's an all-inclusive design strategy that Haw intended to echo the holistic nature of the practice, which has expanded from skin care to overall health and wellness.

"We didn't treat it as a decoration job," Haw says. "It's not about surface and trends. It's about understanding the functionality and making that functionality beautiful through resolution."

The result is a space that respects the past and the future, and offers respite for patients in the sea of Manhattan chaos.

"You're in the middle of the Flatiron District, but it feels like everything is slowing down," says JP Van Laer, NYDG CEO. "It's like you're sitting in a different dimension." **c**

Project Credits

Architect Brandon Haw Architecture
Brandon Haw Architecture project team Brandon Haw, president and CEO; William Arbizu, associate partner; Zack Cooley, associate partner; Heidi Chi, associate; Zohreh Ahmad, senior architect
Contractor Michilli Inc.
Lighting designer Fisher Marrantz Stone
Engineers Rosini Engineering PC
Structural engineer The Eipel Engineering Group
Custom design build elements Paolo Cassina Custom Interiors Inc.; Sailing SRL Italy
Code consultants Holmes Keogh Associates LLC (HKA)

Selected Sources

Wallcoverings Wolf Gordon
Paint Scuffmaster
Laminate Fenix Wood Flooring
Wood flooring Kaswell Flooring
Quartz flooring Sidec
Recessed lighting LF Illumination; Tech Lighting
Track lighting Edison Price Lighting
Task lighting GE; Philips Burton
Hardware and doors designed by Brandon Haw Architecture; manufactured by Sailing, Italy; installed by Paolo Cassina Custom Interiors
Exterior door designed by Brandon Haw Architecture; fabricated by Alex Karlo of Brooklyn Built
Decorative glass panels/partitions Bendheim
Workstation/task seating Herman Miller
Lounge/reception seating designed by Brandon Haw Design; supplied in collaboration with Paolo Cassina Custom Interiors
Patient seating Gharieni
Other seating B&B Italia; Gubi
Upholstery custom leather
Reception desk, side tables, closet systems, drawers/casegoods, and architectural/custom woodworking designed by Brandon Haw Architecture; manufactured by Sailing, Italy; installed by Paolo Cassina Custom Interiors
Files Poppin
Shelving Viabizzuno
Signage (fabricator) Atlas Print Solutions Inc.
Plumbing fixtures/fittings Fontana Showers; Stern Engineering Ltd.; Alape

contract

INTERIORS AWARDS

Belmond Venice Simplon-Orient-Express

By Danine Alati
Photography courtesy
of Belmond Ltd.

James B. Sherwood, the founder of Belmond, commissioned Wimberly Interiors to restore three vintage train suites and revitalize the Orient Express. Each suite on board the Belmond Venice Simplon-Orient-Express features high-gloss, opulent marquetry with patterns reminiscent of Paris, Venice, and Istanbul. The Venice Suite reflects local craftsmanship of the Italian city—one of the train's popular overnight destinations—through the use of a blue and silver palette, antique tapestry, damask silks, Murano glass, and Venetian mirrors.

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JANUARY | FEBRUARY 2019

Client

Belmond Ltd.

Location

Paris, Venice, Istanbul

Historic Restoration

Wimberly Interiors London



contract

INTERIORS AWARDS

The history, romance, and nostalgia of the Orient Express are all expertly captured in Wimberly Interiors' designs for the new grand suites of the Belmond Venice Simplon-Orient-Express. "The mere mention of the Belmond Venice Simplon-Orient-Express immediately transports you into a world of glamour and luxury that evokes the golden age of travel," says Rachel Johnson, senior vice president and studio director at Wimberly Interiors London. "The stunning new design is completely timeless; from the polished wood to the sumptuous upholstery, every detail of the new grand suites is gleaming with original craftsmanship."

Back in 1977, James B. Sherwood, the founder of Belmond, purchased two vintage train carriages and decided to restore them—thus beginning the revitalization of the Orient Express. Fast forward 40 years, and Belmond commissioned Wimberly Interiors to design three suites that comprise one-third of a carriage—a project that was completed a year later this past March.

Inspired by three key cities on the luxury train's route—Paris, Venice, and Istanbul—the design team painstakingly restored the three suites by consulting archival images from the 1920s and '30s, including art deco touches and extraordinary details that reference the three destinations.

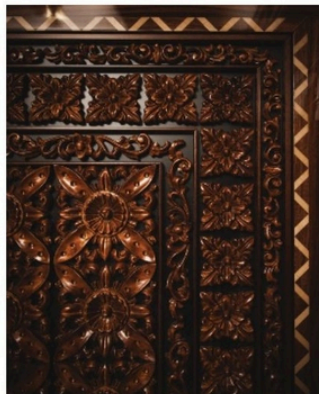
As a nod to the glam City of Lights, the designers employed vivid color, refined materials, well-appointed furnishings, and intricate crystal detailing in the Paris suite. With a palette of blue and silver tones, damask silks, and bespoke Murano glass chandeliers, the second suite reverberates with unmistakably Venetian influences. And for the Istanbul suite, Wimberly Interiors looked to traditional Ottoman designs, the city's Grand Bazaar, and the Topkapi Palace for inspiration, which yielded exquisite features such as lush, hand-carved timber, elaborate metalwork, amber crystalware, and marquetry panel borders with mother of pearl accents. "The design narrative flows through each suite," Johnson says.

Though this unique project was the firm's first foray into train design, Wimberly Interiors understood the importance of accurately expressing the essence of each destination city and delivering an upscale experience for sophisticated world travelers within the confines of a train car. "Creating a five-star-plus hotel suite in 166 square feet was the greatest challenge," Johnson says. "Every piece of furniture is bespoke and scaled down, preserving the luxury design, and every corner has been utilized for storage. For example, the lounge chair ottomans sit neatly underneath to provide a footstool, and we adapted the space under the sofas to create large storage areas for luggage."

In the end, Wimberly Interiors succeeded in creating a high-end guest experience that rivals that of a world-class hotel. "It was imperative the designers were sensitive to the heritage of the train whilst ensuring their design concepts were relevant for today's travelers," says Belmond design director Joe Ferry. "Everything has been done properly as if it had been designed for the original 1920s carriages but with the modern additions. They delivered a great story." **c**

The Venice suite bath features a marble shower with antique 1920s light fixtures, while the highlight of the Istanbul suite's bath is the handcrafted amber Murano glass sink with polished brass hardware (this page). Luxe detailing of the Paris suite (opposite, top) reference the city's Deco movement with lush yet delicate textiles, refined furnishings, and a light, neutral palette. Exquisite craftsmanship is evident in the Venice suite's detailed marquetry with high-gloss lacquer finish, hand-cut mosaic tiled bathroom floor, sumptuous fabrics, and antique tapestry. Standout elements of the Istanbul suite include intricate hand-carved timber and high-gloss marquetry.





Project Credits

Interior designer Wimberly Interiors
Wimberly Interiors project team
 Rachel Johnson, senior vice president
 and studio director
Contractor Philippe Armand
Lighting Best & Lloyd

Selected Sources

Fabrics Alma Leather; Beaumont
 & Fletcher; Chase Erwin; Designer's Guild;
 Houles UK; Osborne & Little UK; Lelievre
 Ltd (UK); Moore & Giles UK; Philip Jeffries;
 Romo Group; Style Library Contract;
 Zimmer & Rhode; Zoffany
Floorcoverings Jules Filpo Carpets
Furniture Philippe Armand
Mosaic work Jerome Clochard
Crystal panels Lalique
Marquetry Philippe Armand

contract

INTERIORS AWARDS

Calistoga Motor Lodge & Spa

By Erin Feher

Photography Aubrie Pick

When Filament Hospitality enlisted New York-based firm AvroKO to revamp a 1940s-era hotel located in Calistoga, California, the design team decided to use the retro road trip as their inspiration.

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JANUARY | FEBRUARY 2019

Client

Calistoga Hotel Group

Location

Calistoga, California

Hotel

AvroKO and Brand Bureau



contract

INTERIORS AWARDS



Branding and interior details, including graphics courtesy of AvroKO's Brand Bureau division, take inspiration from roadside iconography, such as the bold and bright lettering found on gas stations and truck stops, while the rooms were modeled on classic campers and RVs.



Northern California's iconic wine country has no shortage of sophisticated, luxury accommodations. So when Filament Hospitality approached the design and concept firm AvroKO about revamping a shabby 1940s-era hotel situated at the end of the scenic Silverado Trail in Calistoga, they envisioned giving their guests a completely different kind of experience. "We wanted something fresh and fun—a place you could really let your hair down, kick back and relax with friends and family, and just get lost in it all," says Stephen Chan, one of four principals at Filament Hospitality.

AvroKO decided to use the ultimate low-key vacation experience as their inspiration: the retro road trip. Following the design statement for the property, the design team set out to recreate the highly-social, feel-good experience of the '50s, '60s, and '70s, when families and friends would pack up the car—or even better, camper van or motor home—and travel throughout the country to National Parks, amusement parks, summer camps, and everything in between.

The brand identity and interior details, including graphics courtesy of AvroKO's Brand Bureau division, were drawn from roadside iconography, such as the bold and bright lettering found on gas stations and truck stops, while the rooms were modeled on classic campers and RVs. "A line drawing of a hilly vista behind the lounge seating nook nods to the view out the back of your RV as you drive to your summer vacation spot," says Greg Bradshaw, principal at AvroKO. "A map painted on a cork board with tacked-on notes about special places in the region is just a refreshing non-digital form of leisure and hospitality."

Moments large and small capture the casual, on-the-road aesthetic, from a leather upholstered banquette and table that converts into a bed, to "Do Not Disturb" signs that resemble the auto air fresheners one might find dangling from rearview mirrors. The color palette—full of navy and light blues, mustard yellow, and shades of green—are undoubtedly the sunny shades of the '70s.

But the ultimate aim for AvroKO and Filament Hospitality went beyond perfecting the flashback visuals. It was primarily about the guests having fun and interacting with each other in old school, analog ways. Board games, puzzles, hula



hoops, and even jump ropes can be found throughout the property. One of the first things guests encounter upon checking in is a large chalkboard where a roster of group activities are listed, summer-camp style. Even the spa sports playful details, such as a tub room populated by bright yellow rubber ducks and a mud bar stocked with magic eye puzzles, meant to be more social and approachable than the typical immersive, solo mud bath.

And while the vibe of the Calistoga Motor Lodge & Spa successfully transports guests back to a simpler time, it also encourages a very of-the-moment activity—sharing the picture-perfect interiors on social media. Guests love to post photos of the graphic poolside blue-and-white striped umbrellas and loungers, the baby blue VW camper van parked outside, and the spa. “For the spa, we took cues from the municipal pool model but mashed up the idea of a quirky apothecary,” says William Harris, principal at AvroKo. “The result is mint green clawfoot tubs, a light airy white palette with pops of pink, and cheeky signage that’s best not to be taken too literally.” **e**

Project Credits

Interior designer AvroKO

AvroKO project team Greg Bradshaw, principal; Adam Farmerie, principal; Kristina O’Neal, principal; William Harris, principal

Art Consultant Julie Coyle Art Associates

Art AvroKO and Julie Coyle Art Associates

Architect Signum Architecture

Signum Architecture project team

Jarrold Denton, partner

Landscape The Garden Route Co.

Graphics Brand Bureau

Selected Sources

Floor/table lamps Rejuvenation Inc.

Sconces West Elm; Rich Brilliant Willing

Chandelier West Elm

Lamp shades Schoolhouse Electric

Cafeteria/dining seating GoodShop

Manufactures; France & Sons

Spa bench Teakworks4u

Moroccan pouf John Derian

Upholstery Valley Forge Fabrics Inc.;

DesignTex

Cafeteria/dining tables GoodShop

Manufactures

Reception desk Restoration Hardware

Side tables CB2; West Elm; All Modern

Coffee table Wayfair

Spa coffee table YLiving

contract

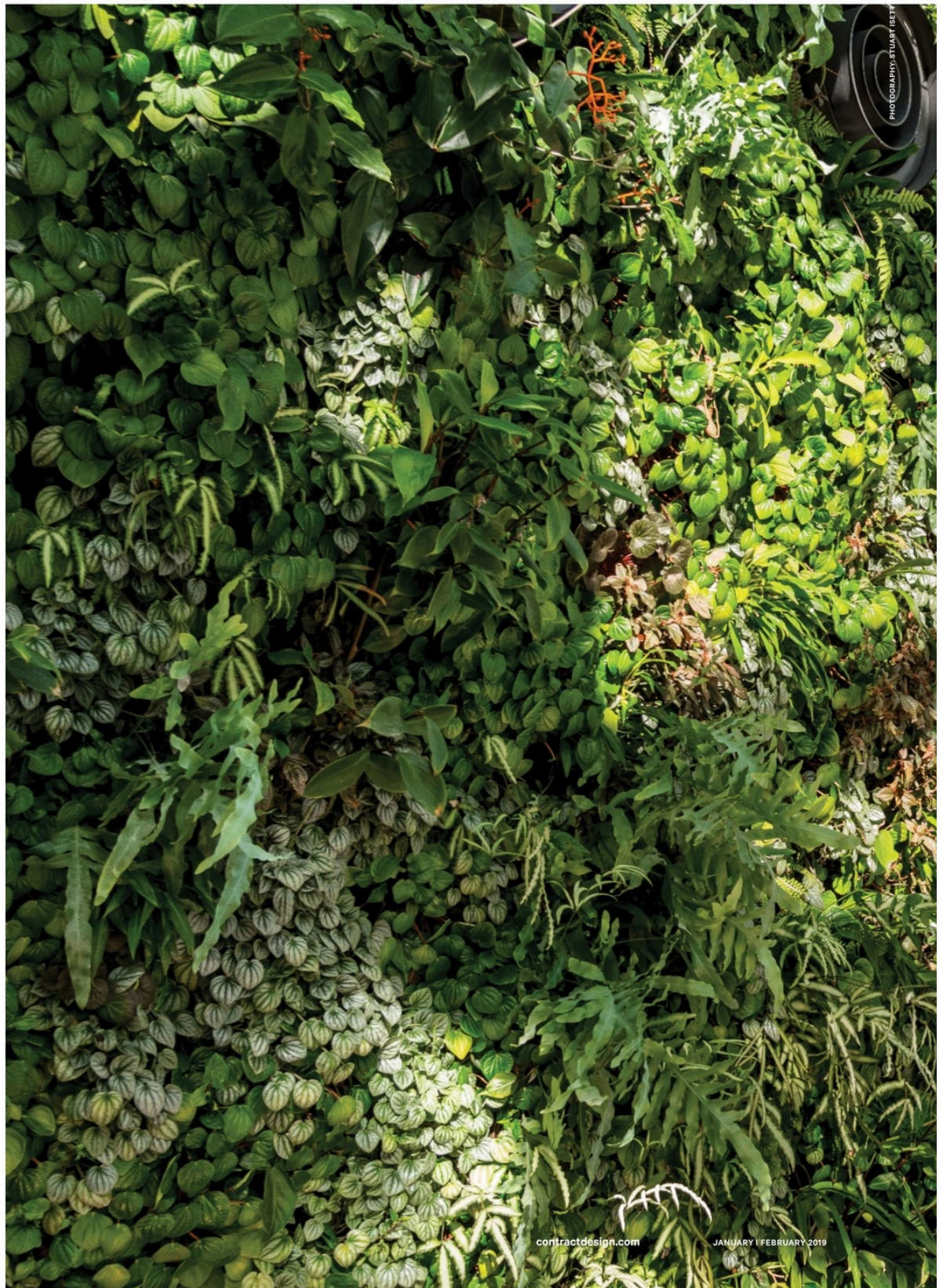
INTERIORS AWARDS

The Spheres

By Brian Libby

Amazon's The Spheres boast more than 40,000 plants, many of which are clustered in two main garden spaces. Grown at a site in nearby Redmond over a three-year period, the plants come from the forest regions of more than 30 countries and were chosen for conduciveness to interior temperatures in the low 70s.

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Client

Acorn Development
(Amazon.com Inc.)

Location

Seattle

Office: Large

NBBJ





Fifty-one years after architect Buckminster Fuller's geodesic dome—covered in a thin acrylic membrane—at Expo 67 in Montreal gained worldwide attention, and three years after construction crews first broke ground in Seattle, The Spheres, a trio of glass domes that are part of Amazon's new three-block, six-building downtown headquarters, has become an instant icon.

"As soon as The Spheres started to be built, you'd see people out there with their cameras taking photos," recalls Tara Schneider, an interior designer for Seattle architecture firm NBBJ, which designed the project. "You still see that buzz."

Yet the purpose was not to give the city another work of postcard-worthy architecture like the Space Needle. Rather, Schneider explains, the idea was "to give people a workplace where they can think and work differently."

The domes are comprised of pentagonal hexecontahedron-shaped glass panels, inside of which the design team created four floors of space (while also retaining some multi-story volumes). The first two levels include a cafeteria and coffee bar, while the upper two floors are flexible lounge and work spaces, all connected by a series of meandering paths and walkways. While there are no closed-door conference rooms, a particularly popular spot is what's known as The Birdcage, a circular, wood lattice-enclosed enclave cantilevered off an upper-floor walkway, offering nearly 360-degree views to the outside and room for three to four employees. "There's places for more focused head-down work, to dine, to walk, or to simply sit contemplatively and be inspired," Schneider says.

Interspersed throughout The Spheres are more than 40,000 plants. Many are clustered in two main garden spaces housed by the Sixth and Seventh Avenue-facing Spheres, but plants are also dotted throughout the spaces, fed by flowing water features including a creek and a small waterfall. Grown at a site in nearby Redmond over a three-year period, the plants come from the forest regions of more than 30 countries and were chosen for conduciveness to interior temperatures in the low 70s. Among nearly 50 trees in The Spheres, the largest is a mature *Ficus rubiginosa* tree (native to Australia and also known as the Port Jackson fig) some 55 feet tall. Nicknamed "Rubi," it had to be lifted into The Spheres by crane.

The greenery is far more than novelty. A 2015 joint study by Harvard University and Stanford University found that nationally, work-related stress costs employers up to \$190 billion annually. But numerous studies have also documented how access to nature can reduce stress. The Spheres are a machine for enhancing the productivity and well-being of employees. "You feel like you're really in an amazing outdoor space: it smells different, it feels different, and you can hear the waterfall," Schneider says.

Because this is a high-humidity interior environment, the designers selected only outdoor furniture. And though it feels almost like being outside, ultimately these spaces are alternatives to the outdoors that can help employees and visitors (when The Spheres are open to public tours) thrive during winter. "In Seattle we have some long, rainy, cold times," Schneider says. "It's kind of a refuge. It rekindles your spirit."

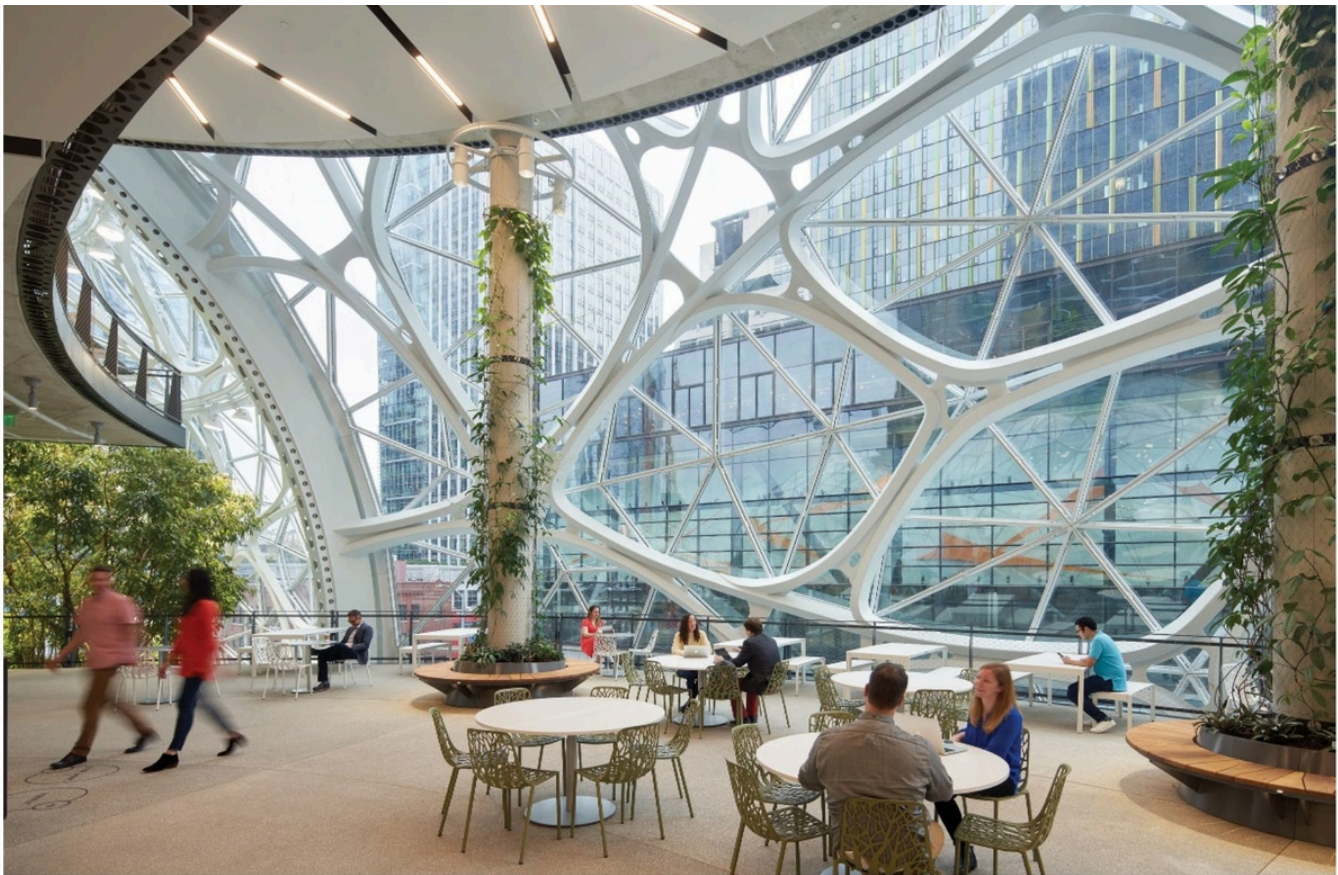
Indeed, attests Amazon spokesperson Ana Rigby, "The Spheres offers a unique environment to work, eat, relax, and be creative in. The response from employees has been outstanding." ■

The Spheres are made up of three domes comprised of pentagonal hexecontahedron-shaped glass panels, inside of which the design team created four floors of space, while also retaining some multi-story volumes (this page). The first two levels include a cafeteria and coffee bar (opposite page), while the upper two floors are flexible lounge and work spaces, all connected by paths and walkways.

PHOTOGRAPHY: SEAN AIRHART/NBBJ (TOP LEFT); BRUCE DAMONTE (BELOW UPPER); STUART ISETT (BELOW BOTTOM)



PHOTOGRAPHY: BRUCE DAMONTE (RIGHT)



Project Credits

Architect and interior designer NBBJ

NBBJ architecture project team

John Savo; Dale Alberda; David Sadinsky;
Nate Holland

NBBJ interior design project team

Tara Schneider

Contractor Sellen Construction

Lighting WSP, NY

Engineering Magnusson Klemencic
Associates (structural); WSP, Seattle
(environmental)

Landscape SiteWorkshop

Graphics NBBJ

Acoustician Stantec

Mechanical contracting University
Mechanical

Electrical contracting Cochran

Selected Sources

Wallcoverings Daltile; Statements Tile;
Ann Sacks

Interior paint Sherwin Williams

Facade paint Tnemec

Portland cement plaster Variance

Laminate Formica; Nevamar

Countertops Pentat Quartz

Metals McKinstry Metals; Carl Stahl
DecorCable; Forms and Surfaces

Wood JS Parrot

Hard flooring J.S. Perrott; Daltile

Resilient flooring Bolon

Walk-off carpet tile J&J Invision

Ceilings Armstrong World Industries;
Snaptex

Interior Rocks Johnston Stone
& Marenakos

Aquarium/paludarium Tenji

Recessed/semi-recessed lighting
USA; Deltalight

Track lighting Light Services Inc.

Ceiling surface mounted lighting
Louis Poulsen; Eureka; i2 Systems; ALW

Surface mounted lighting BK Lighting;

Tempo; Lumascape; Meteor Lighting

Pendants/chandeliers Bega; Bover
Sconces, wall-recessed lighting,
pathlights Bega

Specialty Photosynthetic Lights;
Ephesus & Meteor

Underwater lighting Lumascape

Landscape bench lighting LED Waves

Door hardware Assa Abloy

Doors Kawneer

Architectural glass/glazing Enclos
& PPG

Decorative glass panels/partitions
McGrory Glass

Lounge seating JANUS et Cie

Cafeteria/dining seating Coalesse;
Fermob; JANUS et Cie

Other seating Atelier Vierkant

Upholstery Carnegie Textiles;
Momentum Textiles

Conference tables custom design;
built by Dale Alberda, NBBJ

Cafeteria/dining tables West Coast
Industries; Fermob

Reception desk JS Parrot

Side and coffee tables Jane Hamley
Wells

Accent tables JANUS et Cie

Architectural/custom woodworking
JS Parrot

Planters, accessories Custom

Signage (fabricator) TubeArt

contract

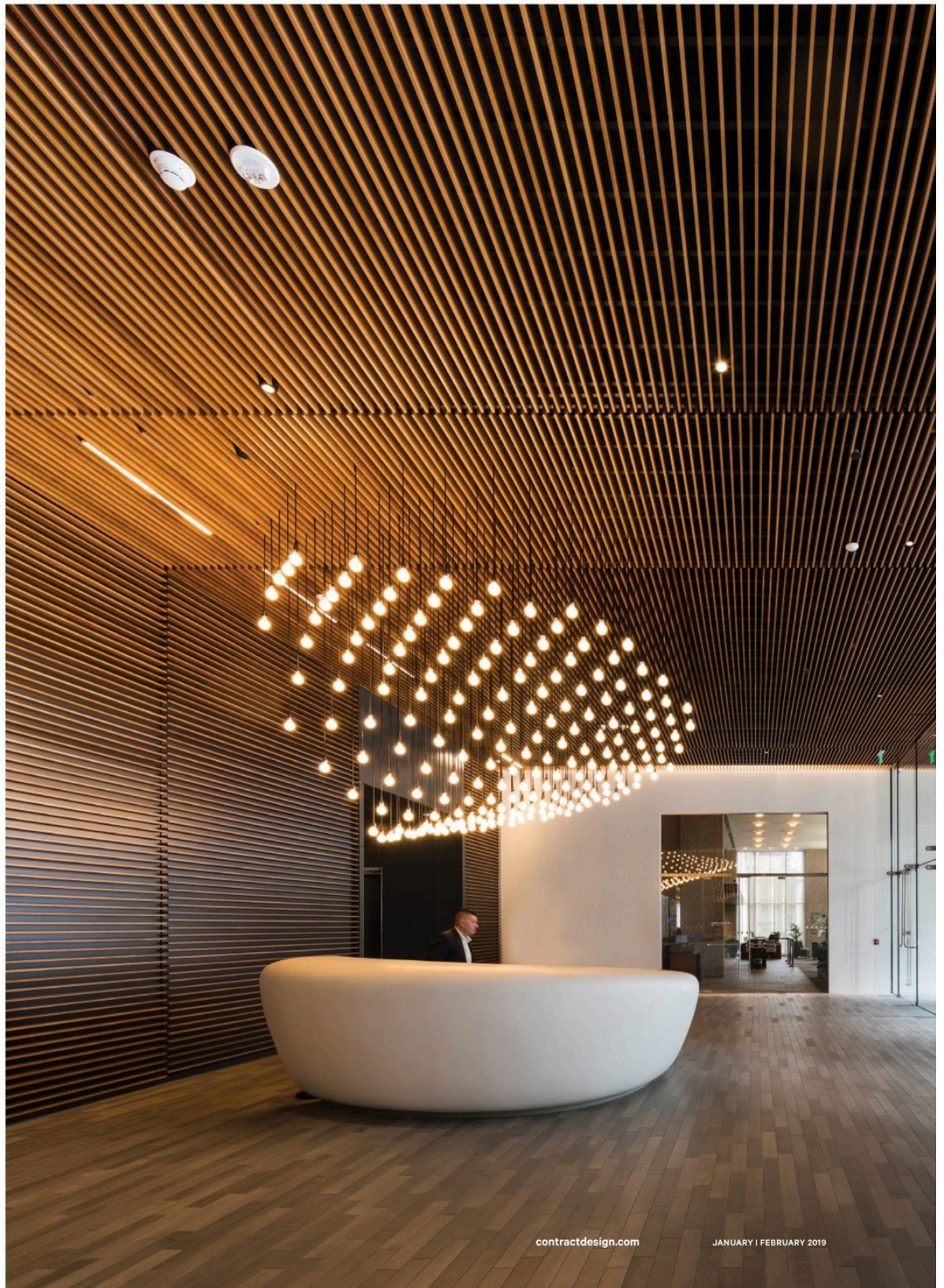
INTERIORS AWARDS

915 Wilshire Boulevard

By Sheila Kim
Photography by
Frank Oudeman
Bobby Meyers

Although reduced in footprint, the 915 Wilshire Boulevard lobby feels expansive thanks to its new frameless glass curtain wall that visually dissolves the barrier between indoor and outdoor. In addition to an updated materials palette, the lobby boasts a sculptural custom fiberglass-composite reception desk and parametric chandelier above composed of 217 suspended pendants.

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Client

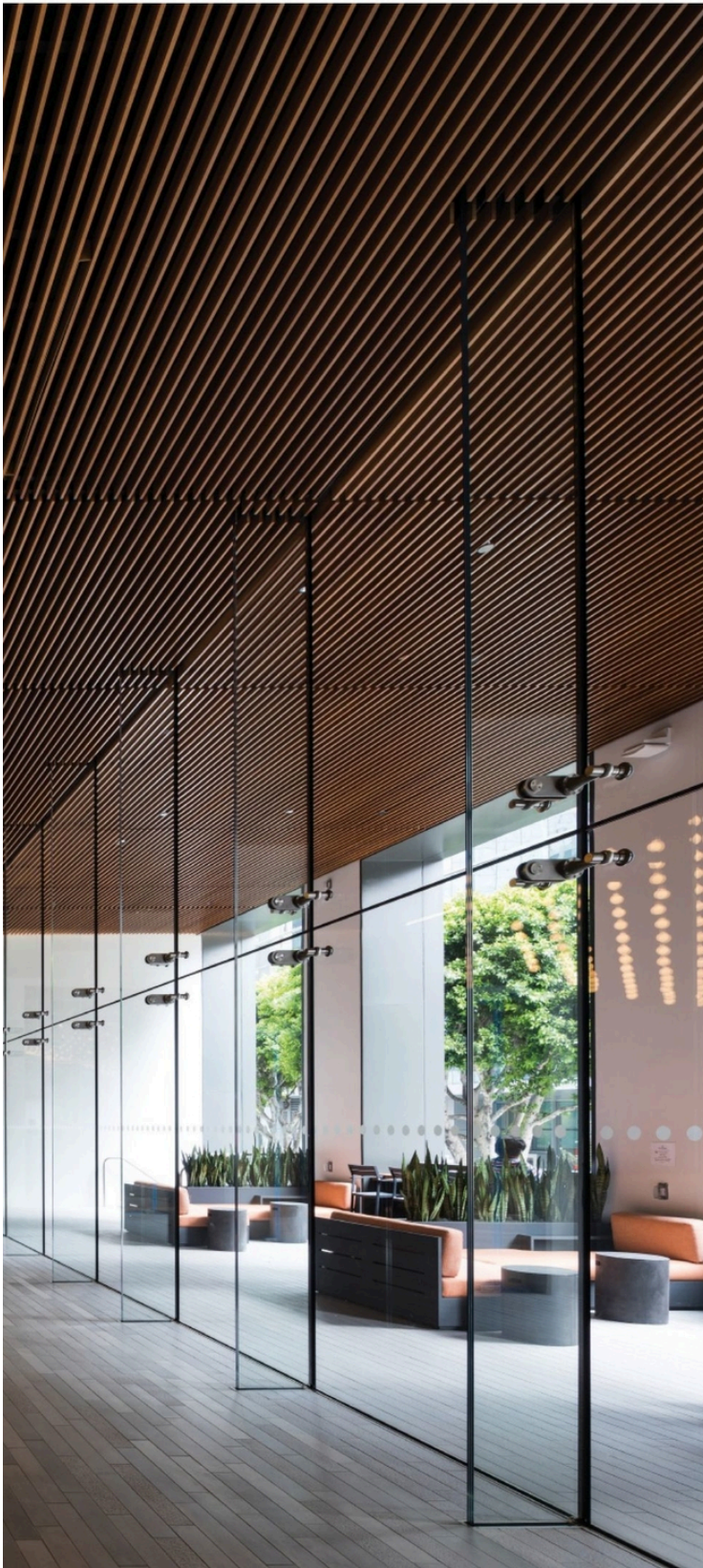
LPC West Inc.

Location

Los Angeles

Lobby Repositioning

HLW International LLP



It's a rarity when loss of square footage actually pleases a client, but such was the case in HLW's renovation of the lobby at 915 Wilshire Boulevard in Los Angeles. "The scale felt too large for no real purpose," says HLW project architect and interior designer Amy Rangel. "We realized this lobby was only used as a space to pass through, with no meaningful or comfortable place to pause." In researching SOM's original 1978 plans for the office building, the project team unearthed a scheme comprising a smaller lobby with a covered entrance out front. At some point, the lobby was expanded, absorbing the outdoor space and pushing the doors up against the sidewalk. It was then that HLW proposed a radical move to resolve the awkward entry: Revert to the original design intent by reducing the enclosed lobby, from 2,300 to 1,590 square feet, to make way for a transitional alcove-like threshold. "From a real estate perspective, we were able to persuade our client LPC West that doing this would dramatically improve the experience of the space."

The project team replaced the existing black granite-and-glass entrance wall with a frameless glass curtain-wall system set back to reclaim some 700 square feet of recessed outdoor space, which HLW refers to as the "portico." A true engineering feat, the curtain wall utilizes continuous glass fins up to 30 feet in height, resulting in a visually seamless flow between indoor and outdoor. This move also cleverly masks the reduced lobby footprint.

The firm employed another strategy to connect the covered entry to the enclosed space: continuity of materials. The old palette was dated and tired, recalls Rangel: "The floors were hammered pink and polished black granite floors, and the walls were clad in deeply hued red eucalyptus panels framed with the black granite,

contract

INTERIORS AWARDS



Continuity of materials—mainly hemlock slats and porcelain tile—in the new “portico” further blur the lines of the where the enclosed lobby begins. HLW furnished this outdoor space with hospitality seating and accessories to create a warm welcome and waiting area.

which felt stark and overpowering.” Now the walls sport lighter-hued hemlock slats that also wrap the ceiling and extend beyond the curtain wall to clad the portico soffit. Meanwhile, a warm gray porcelain tile covers the floors both inside and out. These finishes resonate better with office design today, which tends to favor hospitality and residential elements over buttoned-up corporate to create a more welcoming environment.

HLW updated lobby furnishings as well. The custom-designed reception desk “is really only imaginable with the sophisticated digital tools available to architects and designers today,” Rangel says. “The shape is expressed through a series of compound curves, each with its own geometric properties.” Constructed with white monolithic fiberglass composite, the sculptural piece houses wood cabinetry and desk components large enough to accommodate security monitors and keep the reception top uncluttered. “The chandelier geometry was designed using a parametric modeling program in order to directly relate to the desk.” The team then “sculpted” the parametric form above the desk using a grid of 217 pendants dropped to precise heights.

Previously, the lobby had a meager four Barcelona chairs for seating. With the enclosed space now set back, the outdoor portico functions as a waiting area and accommodates more guests or tenants on its variety of lounge furniture. Planters amidst the furniture lend a hospitality-design touch while the facade-aligned floor above shelters the portico from harsh sun and inclement weather. “This is the only office tower lobby I am aware of with a 100-percent outdoor lounge area that still feels integral to the lobby itself,” Rangel says. “This feels different from the office plaza typology prevalent in Los Angeles.” **c**

Selected Sources

Paint Sherwin Williams; Dunn Edwards; Scuffmaster
Laminate Formica; Lamin-art
Quartz Zodiaq
Drywall USG
Tile walls Laminam by Crossville; Porslim
Hard flooring Mosa
Carpet/carpet tile Interface
Ceilings 9Wood
Recessed lighting USAI; Pure Lighting; Edge Lighting; iGuzzini
Fluorescent/industrial Prudential Ltg.
Pendants/chandeliers Penwal; Sistemalux; Louis Poulsen; ANDlight
Sconces Brendan Ravenhill
Exterior lighting Duralamp; B-K Lighting; Erco; Bega
Door hardware Blumcraft; CR Laurence; Dorma; Schlage; Rixson; Soss
Doors OregonDoor; EzyJamb; Arcadia
Architectural glass/glazing Arcadia; Sentech Architectural Systems
Decorative glass panels/partitions Zaun Glass
Reception desk seating Keilhauer
Lounge/reception seating RH Modern; Knoll
Cafeteria/dining seating Case Furniture
Upholstery DesignTex; Maharam
Cafeteria/dining tables WCI
Reception desk Penwal
Side tables RH Modern
Other tables JANUS et Cie
Architectural/custom woodworking Seeley Brothers; Penwal Industries Inc.
Planters, accessories The Chandler Co.
Signage (fabricator) Neiman & Co.
Plumbing fixtures/fittings Elkay; Moen

Project Credits

Architect HLW International LLP
HLW International LLP project team
 David Swartz, FAIA, senior partner;
 Mark Zwagerman, AIA, principal and managing director; Sejal Sonani, AIA, associate principal and design director; Stephanie Baca, interior design director; David Pekema, project manager; Amy Rangel, AIA, architect and senior designer; Manni Alcala, job captain
Interior designer HLW International LLP
Contractor KPRS
Lighting Oculus Light Studio
Engineering ARC Engineering
Graphics Looking
Acoustician Newson Brown



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



FLOORING GROUP
A DIVISION OF ENGINEERED FLOORS

INTERIORS AWARDS

Bavel

By Sheila Kim
Photography
by Tanveer Badal

Chefs Ori Menashe and Genevieve Gergis tapped Studio UNLTD to create a light and inviting environment for Bavel—their second Middle Eastern cuisine restaurant—in the downtown Los Angeles arts district. The restaurant was voted the 2018 Restaurant of the Year by the foodie website Eater L.A.

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contractdesign.com

JANUARY | FEBRUARY 2019

Client

Ori Menashe
& Genevieve Gergis

Location

Los Angeles

Restaurant

Studio UNLTD



INTERIORS AWARDS

The design team developed a rectangular system of steel planters to hold cascading pothos vines as well as soil and irrigation. Wood beams added to the open ceiling space above help carry the extra load (this page). The main dining spaces are broken up into enclaves through custom furnishings. In one section, half-round booths sport slatted-wood backs and yellow leatherette (opposite, top). Subtle arches behind the bar evoke the Middle East without resorting to kitsch (opposite, bottom).



Anyone who dines out on occasion will assert that food, while important, isn't the sole defining factor of a great experience: Ambience and service play roles, too. This is where good design matters, a sentiment that chefs Ori Menashe and Genevieve Gergis understand. So, when they looked to open Bavel—their second Middle Eastern cuisine restaurant—in the downtown Los Angeles arts district, they tapped Studio UNLTD to carry out their vision: A light and inviting environment that breaks from the conventions of dark and cliché Middle Eastern restaurants while still evoking the Mediterranean.

The chosen site, an industrial warehouse typical of the neighborhood, posed a challenge at the start. While the structure had some existing windows and clerestories, it still proved dark with two windowless walls and a light-obscuring mezzanine. The latter was the first to go. Working closely with architect Osvaldo Maiozzi, Studio UNLTD conceived a new sawtooth roof with skylights that bathe the dining space in natural light. A third intervention was replacing the original loading docks with large storefront windows and a raised patio just outside for alfresco dining.

In the evenings, the material and color palettes work in concert with the restaurant's fixtures—ranging from wall washers to spotlights—to maintain the light aesthetic as well as preserve some of the building's industrial past. The designers hired a scenic painter to whitewash the existing exposed brick and add layers of plaster and colors to recreate an aged look. "We were inspired by how old Mediterranean buildings show the strata of their history," explains Greg Bleier, founding partner and design director of Studio UNLTD. And the clients desired "a space inherently feminine but subtly rough and raw."

The designers found other clever ways to evoke the Middle East without resorting to kitsch: subtle arches behind the bar, pendants with lantern silhouettes, and scattered references to Mediterranean tilework. "In a space that feels devoid of pattern at first glance, there are several different textures, colors, and surfaces of tilework that give the space a lot of depth," Bleier says. "Asymmetrical strips of fish-scale

tile in the floor, aqua-colored arabesque tile on the face of the kitchen counters, and glossy black tile in the charcuterie area."

To avoid a sea of uniform tables, the design team broke up the main dining spaces into enclaves through custom furnishings. In one section, half-round booths sport slatted-wood backs and yellow leatherette. Elsewhere, long walnut-stained white-oak banquettes feature complementing yellow leather panels. And an innovative double-sided banquette provides elevated seating on the bar-facing side and regular dining-height seating on the other. The double-side banquette features brass rails that protrude from the bar-height side to form a foot rail and bases for integrated marble-topped tables. Clad in wood slats, the banquette stands 5-feet, 5-inches high to ensure clear sightlines for the staff to efficiently tend to patrons, another stipulation from the clients. Also for this reason, the kitchen was opened as much as possible and the bar was set perpendicular to the cook line. "A general manager can sit on one side of the room and keep an eye on the entire floor, as well as the patio," says Greg Bleier, founding partner and design director of Studio UNLTD.

The most noticeable design innovation is a hanging garden of sorts. Co-owner and pastry chef Gergis explains, "I wanted to bring the outside indoors as you would find in places all over the Middle East. But we wanted to do it in a more modern, clean way." With no precedence to work with, the designers eventually developed a rectangular system of steel planters to hold cascading pothos vines as well as soil and irrigation. Wood beams added to the open ceiling space above help carry the extra load.

"We wanted to make an urban oasis in a heavily industrial area," adds Bleier. By creating this living chandelier that beautifully filters light—whether natural or artificial—Studio UNLTD has succeeded in transporting diners from the city to paradise. **c**



Project Credits

Interior designer Studio UNLTD

Studio UNLTD project team Greg Bleier, principal; Ania Bown, designer; Becky Becheanu, lighting designer; Rebeka Di Palma, project coordinator; Eunice Kim, designer

Architect Osvaldo Maiozzi

Osvaldo Maiozzi project team

Osvaldo Maiozzi

Contractor Howard CDM

Engineering Benjamin Fajardo

Kitchen Alec Bauer (KRB Specialists)

Landscape Steve Siegrist Design

Acoustician SHA Acoustics

Selected Sources

Paint Portola Paints & Glazes

Sound absorbing plaster BASWA

Walls Orco; SonofaPerez ART/

Christopher Perez; Daltile; Fireclay;

Spec Ceramics; Pentel Surfaces;

Kismet, Cosmos; Daltile

Flooring Sealed Concrete; Fireclay; Stone

Source; Walker Zanger; Stone Source

Lighting Alphabet Lighting; Philips

Lightolier; Volt Lighting Group; Lithonia

Lighting; Intense Lighting; Pinnacle

Lighting, Anthropologie, Lumens/Tom

Dixon, L'aviva Home; Hydrel Winscape,

Etsy/Yasemin Celik; Circa Lighting;

Moda Light

Exterior lighting Focus Industries;

Hydrel Winscape; Volt Lighting Group;

Tech Lighting; Tokistar Lighting

Door hardware Rockwood

Doors Torrance Steel

Decorative glass panels/partitions

Antiqued Mirrors Co.; Livinglass

Seating Magis/Herman Miller;

Anthropologie; Furnitureland South/

Johnathan Charles; Design Within Reach,

Bauhaus 2 Your House; Bend Goods;

American Furniture Mfg.; Brothers

of Industry

Upholstery Archtex; Cortina Leathers;

Tri-kes; Designtex

Tables Restoration Hardware;

Barn Furniture – Restaurant Seating;

Anthropologie; custom by BARCA

Tile & Stone (marble table tops); Brothers

of Industry; Modul Marble; Qortstone

Custom service stations Brothers

of Industry

Architectural/custom woodworking

Millwork Brothers & Brothers of Industry

Planters, accessories Greenscreen

Signage (fabricator) Ampersand

Restroom sinks Linkasink

Faucets MAC Faucets



contract

INTERIORS AWARDS

Optimo Hat Co.

By Edward Keegan, AIA
Photography by Tom Rossiter

The primary space of the upper floor is Optimo's design studio, which is filled with abundant natural light and features a 19-foot-long walnut table illuminated by a 10-foot-diameter custom circular metal light fixture suspended on thin cables.

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JANUARY | FEBRUARY 2019

Client

Optimo Hat Co.

Location

Chicago

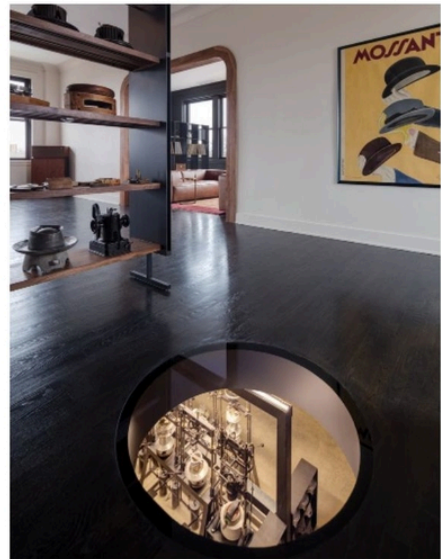
Retail

SOM



INTERIORS AWARDS

The building holds its urban corner, standing in opposition to the neighboring strip development (right). Optimo's design studio (below) features dual round openings that once gave fire-fighters access to below via firepoles and are now glazed to allow visual connection between studio and production (far right). The double-bay garage that once housed the fire engines is now the production floor (opposite).



Chicago's Beverly neighborhood lies just 11 miles southwest of the SOM-designed Willis Tower, which was the world's tallest building for the last quarter of the twentieth century. But the Chicago-born architecture firm hadn't completed a commission anywhere nearby until it recently repurposed an old fire house as a bespoke boutique hat maker's factory for Optimo Hat Co.

Graham Thompson started Optimo when he bought out one of the last remaining hatter's businesses in Chicago during the 1990s. He has since spent 25 years collecting the rare tools and knowledge necessary to create a factory with the sole purpose of making the best hats in the world.

Graham jumped at the chance to acquire the dilapidated 7,770-square-foot, two-story building when the city built a new fire house facility next door. The building is a throwback—much like Optimo—a solid masonry structure that holds its urban corner. "It's a classic midwestern fire house—we inserted this new infrastructure by adding detail to the existing fabric," says SOM Design Partner Brian Lees.

Although the entire factory comprises just three ground-floor rooms, moving the hats through the structure was key, and small details were critical. "How do you hold up the hat without getting it dusty?" Lee asks. The answer was to create a moveable shelving system—in both metal and wood for different phases of the process—where the hats are suspended on rods that provide just the necessary amount of support.

The double-bay garage that once housed the fire engines is now the production floor. Three freestanding blackened metal "goal posts" span the space, define discrete work areas, and provide electric, direct and indirect lighting, and air hoses—with all the necessary utilities just inches away from the equipment. The shelving units move freely through the wide aisles. Production continues in the surface finishing and sewing rooms in the rear before concluding a circular flow back on the factory floor in the center of the building. Each work station comprises an assortment of antique and new tables and machines, each finished to match the dominant dark metal industrial aesthetic defined by SOM. New polished concrete floors conceal in-floor heating, which provides a pleasant temperature throughout the winter without blowing dust around.

The primary space of the upper floor is Optimo's design studio, with the dual round openings that once gave firefighters access to below via firepoles now glazed to allow visual connection between studio and production. Offices and kitchen complete the support amenities. The design studio focuses on a 19-foot-long walnut table illuminated by a 10-foot-diameter custom circular metal light fixture suspended on thin cables. A bespoke shelving display—which riffs on the wood and metal details found downstairs—features some of Thompson's personal artifacts, including hand tools once used by his mentor, antique hats, and sewing machines.

While Optimo strives to create a unique, albeit traditional, product for the 21st century, the small-scale design remains a bit anomalous within SOM's oeuvre. "It's not the usual thing we do," Lee admits. "But we saw a design opportunity." The surprising match between the large Chicago architecture firm and small South Side maker resulted in a compelling—and business savvy—piece. "For our whole history, we could barely keep up with demand," Thompson notes. "Now we have far greater capacity, there's a lot of room to grow, and this feels like the character of our brand." ■



Project Credits

Architect and interior designer SOM
Architecture project team Brian Lee, FAIA, LEED AP; Daniel Bell; Dennis Milam; Rebecca Delaney, PE, LEED AP; Michelle Mirrielees, LEED AP BD+C; Dickson Whitney III, AIA
Interior design project team Jaime Velez, FIIDA, ASID; Jeremy Bouck
Contractor Helios Design Build
Consultants Ace Flooring and Restoration (flooring); Bader Art Metal & Fabrication (metalwork); Carpenter Corey (trim and woodwork); Dave Crowell, Cotter Consulting (project and process management); Edward Steed (record collection); GRYF (radiant heating); Hugo Sanchez (plasterwork); James Gorski, Bureau of Architecture and Design (project and design assistance); Joseph Clair (LEED certification specialist); Leo Carrero, Specialty Prototypes (brass front doors); MD Decorating (paint); Modified Originals (walnut table); Omar Navar (demo/maintenance/white glove detailing)
Engineering SOM

Selected Sources

Paint Benjamin Moore & Co.
Hat wall/molds custom, Helios Design Build
Hard flooring Ace Flooring & Restoration
Task lighting custom, Helios Design Build
Floor/table lamps vintage (from captain's room of original firehouse)
Second-floor display custom, Bader Art Metal and Fabrication
Doors custom, Tim Thompson Designs
Lounge/reception seating CB2
Conference tables custom, Modified Originals
Side tables CB2
Sewing tables Vintage original bases with custom walnut tops
Manufacturing tables vintage hat steam table (via France, ca. 1900)
Shelving custom, Bader Art Metal and Fabrication
Architectural/custom woodworking Carpenter Corey

contract

INTERIORS AWARDS

Louis Poulsen 2018 Light + Building Trade Fair Stand

By Anna Zappia
Photography by
Constantin Meyer

For Louis Poulsen's display at the 2018 Light + Building trade fair in Germany, the team at Henning Larsen created an installation that not only featured the newest products but also allowed attendees to experience light in a new way. Inspired by the idea of a city at night, the designers created a life-size model evoking the houses, squares, and spaces found in a modern urban environment.

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JANUARY | FEBRUARY 2019

Client

Louis Poulsen

Location

Frankfurt, Germany

Showroom

Henning Larsen



contract

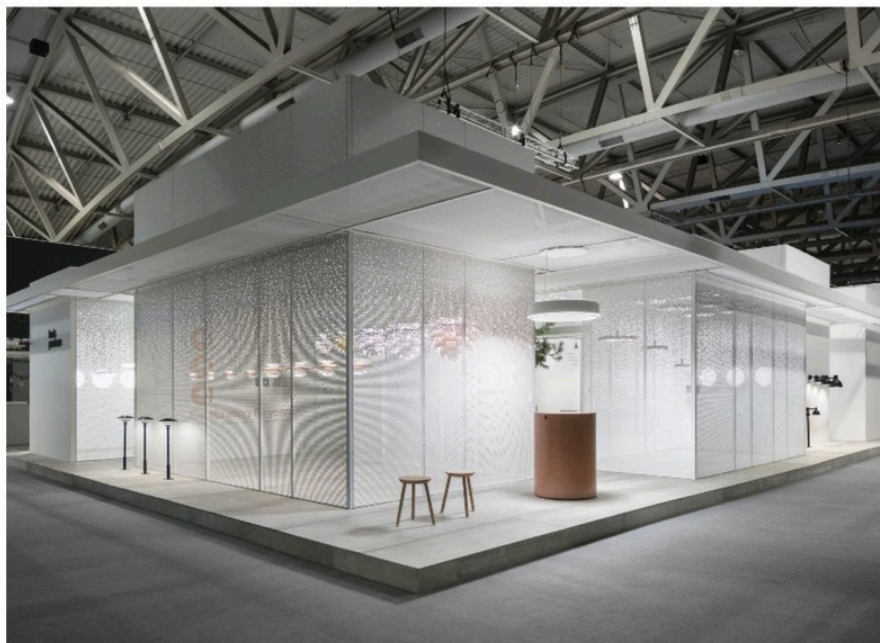
INTERIORS AWARDS



After thoughtfully considering a number of materials for the project, the designers chose white perforated steel panels. With just the right amount of light filtering through the openings, sharp shadows and patterns were created, changing as the light was dimmed or brightened. By controlling the beams in each section the design team was able to create a feeling of rhythm that visitors eagerly responded to.



By making cubes for the different product categories, Henning Larsen was able to create a structured exhibition space that effectively showcased all of the newest Louis Poulsen creations, while eliminating distractions from nearby exhibitors. The innovative display allowed visitors to move through each section easily, engaging with the design and experiencing how thoughtful illumination can enhance a variety of interiors.





The Light + Building trade fair in Frankfurt, Germany, features the newest lighting products from around the world. For its booth at the show held this past March, manufacturer Louis Poulsen wanted its offerings to be presented in a unique setting that was more than just a simple cluster of lamps on pedestals.

But it was not an easy task to create a comprehensive display that would catch the eyes of the more than 220,000 visitors exploring the maze of halls during this six-day event. To realize its vision, Louis Poulsen partnered with the team from Henning Larsen, a firm that has celebrated the idea that light is an essential component of architecture for more than 50 years. This was a perfect collaboration between two companies that place luminosity at the heart of every design.

"Both Louis Poulsen's and Henning Larsen's work is rooted in the Danish philosophy that form should follow function," says Finn Jensen, visual concept and merchandising manager for Louis Poulsen. The manufacturer requested an immersive installation in which attendees could actually experience light—not just see it—in a variety of cubes as they moved through each section of the space. "With Humans, Light, Rhythm, we wanted to demonstrate the extent to which we can shape our physical environment and the ambience of our surroundings with light," Jensen explains.

For the designers, the idea of evening radiance was the starting point. "We were inspired by the city at night, when the light from the houses breaks through the openings of the facades and makes a pattern in the darkness of the street," says Signe Blomquist, head of interior and workspace design.

Henning Larsen's life-size model of a modern city was created to evoke the feeling of living and working in a bustling center. It wasn't a literal interpretation with detailed representations of buildings, people, or cars, but instead a contemporary grouping that captured the interplay of light and shadow in a pure white environment. "The 'city'—the houses, squares, and spaces—provided different experiences and focused on our different product categories," Jensen says.

To achieve a design that would illuminate each sector effectively, the architects chose to work with perforated steel panels that transformed beams of light into decorative elements. "The thickness of the metal we selected was perfect in terms of creating sharp shadows and patterns through the perforations," Blomquist explains.

Having visitors interact with light while still remaining focused on the items on view was a challenge—one that was remedied by balancing the levels of brightness and keeping the fixtures sectioned off, thus ensuring that there wouldn't be any distractions from nearby booths. As Blomquist notes, "We wanted to dim and control the light to create a feeling of rhythm. It was a strong way of communicating the concept, and it increased people's curiosity. By making closed areas for the different categories, we embraced all of the products by Louis Poulsen, and we were still able to make it a structured exhibition space."

The Louis Poulsen team believes that the exhibition showcase was a success because it gave people an unexpected trade show experience, allowing them to engage with and think about design in a new way. "We invited visitors to examine how thoughtful illumination can enhance the way we live today," Jensen says. **e**

Project Credits

Architect and interior designer

Henning Larsen

Henning Larsen project team

Lou Marie Charrier, architect; Anders Brøgger, Architect; Sarah Müllertz, partner; Signe Blomquist, head of interior and workspace design

Contractor, engineering, and graphics

AMBIENTE

Lighting Louis Poulsen

Selected Sources

Wallcoverings, paint, laminate, walls, flooring, and ceilings AMBIENTE

Recessed, track and task lighting

Louis Poulsen

Floor/table lamps and pendants/chandeliers Louis Poulsen

Lounge/reception seating Daybed, Beck Foxy Potato

Other seating Stool, Naive, Emko

Cafeteria/dining tables, reception desk, and other tables designed by Henning Larsen

contract

INTERIORS AWARDS

Ikea Creative Hub

By Danine Alati
Photography
by Marcus Lawett

Studio Nanna Lagerman designed the 8,611-square-foot Ikea Create Hub—using only Ikea furniture—with a goal to create a space where people love to hang out, work, and socialize. The office's 15 rooms are optimized for meetings, brainstorming, workshops, projects, focus, reflections, cocooning presentations, and individual work.

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Client
IKEA

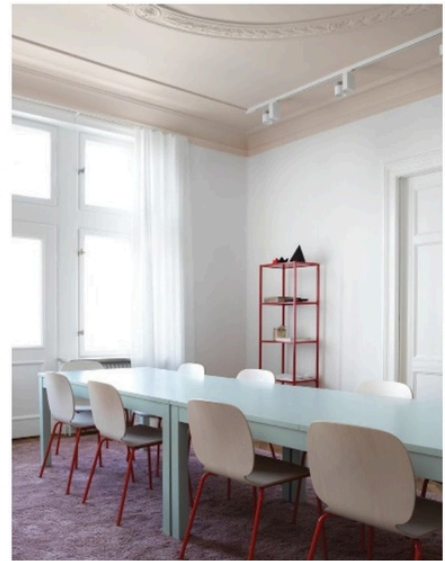
Location
Malmö, Sweden

Office: Small
Studio Nanna Lagerman



INTERIORS AWARDS

Bold color is used throughout the space including a large meeting/conference room in pink hues (opposite) and a library in shades of blue (bottom, right). The design team worked to reuse and restore whatever possible, including old doors, floors, and ceilings. Original ceilings were painted to draw attention and wooden floors were sanded and varnished or clad with rich-hued, plush wall-to-wall carpet.



How do you create an award-winning interior design for an office with 8,611-square-feet of space, only IKEA furniture at your disposal, and a four-month design-to-move-in schedule? Swedish interior designer Nanna Lagerman adeptly employed her design savvy to transform a fourth-floor space in an early 20th-century building in the heart of Malmö, Sweden, into IKEA Creative Hub—a functional, stylish, homey workspace and a true showcase of IKEA's offerings.

"As we were only allowed to use IKEA furniture, it was a challenge to fill 15 rooms in different styles, moods, and functions," Lagerman says. "But we could repaint, redress, and use vintage Ikea furniture. The story is interesting because every room is totally different and has its own character with a strong IKEA identity."

Lagerman delineated space within the IKEA Creative Hub—formerly a bank with above-level apartments—by carving out 15 rooms, with each optimized for meetings, brainstorming, workshops, projects, focus, reflections, cocooning, presentations, and individual work, according to the design brief. The various workspaces are situated around a kitchen/socializing area, the hub of the office, which also can be configured for meetings. And while the rooms are distinct, they complement each other to form a cohesive whole.

Unafraid of color, Lagerman made bold design choices, such as rendering a large meeting/conference room in pink hues and the library in shades of blue. Lagerman says, "The big conference room is fantastic for seating many, and because of the textiles on the walls and the wall-to-wall carpet, it's a really good space to create harmony." Expanding on the library concept, she says, "We painted it all in blue and made covers for the sofa from velvet blankets in a special PS 2017 Collection. For me that's such IKEA thinking—using something you have and transforming and refining a product into something new to create your individual style."

IKEA Creative Hub manager Håkan Sandman explains that the client team wanted the space "to enhance the creative process and togetherness." The goal was to create a space where people love to hang out, work, and socialize. According to Sandman, the most dynamic design element is the pink boardroom. "The salmon-colored walls covered with beautiful, draped curtains always impress our visitors," he says. "[The room] is also a very functional and inspirational meeting space."

With a commitment to sustainability, the designer reused and restored what she could. "Old doors, floors, and ceilings were carefully restored when possible and sometimes copied to keep the feeling of the old apartment," Lagerman says.



Where the original ceilings were intact, the design team highlighted them by restoring and painting in a color that draws attention. Some wooden floors were sanded and varnished, others were painted or clad with rich-hued, plush wall-to-wall carpet.

According to Sandman, his client team met with Lagerman initially to help her understand their requirements for the space, saying that she just “got it.” She understood their desires for this creative hub and did not restrain herself from exploring any and all possibilities for the design scheme. “It has almost the innocence of a child’s perspective,” Lagerman says of the final design. “We created a universe where everything is allowed, and I think that was the key aspect to the success.” **c**

Project Credits

Interior designer Nanna Lagerman
Nanna Lagerman project team Nina Warnolf, design coordinator
Architect Dorte Mandrup
Dorte Mandrup project team Mette Borup
Kitchen IKEA

Selected Sources

Paint Farrow&Ball
Carpet/carpet tile Ogeborg
Lighting, seating, upholstery, tables, files, shelving, lockers/cubbies, closet systems, drawers/casegoods, rugs/textiles IKEA
Window/curtain textiles Astrid

contract

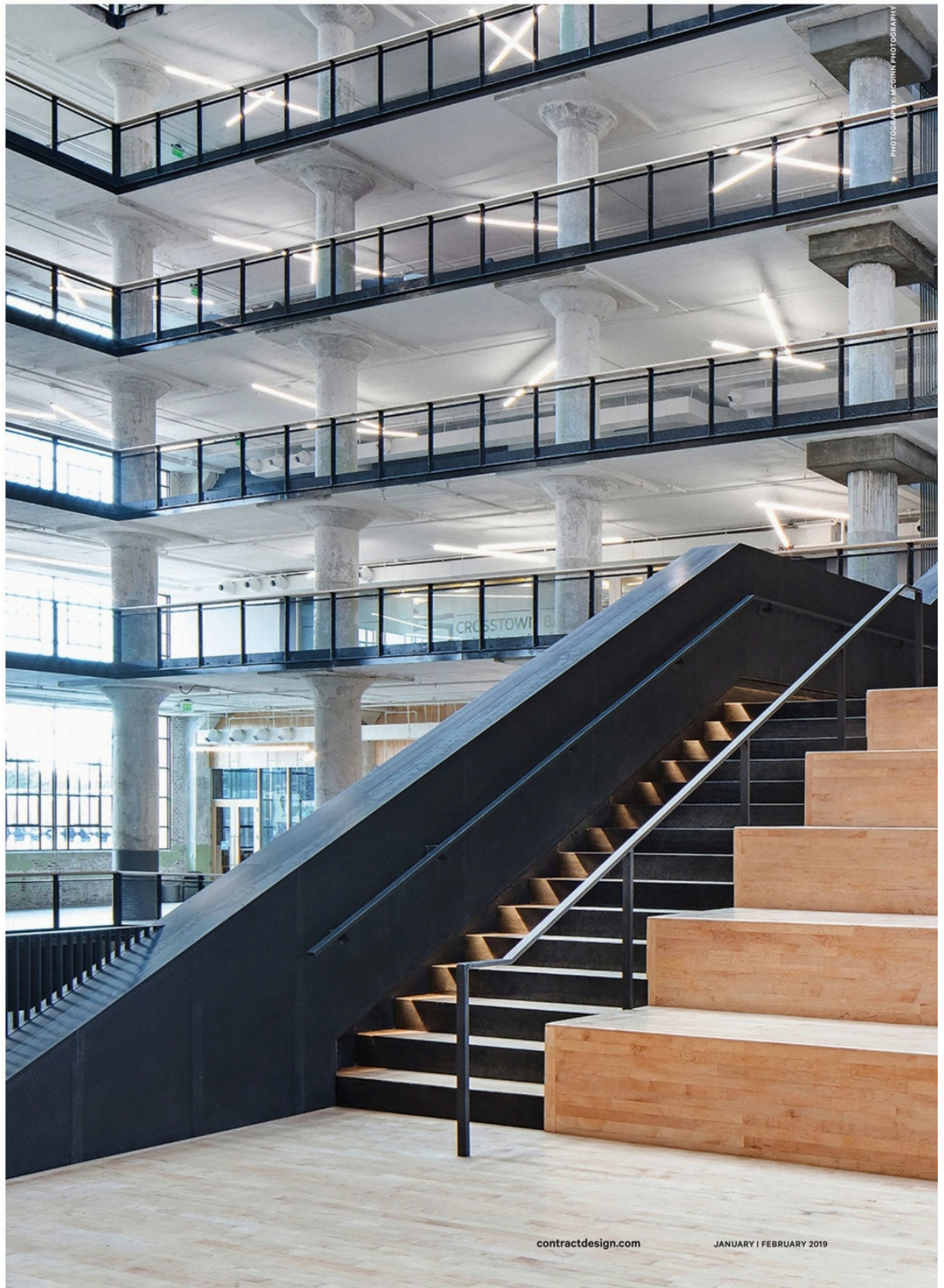
INTERIORS AWARDS

Crosstown Concourse

By Jean Nayar

Designed by Memphis-based Looney Ricks Kiss in association with DIALOG, Crosstown Concourse comprises 1.5 million square feet within a former art deco-style Sears distribution center and retail facility built in 1927 in Memphis.

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Client

Crosstown LLC

Location

Memphis, Tennessee

Sustainable

Looney Ricks Kiss in association with DIALOG

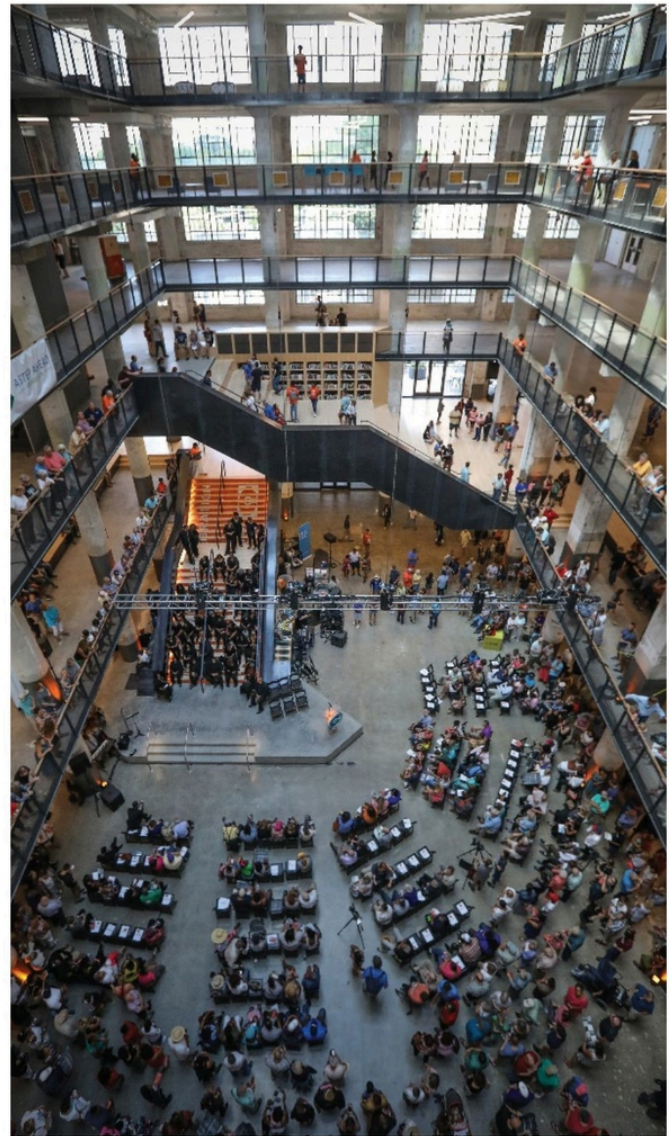


INTERIORS AWARDS



Designed by Memphis-based Looney Ricks Kiss in association with DIALOG, the award-winning Crosstown Concourse is astonishing for its scale alone. Comprising 1.5 million square feet within a former art deco-style Sears distribution center and retail facility built in 1927 in Memphis, it is the largest LEED platinum-certified historic adaptive reuse project in the world. But even more remarkable than its size—its 10-story volume is longer than the Eiffel Tower is tall—is the fact that the project was even completed at all. “Nothing like it has been done before,” says LRK principal interior designer Rebecca Courtney. “There was no model, no frame of reference for how to approach the design.”

Its groundbreaking sustainable design is one of the most compelling aspects of this complex project, as is its unique arts-centric, mixed-use concept, which was developed by Todd Richardson, an art history professor at the University of Memphis with no prior real estate development experience, along with McLean Wilson, a principal of Memphis-based investment firm Kemmons Wilson. “Everyone said it was an impossible, crazily optimistic idea,” says LRK’s principal architect Tony Pellicciotti. But driven by a two-word mission—“better together”—Richardson and Wilson not only managed to gain the support of a group of eight founding



PHOTOGRAPHY: JAMIE HARMON (NEAR LEFT); MCGINN PHOTOGRAPHY (ALL OTHERS)

partners, but also garnered funding from 30 different sources to make the \$210 million dollar project happen.

The idea was to create a “vertical urban village” that would be sustainable on many levels. “First, economic sustainability was important for the long-term viability of the project,” Richardson says. “We curated a diverse range of tenants in the arts, education, and healthcare so we aren’t dependent on one source of funding or one anchor tenant for success.” With an aim to repurpose the defunct building and make it highly energy efficient, environmental sustainability was also a priority. And inspired by a vision to incorporate a variety of uses, including a layer of 267 residential units at the top and retail and restaurant components at the base, another key goal was to create a holistic sustainable community. “Instead of seeing its scale as a challenge to be overcome, we viewed the building as a unique opportunity to create a whole new neighborhood,” Richardson says.

Driven by the client’s broader mission, the architects began by organizing the constituent pieces of this urban village around seven atria carved into the building at strategic locations. “The atria form a backbone that brings light in and people together,” Pellicciotti says. By stretching the residential component horizontally



The idea was to create a “vertical urban village” that would be sustainable on many levels (opposite, left). The urban village is organized around seven atria that bring light in and people together (opposite, right).

Inspired by a vision to incorporate a variety of uses, the project includes a layer of 267 residential units at the top and retail and restaurant components at the base (this page).

over the length of the building, positioning a 550-student high school amid the center, integrating the healthcare components where practical, and sprinkling various art studios and galleries throughout, the designers assured that all users would intersect in refreshingly interactive ways. They also preserved and recycled as many material elements as possible, including 13 million pounds of steel and 54 million pounds of concrete.

Since it was completed in late 2017, Crosstown Concourse is now 98.7 percent leased and has transformed the community with 3,000 people coming in and out everyday and a variety of community events—from fundraisers to music performances and fashion shows—regularly held in its atria. The structure has also become a model for sustainable adaptive reuse leaders in other cities, who have come to learn how they might apply Crosstown’s lessons to their own obsolete facilities around the globe. **c**

Project Credits

Interior designer Looney Ricks Kiss

Interior design project team Rebecca Courtney, ASID, IIDA, principal in charge of interiors; Meredy Dahlgren, LEED AP

Architect Looney Ricks Kiss in association with DIALOG and Spatial Affairs Bureau

Architecture project team

Tony Pellicciotti, AIA, CDT, LEED AP BD+C, principal in charge; Frank Ricks, FAIA, LEED AP BD+C; Lloyd Paul, LEED AP; Krissy Buck Flickinger, RA, LEED AP BD+C; WELL AP, sustainability consultant; Lauren Tolbert; Lauren Ricks, AIA

Contractor Grinder, Taber & Grinder Inc.

Lighting ARUP

Engineering OGCB (MEPF); Structural Design Group (structural); SR Consulting (civil)

Landscape Hood Design Studio
Signage/branding Loaded for Bear

Acoustician ARUP

Consultants Looney Ricks Kiss (sustainability); Carkuff Interior Design (common areas and multifamily furnishings/furniture); Newcomb & Boyd (smoke evacuation); ARUP (sustainable site/civil concepts); ARUP (daylight modeling); Code Solutions Group (code); WJE (exterior envelope restoration)

Selected Sources

Paint Sherwin Williams, PPG

Structural steel Nucor; Vulcraft; Gerdau; ArcelorMittal; American Tube; SSAB; Atlas Tube; Bull Moose Tube; Cargill; CMC; EXLTUBE; Hanna; Independence Tube; Southland Tube; Severstal; NAS; Steel Dynamics

Drywall USG; Owens Corning; Marino Ware; JM; Clark Dietrich; GP; Fry Reglet

Masonry walls ACME Brick; Block USA; General Shale; Simpson; Wire-Bond; Blok-Lok

Metal siding PAC CLAD

Hard flooring Greer Maple Flooring; West Tennessee Ready Mix Concrete; Nucor Rebar; Daltile; Laticrete; Fiandre USA

Ceilings Barrisol Stretch Ceiling

Roofing GAF, GP, Hanover Pavers

Recessed lighting Lithonia

Pendants/chandeliers Architectural Lighting Works; A light; Artemide; Focal Point Lighting

Other decorative lighting Bega

Exterior lighting Bega, A light

Door hardware Ives, Schlage, Glyn Johnson, LCN, Von Duprin, National Guard

Doors Steelcraft, Algoma Hardwoods, Overhead Door Company

Glass Quaker Windows, Oldcastle Curtain Wall & Storefront, Gammans Skylights, Guardian Glass (architectural glass/glazing); Construction Specialties Louvers, Draper (window treatments)

Lounge/reception seating

Janus et Cie; Carolina

Architectural/custom woodworking

Hoover Treated Wood Products; Ply-Tech Corporation; Cedar Creek; Kerns Wilcheck; Aljoma

Planters, accessories Dero/Playcore Co.

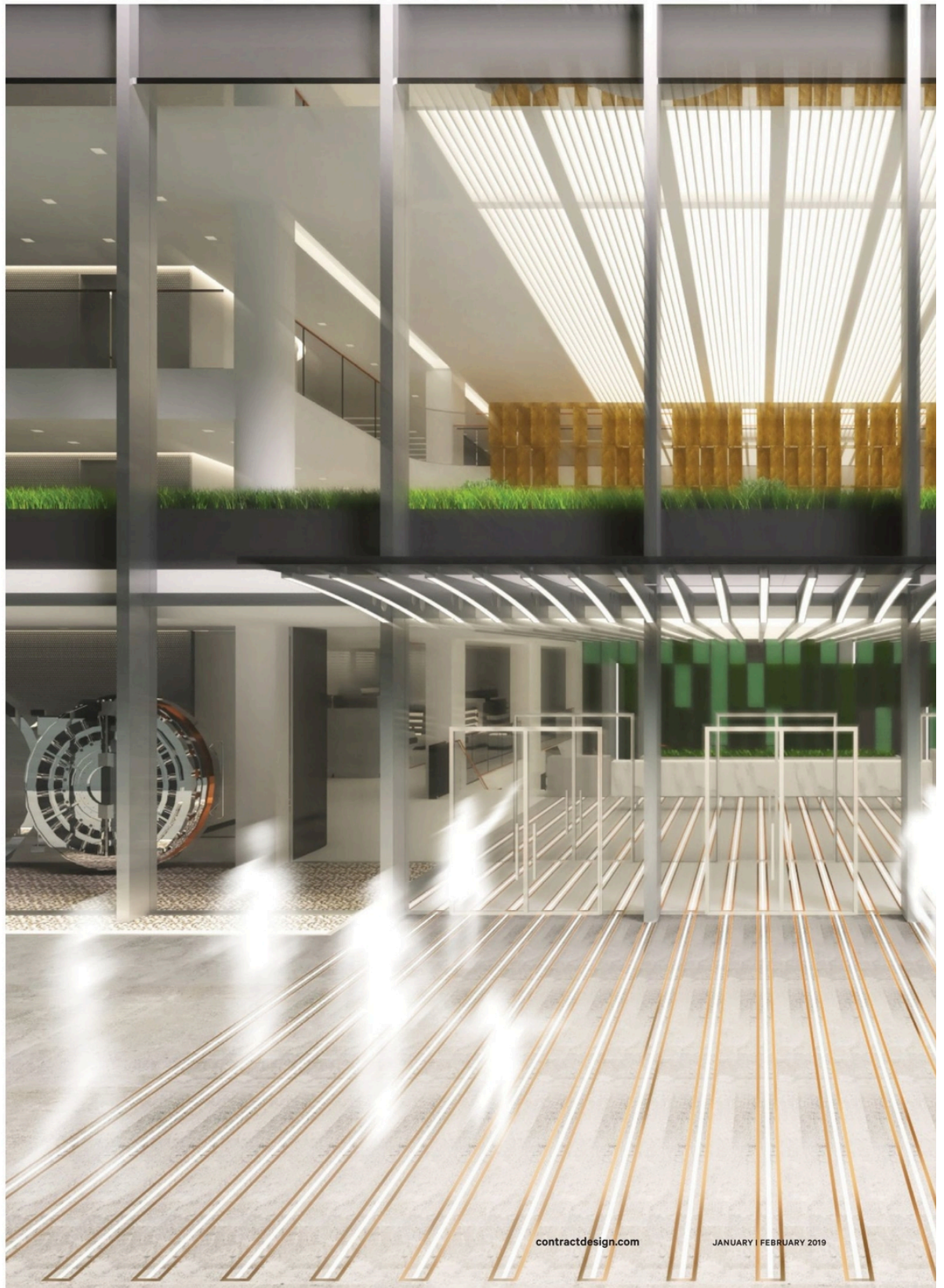
Plumbing fixtures/fittings Delta Commercial; Zurn

Specialties Accurate Partitions; Florence; Bradley

INTERIORS AWARDS

The Synergy Station

By Meghan Dwyer



The Synergy Station features six floors, including a basement level, complete with coworking spaces, an organic market, and an urban farm—each of which works synergistically to make the building less wasteful and better suit the community.

122

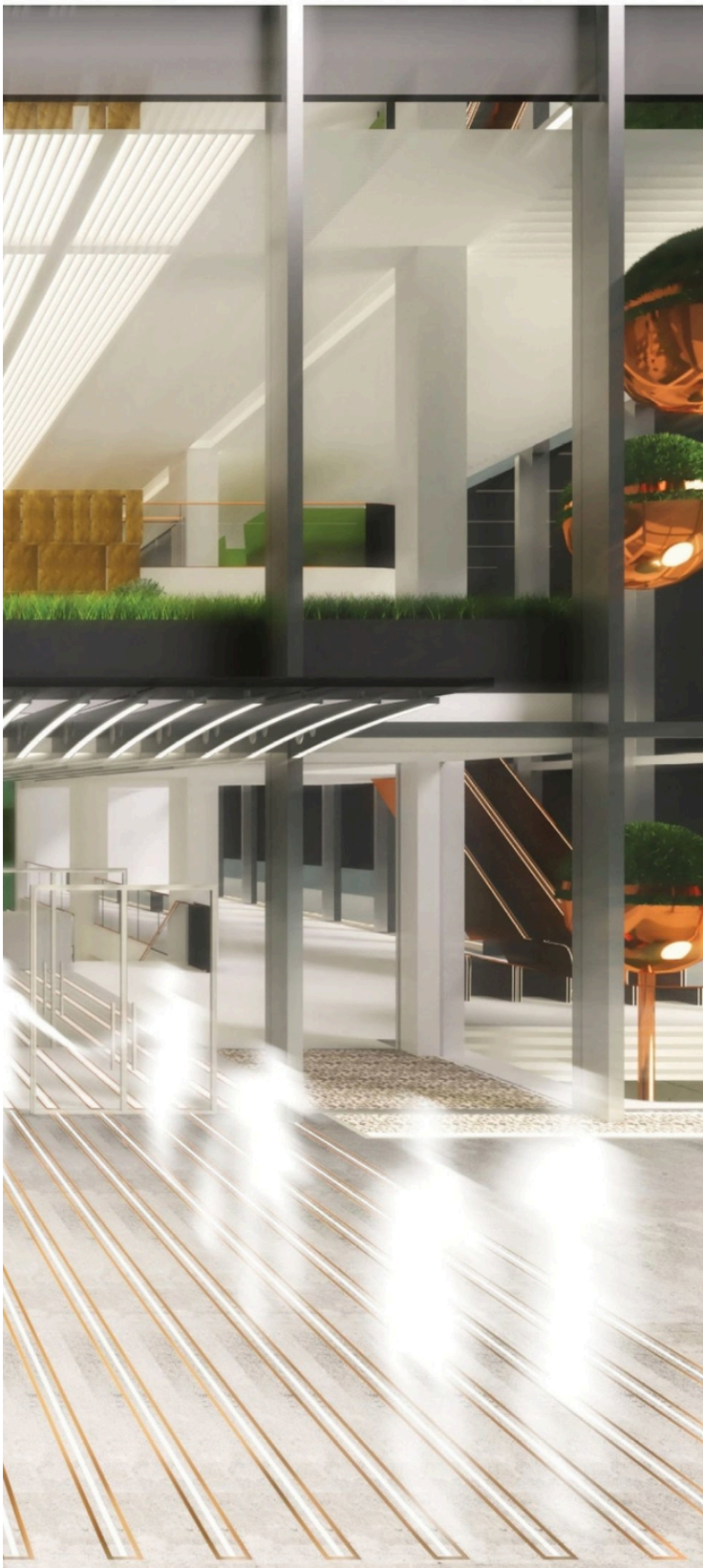
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JANUARY | FEBRUARY 2019

New York School of Interior Design

Student

Hao Wu



Making our buildings less wasteful, more sustainable, and overall less impactful on our environment is a top priority for many designers and architects today. Yet the fact of the matter is, we're not yet doing enough. "Buildings in cities consume about 40 percent of the energy in the U.S. and emit nearly half of the carbon dioxide," says Hao Wu, who graduated from the New York School of Interior Design with a Master of Fine Arts this past May.

For Wu's thesis project "The Synergy Station," she took a deep dive into how specifically buildings have harmful effects on the environment. "There are three parts of a building's [environmental] cost," Wu says. "The first is from the structural aspects of the building itself. Another factor is from the infrastructure that supports it to run and the last cost refers to the users who spend time there and the power they use to reach it." Wu believes that the second and the third costs can be solved by new design ideas. "By allowing a building to have more features and a reduction in vacancy, we will reduce the latter two wastes," she says. "This is the main idea behind The Synergy Station."

As a dynamic structure, The Synergy Station incorporates numerous different functions into one building in order to suit various occupancy demands and minimize wasted space. The co-working office feature sets the atmosphere for the entire building, but there is so much more to The Synergy Station. Thanks to a hydraulically-powered mobile farm platform that can reshape the structure horizontally, three functions—an urban farm, a coworking space, and an organic market—are all incorporated into one building. Each function has its own schedule and utilizes the platform when necessary. "The farm can provide fresh crops, enhance the

contract

INTERIORS AWARDS



Thanks to the mobile platform, each of the three spaces, the coworking space, the organic market, and the urban farm are able to synergistically coexist. The urban farm acts as the bone of the structure and is concentrated in the basement but expands to the upper levels of the building through the platform.

quality of the indoor environment, and provide a place for leisure and education," Wu says. "The market sells organic produce, provides dining and rest space for office workers, and enhances the building's activity by attracting passersby. It can also serve as an open and private transition space."

These various functions also assist with the structure's sustainability. "The carbon dioxide-rich dirty air is sent to the farmland for purification," Wu says. "Rainwater is collected for irrigation, and natural light and energy-saving lamps, water-saving appliances, and dirt-resistant surfaces are all incorporated into the design."

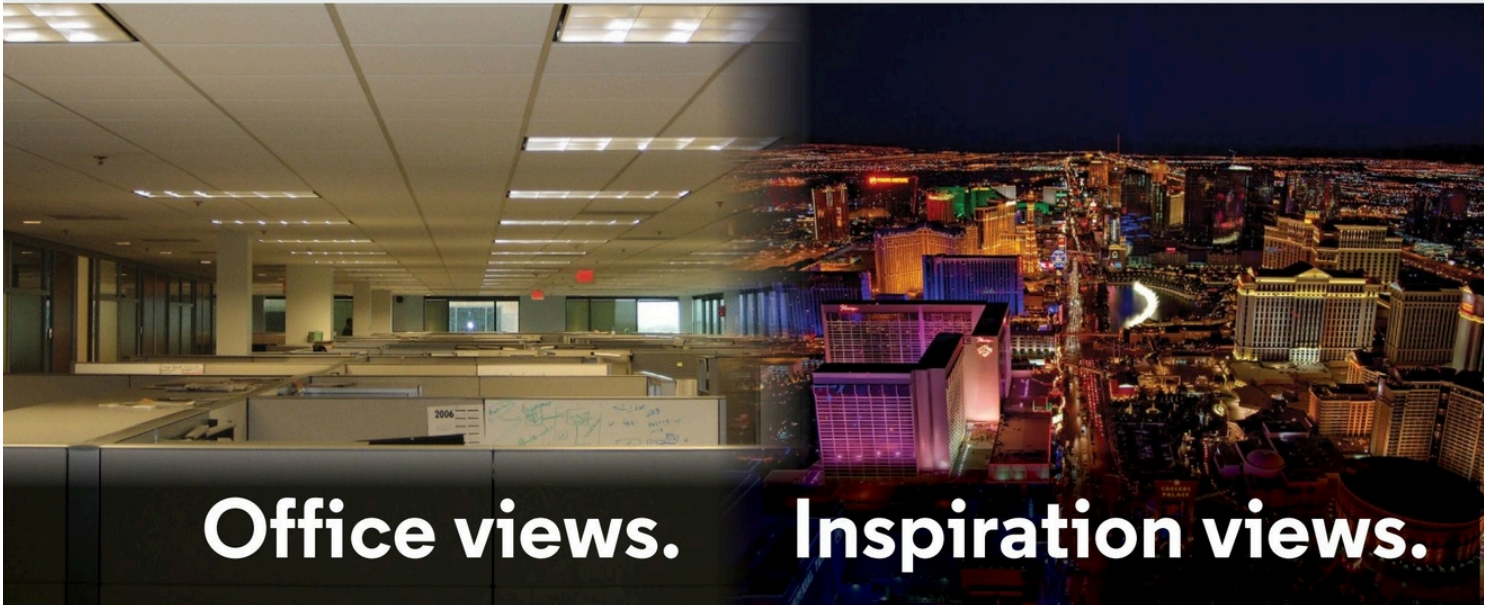
And although the space is designed to reach LEED and WELL building standards, The Synergy Station takes building green one step further. As a multi-functional building, it allows people to share the same space at different times. "This solution will allow us to compress two or more buildings into one," Wu says. "Users will spend less time in traffic between these two spaces and we reduce the infrastructure and building costs by half or more."

The Synergy Station is designed to be an integral part of the community. By introducing people to organic and healthy living in a collaborative, community-forward environment, the building will facilitate wellbeing for all, while reducing a community's physical scale and environmental impact. **■**

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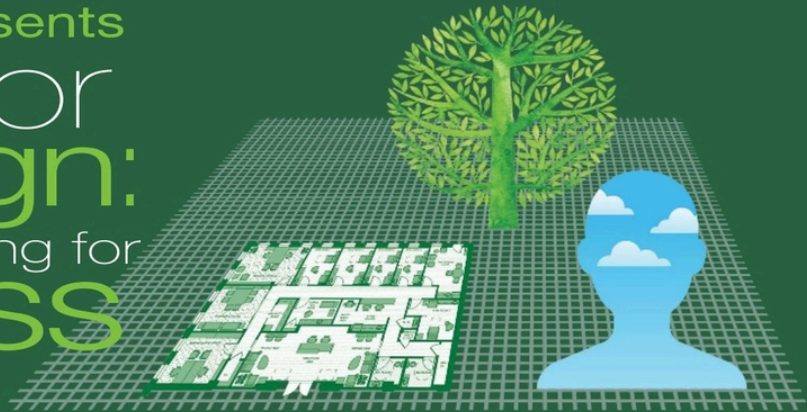
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Floor plan Design by Anna Filappova, Fashion Institute of Technology

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EXHIBITION

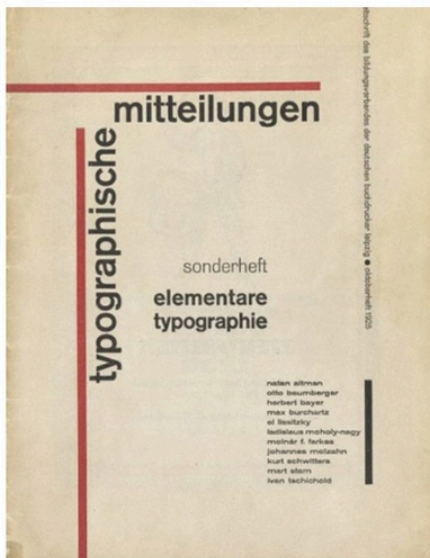
The Evolution of Modern Graphic Design



A new exhibition set to open at the Bard Graduate Center will trace the developments of graphic design through the collection of typographer and designer Jan Tschichold.



PHOTOGRAPHY: COURTESY OF BARD GRADUATE CENTER



Johannes Molzahn's *Wohnung und Werkraum* (Dwelling and Workplace) poster (above, left), 1929; Burchartz's *Tanzfestspiele* (Dance Festival) poster (above, right), 1928; Jan Tschichold's front page of "elementare typographie" journal (left), 1925.

An upcoming exhibition at the Bard Graduate Center research institution in New York City, "Jan Tschichold and The New Typography" is an investigation into graphic design spanning the two world wars. Opening Feb. 14 and on display through July 7, the exhibition will present materials collected by one of the foremost theorists and designers of the period: Jan Tschichold.

In contrast to many graphic design exhibitions, which often concentrate on a specific typology, such as posters or brochures, "Jan Tschichold and The New Typography" will display an expansive range of printed matter including book and magazine covers, advertisements, invoices, catalogues, business cards, posters, brochures, and more. The show will display the full range of this material, showing how the larger theories of design can be expressed in even small pieces of paper," says Paul Stirton, associate professor of Bard Graduate Center and curator of the exhibition.

Tschichold had a deep grasp on graphic design and his correspondence with many prominent designers led his book "Die Neue Typographie," published in Berlin in 1928, to become a key text of modern design. "Several years ago, the curator of modern design at the Museum of Modern Art drew my attention to the Tschichold collection and it struck me as one of the most interesting, comprehensive collections of modernist printed material anywhere," Stirton says. "It is often difficult to locate this type of work because it was rarely collected at the time, although much of it is quite valuable. After all, it includes work by some of the most famous artist-designers of the early twentieth century: El Lissitzky, Kurt Schwitters, Laszlo Moholy-Nagy, and Aleksandr Rodchenko."

The expansive variety of items, pieces, and the range of designers and artists featured make this exhibition remarkable. Though many of the featured artists are quite famous, works by lesser-known figures are just as important to the development of modern graphic design. "The famous designers do deserve their status," Stirton says. "But I find that I am drawn to the lesser-known but equally innovative designers. Perhaps my favorite pieces are Max Burchartz's *Tanzfestspiele*, a photomontage poster advertising a dance festival in Essen in 1928, and Johannes Molzahn's "Wohnung und Werkraum" (Dwelling and Workplace) held in Breslau in 1929. I could choose 50 favorites from the exhibition, but that would be too much." —MEGHAN DWYER



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