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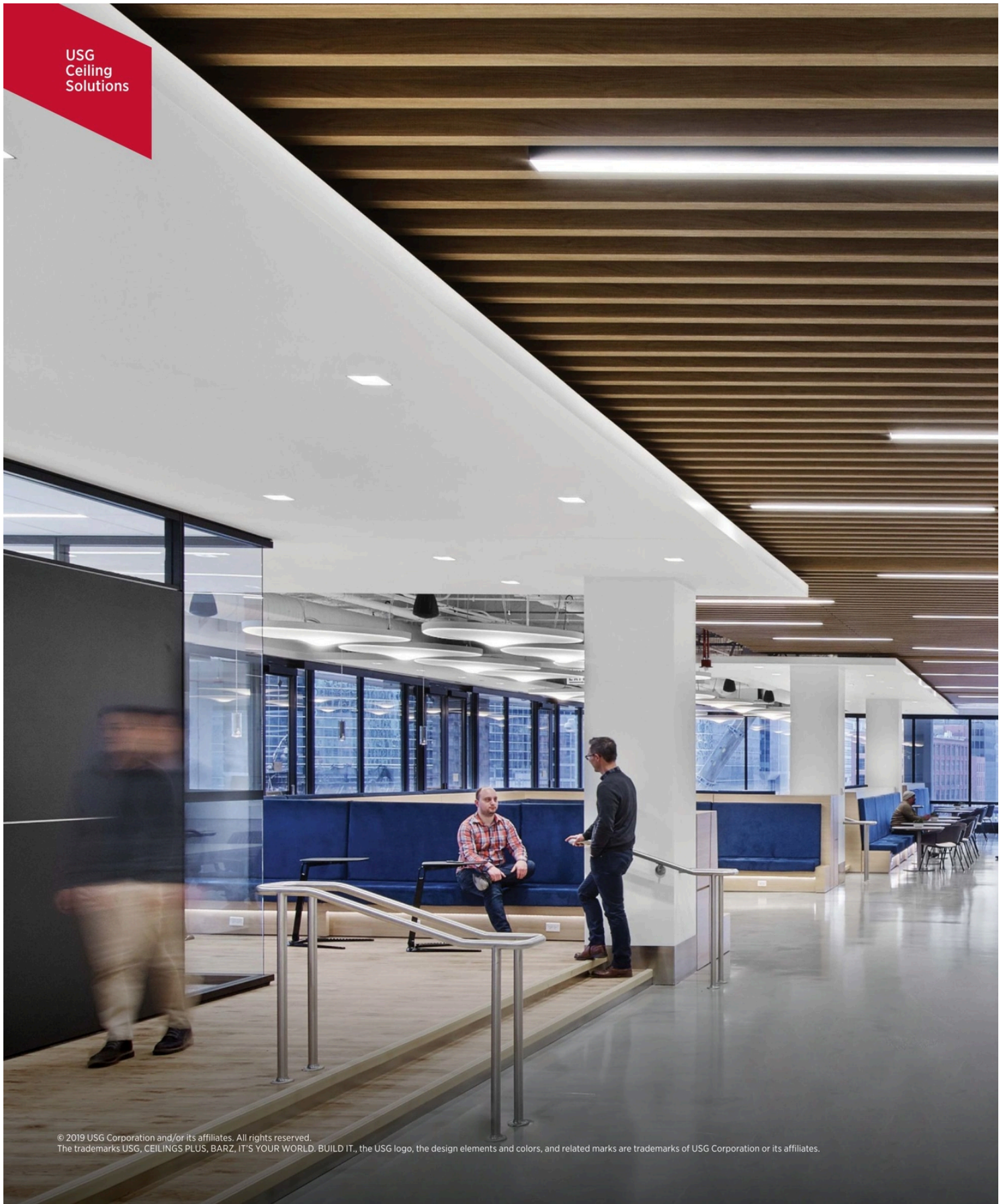
**The Trends You Need
to Know About**

*The outdoor office
Interior landscaping
Corporality—
workplace meets hospitality*

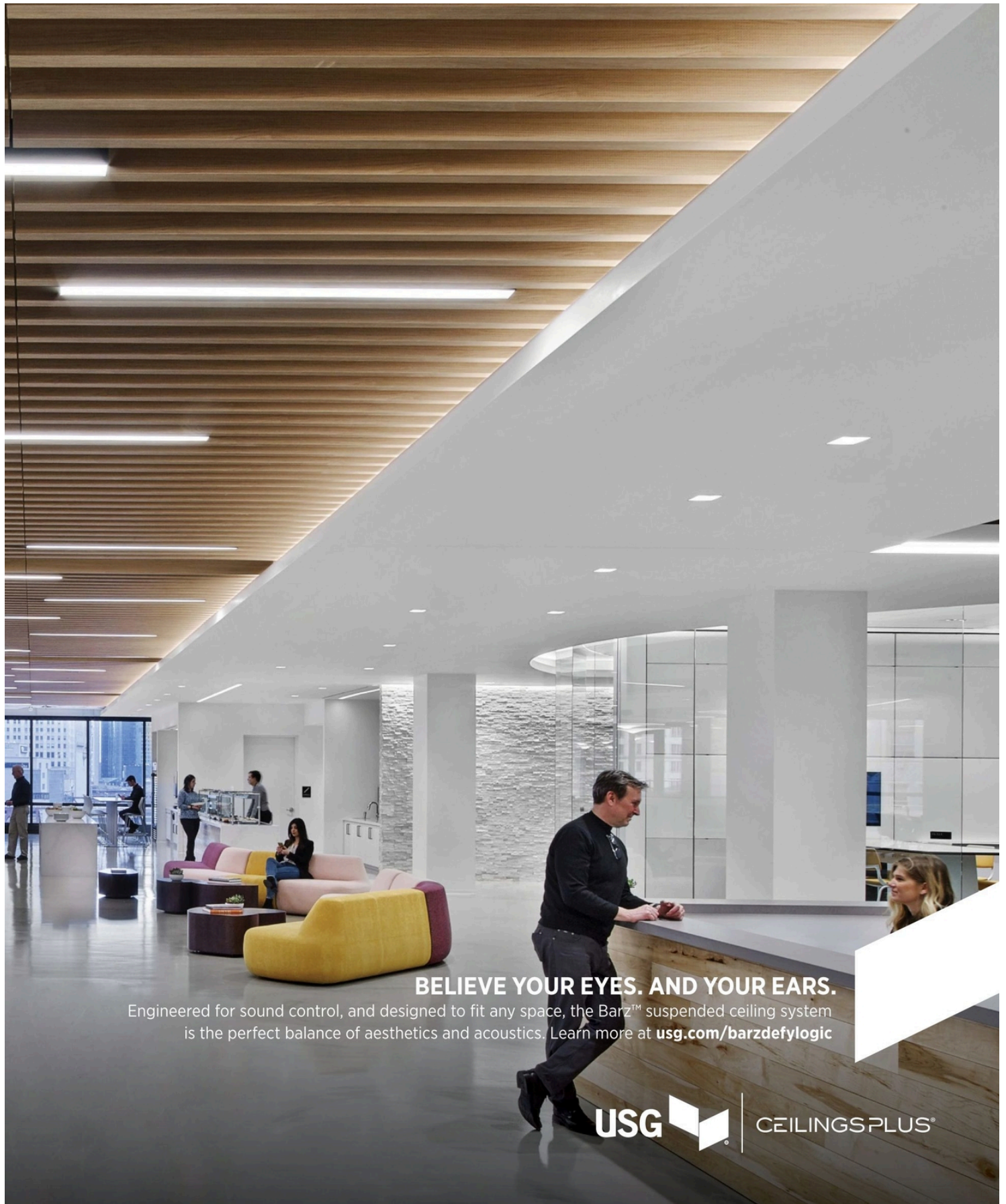
New Spaces for Our Time
*Hybrid interiors,
customized collaborations,
and crossover influences*

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contents

8

Editorial

10

Industry News

19

 The List
Nine must-reads

20

Designer You Should Know: Meena Krenek

22

 Product Trend: Healthy Glow
Lighting products that are designed to make people feel good

24

 Product Focus
Meadows Workflow
Application

26

 Product Briefs
Shelving

32

 Hybrid Spaces, Mash-ups, and Creative
Collaborations
13 Inspiring Examples
by Sheila Kim and Paul Makovsky

42

 Aviron
Felderman Keatinge & Associates | Beverly Hills, California
by Kadie Yale

48

 Outdoor Office
HLW | El Segundo, California
by Beatrice Spinoza

54

 Interior Detail: Capital One
Eventscape | IBI Group | Toronto
by Anna Zappia


PHOTOGRAPHY: ERIC LAIGNEL (TOP); A-FRAME STUDIO, BEN BAHN (BOTTOM)


60

Matrix: Corporatality

62

Designers Select: Surfaces

64

Exhibition: Broken Nature

volume 60 issue 2

 cover: adidas rug made of recycled sports shoes, created in partnership with I:CO and textiles designer Simone Post
photo courtesy of Simone Post

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EDITORIAL

New spaces and products for our time



This past Jan. 25, we kicked off the new year with our 40th annual (and my first!) Interiors Awards Breakfast at Cipriani 42nd Street in New York, during which we honored and celebrated our Designers of the Year, Nina Etnier and Brad Sherman of New York-based Float Studio, Legend recipient Clive Wilkinson of Clive Wilkinson Architects in Los Angeles, as well as winning firms in 16 different categories. The event was a huge success with nearly 600 attendees joining us on a chilly Friday morning to celebrate and be inspired by the work of some of the most talented designers in our industry today. This year's judges selected winning projects that reflected where interior design is going. We're already gearing up for next year's edition, so keep your projects coming!

As we look toward the future of our industry, we have been asking ourselves how the architecture and interiors field is changing and evolving. In this issue, we've been tracking the many hybrid spaces, mash-ups, and creative collaborations that have been popping up across all sectors. Designers are collaborating with outside partners and they are beginning to explore how joining forces, ideas, and industries can make for exciting, forward-thinking creations. We love our cover story image which features a rug made of recycled sneakers by textile designer Simone Post in collaboration with I:CO, a company which coordinates take-back programs with retail partners to find uses for recycled materials. Mash-ups like this are redefining the boundaries and continue to inspire and change how we work, live, and play.

We are watching two emerging trends that we expect will only continue to grow in popularity. The first, is the "outdoor office," in this case, a project by HLW who transformed a long-disused courtyard into an outdoor oasis, complete with Wi-Fi, tons of greenery, and a range of seating spaces for all types of work styles. The second trend is new residential-influenced products for hospitality and corporate environments—something we like to call "corporatality."

And finally, we feature two reports on customization—an office full of custom-made pieces for Aviron Pictures in Hollywood, designed by Felderman Keatinge & Associates, and a close look at the unique corridor elements of Capital One's new Toronto office building, customized by architectural fabricator Eventscape. Both of these projects are exceptional examples of how a workspace

can be truly elevated when its interiors are considered on a deeper, more personal level. Nancy Keatinge, co-founder and partner of FKA, says it best: "By the time you research existing product that matches your brand, it's easier, and actually elevates the level of the design, to create your own."

Awards Season

In other news, I want to take this opportunity to invite and encourage you all to begin thinking about submitting your best projects and products to our quickly approaching Inspirations Awards, celebrating projects and practice-based initiatives which improve the quality of life for those in need (the first deadline is April 12), as well as our first-ever ICFF Constellation Awards—honoring excellence and innovation in new products exhibited at ICFF. The competition is open only to designers, manufacturers, and companies exhibiting during ICFF 2019, and will be juried by seasoned architect and interior design professionals (the first deadline is April 17). It's important to recognize design excellence in our design community. Good luck to all who enter!

Sincerely,

Paul Makovsky
Editor in Chief

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INDUSTRY NEWS

Designers Honored at 40th Annual Interiors Awards Breakfast



Contract Publisher Karen Donaghy (5) introduced Contract Editor in Chief Paul Makovsky (1), who emceed the Interiors Awards Breakfast, honoring the 2019 Designers of the Year Brad Sherman and Nina Etnier (2) of Float Studio and Legend Clive Wilkinson (4) of Clive Wilkinson Architects; (top, from left) David Sprouls, Gabrielle Bullock, Karen Donaghy, Paul Makovsky, Elizabeth Wilkinson, Clive Wilkinson, Nina Etnier, Brad Sherman, and Brian Taylor (3); (from left) past Legend and Designers of the Year Todd Heiser, Joan Blumenfeld, Suzette Subance Ferrier, Krista Ninavaggi, Orlando Diaz-Azcuy, and Carol Groh (6).



PHOTOGRAPHY: ROBT / PWP STUDIO



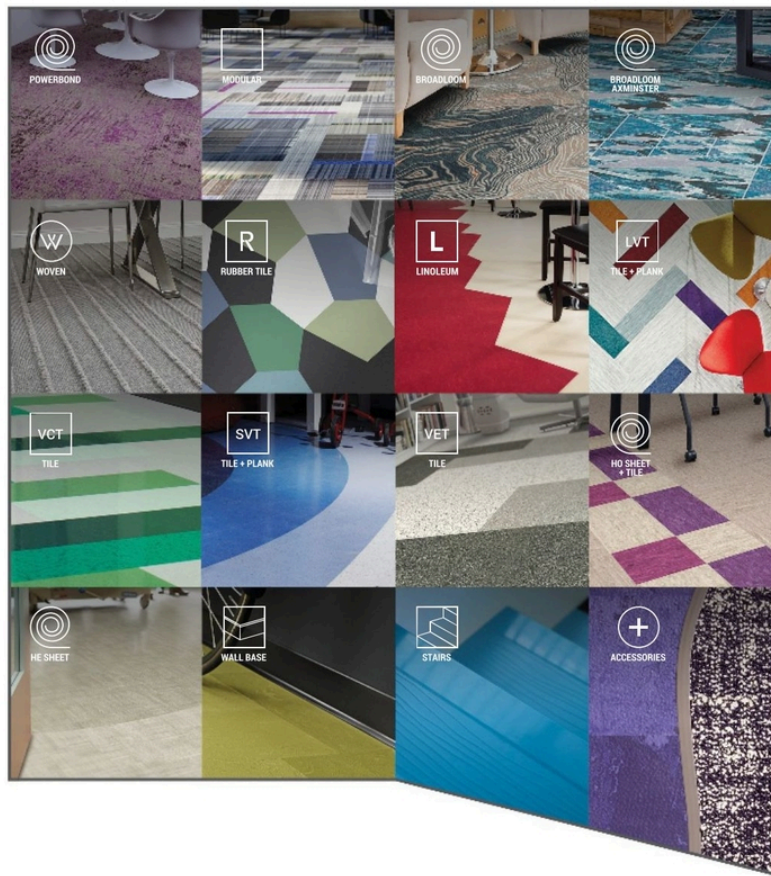
The 40th Annual Interiors Awards Breakfast, presented by Contract, was held at Cipriani 42nd Street in New York on January 25, with design professionals gathering to celebrate the 2019 Designers of the Year, Legend Award, and winning projects in 16 categories.

This year's Designers of the Year are Nina Etnier and Brad Sherman of New York-based Float Studio. The design duo formed their practice around designing beautiful workspaces for companies primarily in the startup phase—a niche that they found themselves in thanks to their belief that great design should be accessible to all companies, big and small. Float has so far designed workspaces for companies like Casper, Food52, Bombas, Glossier, Tasting Table, and more.

Our 2019 Legend Award went to Cape Town-born design disruptor Clive Wilkinson. Wilkinson is known for having revolutionized office design and reimagining how people work together and within the office. He is best known for projects including advertising agency TBWA\Chiat\Day's Los Angeles headquarters, Google's 500,000-square-foot Mountain View Campus, and Twentieth Century Fox's Los Angeles offices, among many others.

In addition to the 2019 Designers of the Year and Legend, 18 additional firms received Interiors Awards and were celebrated at this year's breakfast. Visit contractdesign.com/interiorsawards for more information on the winning projects and honorees.





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Anne Cunningham and Tara Schneider (7), NBBJ Seattle, accepted the award in the Large Office category for Amazon Spheres; (from left) Verda Alexander, Primo Orphilla, Stanley Felderman, and Martin and Anastasija Lesjak, winners in the Exhibit category for History Museum Graz (8); Nanna Lagerman (9) of Studio Nanna Lagerman received the Small Office award for IKEA Creative Hub.



Industry professionals (11) filled Cipriani 42nd Street (10) in New York; Michael Lutz and Erin Greer (12), Gensler Atlanta, received the award in the Adaptive Reuse category for Fitzco / Momentum / Weber Shandwick; Richard Tomlinson, former SOM partner, Graham Thompson, Optimo, and Stephen Apking, SOM partner, received the award in the Retail category for Optimo Hat Co. (13); Duff Balmer, Perkins+Will, Toronto, received the award in the Civic/Public category for Anniin Community Center & Library (14).



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INDUSTRY NEWS

Florence Knoll Bassett, architect and pioneer of modern interior design, dies at 101.

A true visionary, her influence on contemporary architecture and design remains today.



Florence Knoll Bassett, a pioneer architect, interior designer and entrepreneur, died in January at the age of 101. Here she is presenting her designs to her executives at Connecticut General Life Insurance, circa 1950s.

On January 25th, Florence Knoll Bassett, the architect, space planner, designer, and entrepreneur, passed away at the age of 101. A true visionary, "Shu" (her nickname based on her maiden name Schust) was one of the most influential architects and designers of postwar America, yet her mark on modern design transcends any one of these fields. Her career is inextricably linked with Knoll Inc., the furniture company founded by Hans Knoll, who later became her husband. At Knoll, she was the director of the Knoll Planning Unit—focused on its interior division—and was also the design director and critic for the development and production of the company's furniture, textiles, and graphics. The planning unit was the engine of the firm's success, offering a unique service of professional space planning services and original furniture to a growing number of important corporate clients. During the 1940s, when tubular furniture was still the rage, Shu Knoll wanted something more contemporary, so she worked with designers like Eero Saarinen, Harry Bertoia, and Pierre Jeanneret to create designs that fulfilled a need for modern interiors, and along the way produced innovative, high-quality furniture classics that are still relevant today (she once rejected designs by Charlotte Perriand as not contemporary enough). And, as she grew the textiles division of the company, she

brought in designers like Noémi Raymond, Astrid Sampe, Stig Lindberg, Anni Albers, and Sheila Hicks, just to name a few.

Florence Knoll Bassett was born Florence Schust, in Saginaw, Michigan, May 24, 1917, to a family of prosperous bakers and entrepreneurs. While she had a happy upbringing, she was beset by tragedy throughout her early life. Her only brother died at the age of two; her father died when she was five; and she became orphaned when her mother died of cancer, the day after Christmas, when she was 14. She ended up at Kingswood and at the Cranbrook Academy of Art in Bloomfield Hills, Michigan, where she was taken under the wings of the Saarinen family, and was exposed to a human-centered approach in many design disciplines from weaving, pottery, and furniture to architecture and city planning. At the Architectural Association in London, she originated the now-common interior design practice of "paste-ups"; and with Mies van der Rohe, in Chicago, she was introduced to a rationalist design approach and received her Bachelor of Architecture in 1941.

She started her professional architectural career working with the firm of Marcel Breuer and Walter Gropius, where she worked on the interiors of the Frank House in Pittsburgh—one of the firm's early

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INDUSTRY NEWS



As director of the Knoll Planning—Florence Knoll, focused on its interior division—and was also the design director and critic for the development and production of the company's furniture, textiles, and graphics.

American masterworks. And after working with designers like Herbert Bayer and Raymond Loewy, she ended up working at Harrison & Abramowitz in New York. "Being a woman, I was given interiors," she said. She was introduced to Hans Knoll, by the interior designer Ann Hatfield, and started moonlighting for him as a draftsman and eventually joined his company as the director of the Knoll planning unit, and when his company ran into financial difficulties, she bailed him out, and became co-owner of the company. One of her first projects was to do the interiors for Secretary of War Henry Stimson. It was the first of many government projects, and Shu Knoll would do the interiors such as USO centers, airports, housing for government personnel, embassies and consulates. Some of these projects were classified, so Shu often never got to see the final look of the project. As these government projects grew, so did the Knoll empire expand. "It was an exciting time, but it was mostly hard work. We had to battle the prejudices against contemporary design," she once said.

Shu Knoll transformed the field of "interior design" from interior decoration to spatial architecture—which in the 1950s was almost completely dominated by men. She collaborated with the most important mid-century modern architects—Philip Johnson, Gordon

Bunshaft, and Marcel Breuer—designing their interiors, which were rooted in practical needs, based on rigorous space planning and came to represent her signature "Knoll look" that would epitomize the style of the 1950s. Designing an interior was more than just specifying furniture and fabrics and she completed more than 200 projects in university dorms, corporate headquarters, government offices, and even motels.

After Hans Knoll died in a car crash in 1955, she became president of the company, and continued to spearhead many innovations, such as the Saarinen pedestal furniture collection, and completed large-scale interior projects for companies like Connecticut General Life Insurance, Heinz and CBS, which exemplified the best in postwar design in the United States. By 1957, she was the single most powerful figure in the field of modern design, and accepted a commission to do the office interiors for bank executive Harry Hood Bassett who was president of the First National Bank of Miami. The following year she married him, and eventually settled in Miami, where she would go on to design other Miami interiors including the Southeast First National Bank and the City Club in addition to several private residences, mostly for herself and family. Hood Bassett was an important civic leader in Miami, and together through the Bassett family foundation, they quietly supported important ways of making Miami a better city to live, work, and play in. She campaigned to limit billboards in Miami, was a committed land conservationist—and the Bassett foundation even supported a Cuban student Rafael de la Sierra to study architecture in addition to anonymously paying the tuition for many other college students.

At the height of her career, after designing thousands of office interiors, she resigned from Knoll in 1965. She was only 48 years old, but had defined the look for corporate interiors during the 1950s and 1960s, profoundly influenced post-World War II design, raised the level of standards and ethics for interior design as a profession, and promoted the "open office" workspace through a total design approach. Florence Knoll Bassett is one of the most influential architects and designers of postwar America who created the modern profession of interior design in America, and certain standards in the interior design profession that owe a debt to her: the paste-up was an abstraction and collage of the project space representing the arrangement of groupings of furniture, fabrics, window treatments, as well as an indication of the materials palette that was being proposed; she standardized square swatches of fabrics as samples; and she made designers like Eero Saarinen and Mies van der Rohe famous for their furniture—designs that are today considered classics (along with her own pieces)—and still being used today in contemporary interiors. She is one of the few individuals who have received the top honors from all the American professional organizations in architecture and design: AIA, ASID, IIDA, and IDSA. She was particularly proud of the 1961 AIA Gold Medal, because two of her peers—Saarinen and Bunshaft—were on the deciding committee, and in 2002, she was awarded the National Medal of Arts—the highest accolade given to artists by the federal government.

After Florence Knoll Bassett resigned from Knoll, she became almost reclusive, rejecting most interviews and awards. She was a warm and caring individual with a dry sense of humor. When mid-century modern furniture was having a resurgence, she'd open up an auction catalogue with her furniture and her name in it, and jokingly say to me: "You know, Paul, I'm an antique now."— PAUL MAKOVSKY

PHOTOGRAPHY: COURTESY OF PAUL MAKOVSKY

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A poster for Knoll International (1967) currently on display in "Saturated: The Allure and Science of Color," at the Cooper Hewitt, Smithsonian Design Museum, through March 17. The poster is an offset lithograph on white woven paper designed by Italian designer Massimo Vignelli and was gifted to the museum by Lella and Massimo Vignelli.

PHOTOGRAPHY: MATT ELYNN © SMITHSONIAN INSTITUTION

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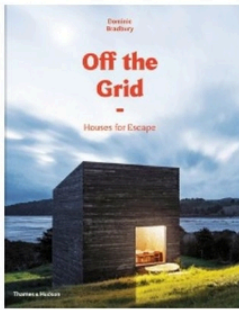
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Clerkenwell Design Week
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Nine must-reads for this spring

The latest crop of architecture and design books to inspire you



Off the Grid: Houses for Escape
by **Dominic Bradbury**

Thames & Hudson, 272 pages, \$45

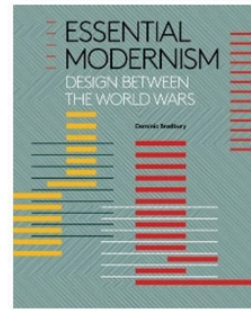
This survey of some of the most innovative off-the-grid homes, highlights the creative architecture and cutting-edge technologies that are redefining where and how we live.



The Danish Chair: An International Affair
by **Christian Holmsted Olesen**

Strandberg Publishing: D.A.P., 336 pages, \$65

This substantial new book discusses the 20th-century Danish chairs, illustrating the "golden age" of Danish furniture design, and tracing the family relations between the chairs and showing how they influenced each other in terms of detailing, construction, and concept.



Essential Modernism: Design between the World Wars
by **Dominic Bradbury**

Yale University Press, 480 pages, \$85.00

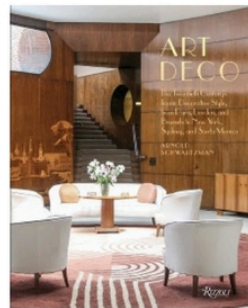
This wide-ranging survey showcases and analyzes the work of dozens of Modernist designers, from those who established the International Style in the 1920s and '30s through the groundbreaking practitioners of the mid-1940s. It includes sections on architecture, interiors, graphic design, and product design, as well as profiles of more than 70 influential creators.



Bertoia: The Metal Worker
by **Beverly H. Twitcheil**

Phaidon, 280 pages, \$95

A celebration of the rich and varied work of Italian-born American artist, designer, and master of metal, Harry Bertoia, this book explores his entire career, and shows how his work is a reflection of nature and places his art squarely at the center of American modernism.



Art Deco: The Twentieth Century's Iconic Decorative Style from Paris, London, and Brussels to New York, Sydney, and Santa Monica

Rizzoli, 224 pages, \$45

With more than 200 photographs, this book is a visual celebration of this very popular and glamorous style, highlighting Art Deco buildings all over the world, from Australia to South America, with an emphasis on London, Los Angeles, New York, Chicago, Miami, and Paris.



Chromatopia: An Illustrated History of Color
by **David Coles**

Thames & Hudson, 240 pages, \$39.95

This book surveys the origin stories of more than 50 vivid color pigments, providing a comprehensive understanding of the history of colors, and includes a section on working with monochromatic color, and "recipes" for paint making.



Design as Learning: A School of Schools Reader
Edited by **Jan Boelen, Nadine Botha, Vera Sacchetti**

Valiz: D.A.P., 208 pages, \$25

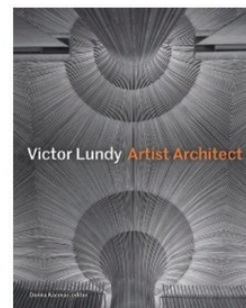
Why do design? What is design for? This reader puts forth new proposals for design education. Interviewees include critics like Navine G. Kahn-Dossos, Erbru Kurbak, and Pinar Yoldas, just to name a few.



Home Futures: Living in Yesterday's Tomorrow
Edited by **Eszter Steierhoffer and Justin McGuirk**
Foreword by **Deyan Sudjic**

The Design Museum, 308 pages, \$49.95

This survey of the 20th century's radical visions of the home showcases a range of projects for the future that designers produced as they imagined new ways of living at home and on the move.



Victor Lundy: Artist Architect
by **Donna Kacmar**

Princeton Architectural Press, 240 pages, \$55

This first book on Lundy's life and career documents his early work in the Sarasota School of Architecture, his churches, and his government buildings. It also includes his essays, and many drawings, paintings, and sketches.

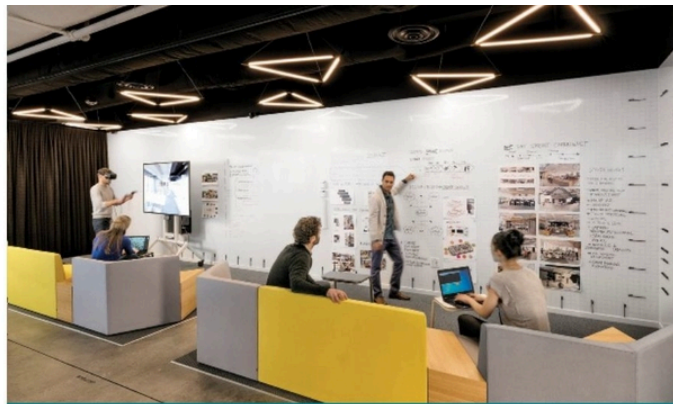
contract

PROFILE

Designer You Should Know Meena Krenek



During her 20-year career, interior designer Meena Krenek has had the good fortune of working at two of the nation's top architecture firms: Early on, she spent a year at Gensler before working at Perkins+Will for 14 years, and then returned to Gensler in 2017 as the firm's design director in the Atlanta office. A self-proclaimed "maverick," the 44-year-old commercial designer's work has run the gamut from showrooms to theaters to healthcare facilities and restaurants, but her true love is corporate interiors, specifically with a focus on creative groups, agencies, and tech companies. "I love working with companies that are really mission-based—either brands that are trying to announce their mission to the world or companies that already are big brands with a strong culture and lots of stories to tell," she says. "I want to be part of projects and communities that have meaning and purpose. That's my driver for the future."



Meena Krenek's portfolio includes work with Gensler workplace projects ranging from an incubator space for Gensler's Atlanta office where she works (left) to the Red Bull Atlanta offices (bottom right). During her time with Perkins+Will, she worked for a variety of clients on projects including Shaw Contract's showroom (bottom left).

PHOTOGRAPHY: NISSEL MARSON (TOP AND BOTTOM LEFT); GARRETT ROWLAND (BOTTOM RIGHT)

What differentiates your design style from your contemporaries?

I have a really strong personal brand, and I'm always seeking ways of looking at things differently. I'm constantly asking our clients, and my colleagues alike, 'what's next' in their world and 'why' they do the things they do. I'm constantly thinking about what our clients really want and what is the one thing that we can do that can take them over the top.

What are some bigger trends or cultural shifts in interior design that interest you right now?

Everything today is automatic, tech-friendly, and done at the touch of a button, but recently I've seen a shift to incorporate more analog elements in a space—such as areas to engage with board games, puzzles or books, or interactive tools such as writable, tackable surfaces—that allow for creativity as well as a place to unwind and have fun with coworkers. In our office, we've even included an area with a Polaroid camera, with photos of employees displayed in a creative way. There has to be a balance between 'high' and 'low' tech and people still inherently need and appreciate hospitality and human interaction."

Pop-up experiences can also be used in the workplace. Recently, we've designed pop-up pantries, spontaneous spaces that house and display healthy snacks at different times of the day, allowing employees to connect with each other.

You often integrate typography and different graphic elements into corporate interiors. What's the thought process behind that design strategy?

It's very important to embed a story within the architecture, and that can come in many different forms. People are constantly asking for Instagrammable moments, so how can we create a space that expresses the company's mission, and leaves a message that creates a buzz? It can come from how we interact with the floor or the ceiling, or how we think about dimensional branding moments within the space. Having these bolder brand integrations within the architecture allows the stories to be told, so even when we designers leave the job site and turn it over to clients, the message lives on in the space.

What were some challenges you faced in designing the latest addition to your Atlanta office where you work?

More and more clients want to be a part of the design process rather than be handed a finished product. We created an incubator space—which has mobile furniture, monitors, and other hackable workspaces; writable surfaces, magnetic surface walls, and amazing coffee—to being able to co-create with our clients early on in the design process, strengthening our relationship and creating a cohesive design journey. We intentionally placed the VR equipment in the space so designers can make connections between analog and digital, create new patterns and have the space to formulate designs and ideas.





PRODUCT TREND

HEALTHY GLOW

While lighting serves a utilitarian purpose in the context of interior design, when done right it also adds aesthetic value and can even improve the productivity and well-being of an environment's inhabitants. The lighting shown here is designed to make people feel good—from products that sync with circadian rhythms to decorative lighting that brightens both spaces and spirits.

1. Koncept: Z-Bar Wall Sconce

This sconce can be utilized in a commercial environment to highlight artwork or a mirror, or mounted solo as its own work of modern art. Compatible with ELV dimmers, it can be hung horizontally, vertically, or diagonally, and is rotatable. The sconce emits a soft, diffused light ideal for health and wellness environments such as meditative spaces, healthcare waiting rooms, retreat centers, and more.

koncept.com

**2. LightArt: Acoustic Collection**

LightArt's latest expansion to its Acoustic Collection includes new designs that can be used in a variety of large-scale applications to relieve sound issues in densely populated, large indoor spaces. The new shapes include a wide-shade ring, a box, and a drum—all of which are available in more than 40 size options. The new designs also offer two-directional lighting and have 1% dimming capabilities.

lightart.com

**3. Humanscale: Horizon 2.0 Table Light**

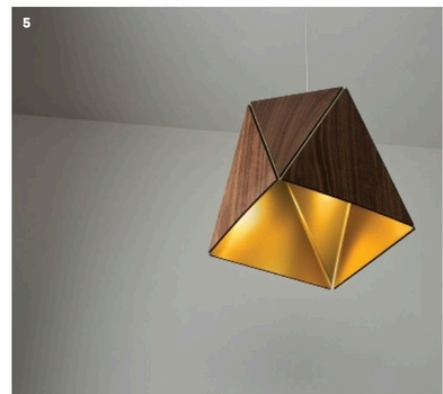
Improving upon the original award-winning design, Humanscale's Horizon 2.0 is PVC-free and Energy Star 2.0 certified. It also contributes to LEED, WELL, and Living Building Challenge certifications. The table light produces an even, ultra-thin plane of light to reduce eye strain and a flush touch interface offers seven levels of brightness. It is available in six color options: Twilight Blue, Morning Pink, Bronze Gold, Silver, Artic White, and Jet Black.

humanscale.com

**5. Cerno: Calx Lighting**

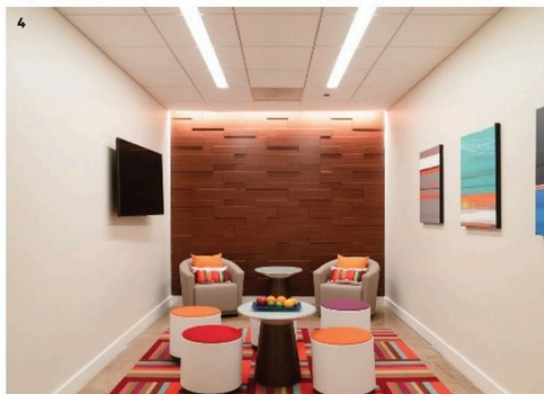
Cerno's Calx is available with 2700K color temperature, which is ideal for relaxation and creating a warm ambient lighting environment, and is often coveted in spaces providing wellness treatment. With natural materials, like wood, Cerno's aesthetic is well-suited for spa or health-oriented environments.

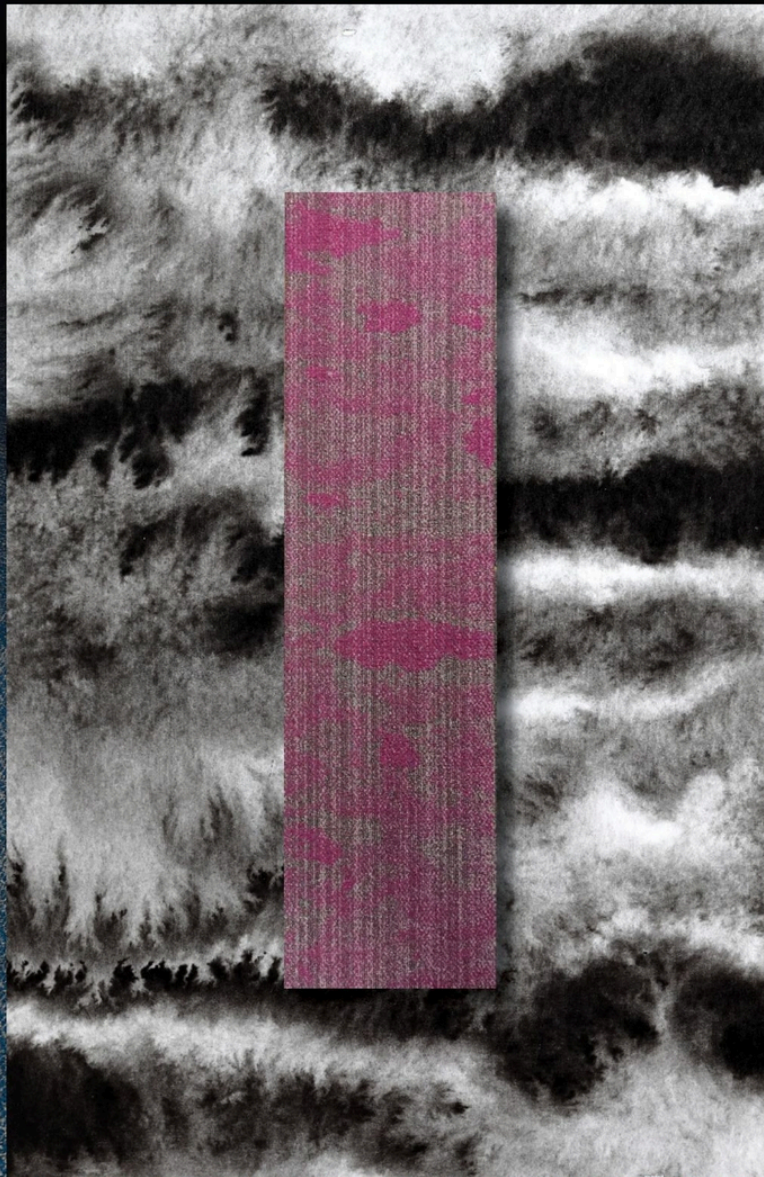
cernogroup.com

**4. Focal Point: Preferred Light**

Focal Point's Preferred Light uses advanced LED technology to enhance spaces and provide more comfortable environments. Engineered following results from independent studies about human health and human preference, the solution offers a light quality that effectively renders colors for human preference, creating a more visually appealing environment that results in more natural skin tones, richer wood tones, and more vibrant colors.

focalpointlights.com





SPILLED INK

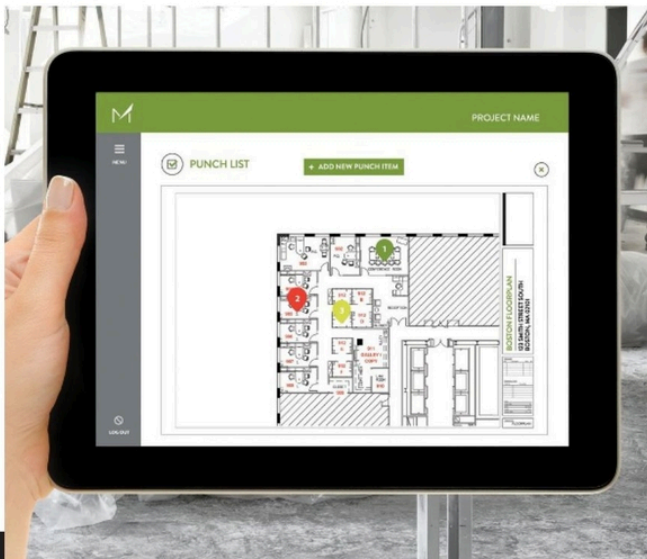
INK SPILLED ON A TABLETOP, OR IN WATER, CREATES RIBBONS, SWIRLS AND DRIFTING CLOUD SHAPES. A PATTERN THAT IS BOTH IRREGULAR AND GENTLY CONTINUOUS FLOWS WITH CALM MOVEMENT ACROSS THE FLOOR. SPILLED INK IS COMPRISED OF THREE PATTERNS: BLOT, POOL AND SEEP. AVAILABLE IN 12" X 48" PLANKS. 11 COLOR WAYS.

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STYLE SHOWN - BLOT - IN COLORS LUMINOL & CONCORD

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PRODUCT FOCUS



project perfect

Meadows Office Interiors' new application simplifies project management by streamlining processes and improving workflows.

Completing projects on time and within budget can be complicated, no matter the industry. With its proprietary Meadows Workflow application, Meadows Office Interiors aims to help companies streamline their project procedures to maximize efficiency—and profitability.

"Meadows Workflow was originally developed as an internal tool for our own contract furniture dealership," says Marissa Allen, chief operating officer of Meadows Office Interiors. "Dealers all struggle with the same challenges, and there wasn't a real project management system specifically designed for our industry."

Allen had too often seen how carelessly critical details were handled, whether scribbled on the back of a file folder or simply lost in a stack of printed floorplans. "We knew there had to be a way to leverage technology to make the process more efficient and eliminate things being lost in translation or missed due to lack of visibility," she says.

Three years in the making, Workflow was launched as a Software as a Service (SaaS) platform at NeoCon in 2018. It was immediately well received, not only by furniture dealers but also by commercial and residential real estate professionals, residential designers, and facilities teams.

App users from diverse sectors have embraced the ease with which they can now complete documentation and make changes in real-time, synchronized to a secure cloud-based Customer Relationship Management (CRM) software. "This eliminates a number of time consuming manual steps like downloading photos from a mobile phone and creating a spreadsheet of punch items and their details. Workflow collates and formats all of this automatically," explains Allen.

The app can be tailored to a subscriber's company, with logos, brand marks, and colors. It is this customization of Workflow that can give firms the added edge they need to stand out in an ever-crowded field of competitors. "It can be a real differentiator for them in their market," adds Allen.



Twirl® Lounge | Designed by Chris & Jon Panichella



A strikingly handsome silhouette, crisply tailored upholstery and upscale material options are just a few of the attributes that make Twirl a standout among lounge seating. Staying true to the architectural design language of its guest counterpart, it offers generous proportions and multiple back heights to outfit any number of spaces, from casual lounges to neat and trim corporate lobbies and everything in-between.

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PRODUCT BRIEFS

The Industry's Best in Shelving

From completely customizable stackable cubes to a sofa with integrated shelving, we've rounded up the most innovative new storage solutions today.

1

**1. Poppin: 70-inch Cleo Credenza**

Poppin's Cleo Credenza is a versatile storage solution designed to accompany everything from books to a flat-screen television up to 45 inches or alongside a desk. Available in painted or natural ash, the credenza brings the warmth of wood to a shelving unit. Adjustable shelves allow for up to five storage positions.

poppin.com

2. Vitsoe: 606 Universal Shelving System

The iconic Vitsoe 606 Universal Shelving System was designed by Dieter Rams in 1960 and has been produced by Vitsoe ever since. Whether you choose a single shelf or an entire library, the system has the ability to be customized to personal preference and is constantly being updated and improved to ensure that it always caters to today's needs.

vitsoe.com

2

**3. Gunlocke: Silea Casegoods**

Gunlocke has introduced a large range of styles, materials, and finishes to their popular and versatile Silea casegoods line to support a broader variety of workplace configurations. The large variety of storage and desk options have a sleek, minimal appearance featuring the latest in casegood performance, making for optimal customization.

gunlocke.com

4. Kimball: Priority Desk

Kimball has launched enhancements to its popular Priority Desk, including four new height-adjustable desks that feature low storage, panels, and shelving, making for comprehensive solutions for any work style. The desks and shelving options offer the flexibility and customization for people to easily move from independent, head-down work to a more interactive mode.

kimball.com

3



4



26

contractdesign.com

MARCH 2019



5. Molteni&C: D.357.1 D.357.2 Bookcases

These bookcases (D.357.2 shown) are re-editions of one in architecture and furniture design master Gio Ponti's home in Via Dezza in Milan, designed in 1956-1957. Based on original drawings, they are made from shaped multi-layered material with elm veneer and a natural transparent finish, and hand-painted in white. molteni.it



6. Keilhauer: Visit Bench

The Visit sofa with integrated shelving allows for unexpected seating options that can be configured in numerous shapes and arrangements to meet the needs of any space. Available in low- and high-back styles, the sofa celebrates teamwork and can either stand alone for smaller meetings or be a part of a larger setting. keilhauer.com



7. Scandinavian Spaces: Modulo Shelving System

Designed by Jesper Ståhl, the Modulo shelving systems are a flexible solution for storing magazines, books, and accessories. Offered in four variants, shelf modules can be personalized to stand alone as single units, or be arranged in larger, customized structures. scandinavianspaces.com



8. Muuto: Stacked Storage System

Muuto's Stacked Storage System is completely customizable and can be easily arranged and rearranged into a huge range of shelving setups such as sideboards, bookcases, or side tables. Available in white, gray, light gray, and oak, the modules can either be connected by "Stacked Clips" or wall-mounted. muuto.com



9. Haworth: BuzzPlank

This multipurpose solid wood shelf features organically curved edges in a variety of finishes for a simple solution to both display items and storage. Offered in both medium and large sizes, BuzzPlank is a sleek addition to modern spaces. haworth.com

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10. Davis Furniture: Hue Cases

The Hue cases by Jehs+Laub are a sleek line of casegoods designed to fit in seamlessly with their surroundings. Offered in lowboards, sideboards, highboards, and wardrobes in a variety of sizes, they are a clean solution to space division and storage needs. Each piece is available in 26 paint finishes or Davis oak and walnut veneers.

davisfurniture.com



11. Teknion: Literatura Bookcase

Teknion has partnered with Spanish furniture company Punt Mobles for its Teknion Punt Collection. Featuring mid-century influenced pieces with a residential feel, Literatura is an open bookcase featuring a small storage unit on casters, perfect for displaying books, art, and photos.

teknion.com

contractdesign.com

MARCH 2019

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honoring social responsibility
in commercial interiors.**

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**join the challenge,
enter inspirations awards by april 12.**

2019 Inspirations Awards is presented by Contract in our continuing partnership with Tarkett. Inspirations celebrates the commercial design profession's leadership role in social responsibility.

Eligible entries are completed projects or practice-based initiatives which improve the quality of life for those in need. Entries may be paid or pro-bono projects.

The worthy cause of the top honoree will receive a \$10,000 Grant. Additional honorees' project causes will also receive substantial financial Grants.

Inspirations 2019 will be awarded in Chicago during 2019 NeoCon®. Honored work will be featured in Contract.

contractdesign.com/inspirationsawards

contract presents **inspirations**
in partnership with **Tarkett**

2018

The Honor Foundation, San Diego, Gensler
The Open School, Portland OR, Holst Architecture
FareStart, Seattle, IA Interior Architects
one•n•ten, Phoenix, Holly Street Studio
Laying the Groundwork, NYC, Slade Architecture

2017

Lakeview Pantry, Chicago, Wheeler Kearns Architects
Planned Parenthood of New York City, Queens, Stephen Yablon Architecture
Youthscape, Luton England, HOK
CounterPulse, San Francisco, Jensen Architects

2016

Staplehouse, Atlanta, Square Feet Studio
Healthcare for the Homeless, Houston, Page
Teach for America, New York, HOK

2015

Columbus Metropolitan Library, NBBJ
MoCOLAB, Lawrence KS, Univ. of Kansas
USO Warrior & Family Center, Bethesda MD, STUDIOS Architecture
Project Color Corps, Concord CA, Gensler

2014

Twin Cities Habitat for Humanity, St. Paul, Gensler
Hawai'i Wildlife Center, Halaula, Ruhl Walker Architects
American Red Cross, San Francisco, SmithGroupJJR
Artists for Humanity, Boston

2013

TOMS Shoes, Playa Vista CA, Shimoda Design Group
Partners in Health/Rwanda Ministry of Health, MASS Design Group
Phipps Conservatory and Botanical Gardens, Pittsburgh, The Design Alliance Architects
Fourth Presbyterian Church of Chicago, Gensler
Deni & Jeff Jacobs Challenged Athletes Center, San Diego, Colkitt & Co.
The Boys & Girls Club of East Dallas, Gensler

2012

Gyoryu-no-yu, Japan, Hiroto Kobayashi & Students, Keio University
Houston Food Bank, RdLR Architects
Family Matters, Chicago, Designs for Dignity

2011

Zero Landfill, Ohio, BeeDance
Cara Program, Chicago, Eastlake Studio,
YMCA Greater Miami, Perkins+Will

2010

Big Brothers Big Sisters of St. Louis, Trivers Associates
Putnam Place Boston, Tsoi/Kobus
Building Hope and MCN Build, Washington, D.C., Cooper Carry in Atlanta
p:ear, Portland OR, SERA Architects

Lance Armstrong Foundation, Austin, The Bommarito Group

2009

Meeting Street Center of Excellence, Providence, R.I. Saccoccio Associates Architects
BOTANIST, Los Angeles, Orange 22

Interseminarian Project Place Gatehouse, Boston, Hacin + Associates
The Eco School House, Columbia MO, Peckham & Wright Architects
YWCA Chicago, HOK

Father Joe's Villages, San Diego, Joseph Wong Design Associates
Abbott Fund, Tanzania, Africa, by HDR CUH2A;
Rouge Tomato, Bentel & Bentel Architects

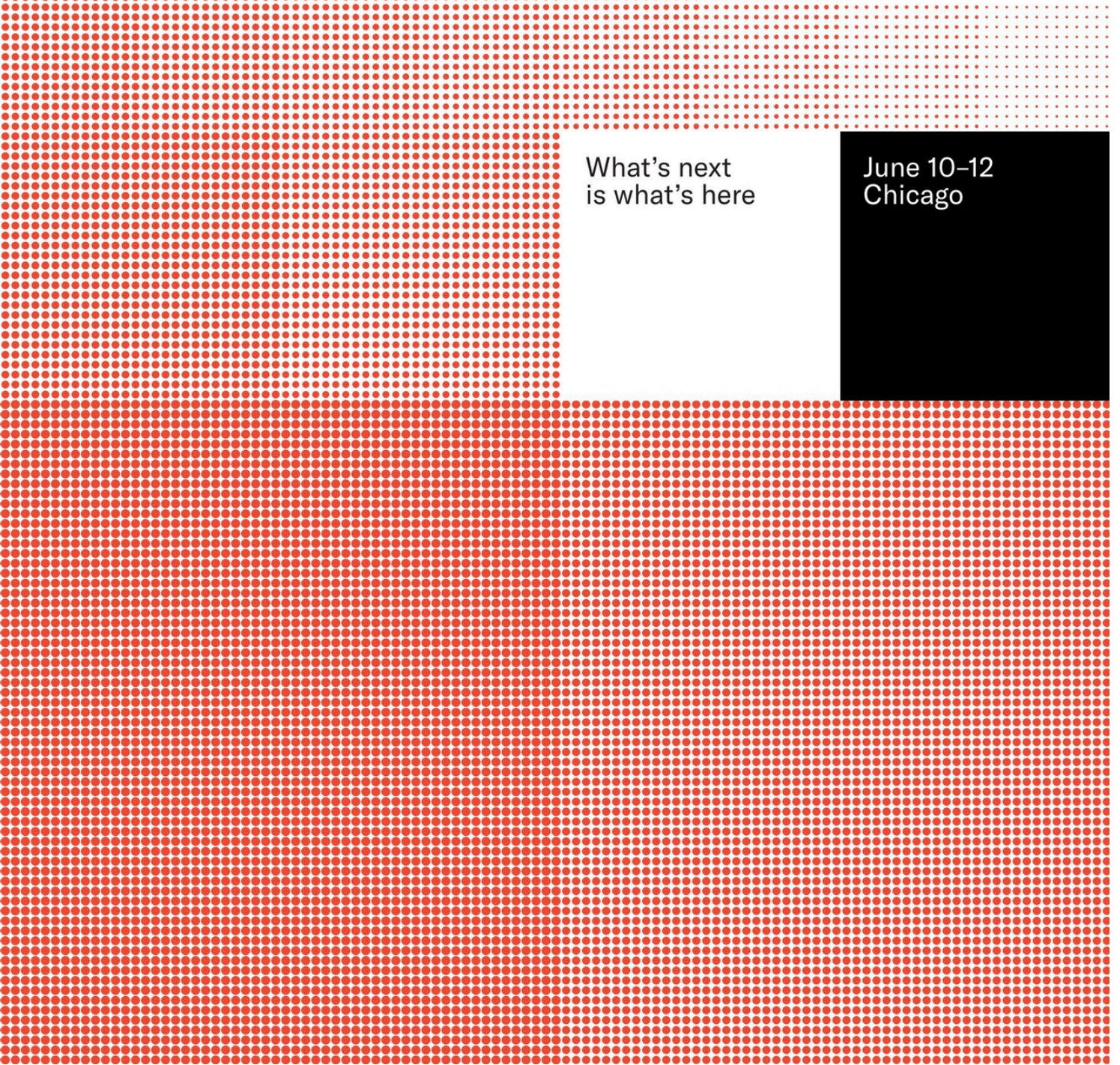
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What's next
is what's here

June 10-12
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FEATURE

New spaces and products for our time

By Sheila Kim and Paul Makovsky

How hybrid spaces, mash-ups, and creative collaborations are changing how we work, live and play.

We are living in a mash-up world. Marcel Duchamp introduced us to the idea of taking everyday objects, rearranging, and putting them into a new context, creating art. With the rise of digital music sharing, reworking MP3 files produced new forms of music that reworked samples of two different songs into catchy new tunes. Fashion designers feature tongue-in-cheek references to historical periods, pop culture, and everything in between. Philippe Starck's brilliant "Masters" chair for Kartell, incorporates the outlines of three design classics—the '7 series' by Arne Jacobsen, 'Eiffel Chair' by Charles Eames and 'Tulip Armchair' by Eero Saarinen—to create a new classic—perfect for the collector after it all.

Architecture and interior design are no exception. Hybrid architecture—mixing functions within a building—is in itself nothing new, but we find this interesting model to address today's call for flexible conditions. As the real estate costs increase, there's pressure to make sure spaces are built to be flexibly programmed. Retail malls often include pop-up spaces so that customers are constantly drawn to "new" consumer experiences, that increasingly merge the real with digital technologies.

Even the world of healthcare is adapting. Take the Maggie Centres, for example—a network of drop-in centres across the United Kingdom and Hong Kong, which aim to help anyone who has been affected by cancer.

Named after the late Maggie Keswick Jencks, who died of cancer in 1995, the buildings that house the centers are models of hybrid architecture. Maggie's husband Charles Jencks, describes these spaces as a cross between "a hospital and a country club, a house that is not a home, a church that is not religious, an art gallery that is not a museum."

All around us we are witnessing and experiencing hybrid experiences and products. Whether it's the explosive evolutions of how coworking spaces are changing the workplace landscape, or how hospitality is influencing other design typologies, we think these new forms for creative endeavors are creating new possibilities for how we work, live, and play.

When Two Brands Collide



Fashion designer **Jonathan Anderson's** latest collaboration with **Converse** began with an established desire—to merge a classic Chuck Taylor shoe with the sole of a runner—and the finished design ended up being a study in blending a Converse icon with a new and very different Converse silhouette. The result, the **Converse x JW Anderson Run Star Hike** has a silhouette that is a declaration of contemporary mash-up culture, which contrasts proportions to ultimately create a new design aesthetic. The new shoe had both engineering challenges and new design solutions, such as using the same injection-molded tooling to make the Converse Run Star. Subtle details, like hand drawn typographic marks show the shared history of Converse and JW Anderson, while another version has glitter reading “2017”. The project pushes the boundaries of what the Converse brand can be—merging youth culture with runway fashion, and demonstrates that collaborations can yield new possibilities.

FEATURE

Workplaces into Cultural Hubs



PHOTOGRAPHY: (FROM LEFT) JOHN MCNEIL STUDIO, KEITH BRACES

Of course, the flexible workplace isn't a new concept, but companies are still taking the concept to another level by opening up their multipurpose spaces to "outsiders." **The Annex** (above left), part of Berkeley-based creative marketing agency **John McNeil Studio**, not only accommodates the firm's production operations—from filming to creating interactive media—it also literally opens to the public for exhibits, performances, and other engaging events. **Envelope A+D** designed the intriguing facade as operable pivoting walls, capable of exposing the gallery-like interior and its activities to the street. Meanwhile, the interior's perimeter walls also pivot, revealing a variety of equipment and furnishings stashed away but ready at a moment's notice for the aforementioned public events or special programming in conjunction with SF Design Week.

Across the country in High Point, North Carolina, a refreshed 90-year-old former textile mill seeks to revitalize the American furniture capital's downtown area by luring innovators, designers, and other creative types. This new mixed-use center is **Plant Seven** (above right), a multi-phase project by **Standard Issue Design** and **Louis Cherry Architecture**. The industrial structure is essentially a 100,000-square-foot blank canvas well suited to commercial, cultural, and public use, as well as potential cross pollination. "Plant Seven represents a new approach for the city," says CEO and developer of the project Tim Branscome. "It will allow for talent to emerge from the grassroots and our programming will speak to the next generation with a blend of art and design that will resonate internationally." The phase-one opening showcased retail pop-ups and welcomed tenants including a photo studio, event space, and galleries—one of which presented the exhibition "This Is Not a Chair" to coincide with the semi-annual High Point Market. Standard Issue Design once again stepped in, this time as curator of the chair-as-creative-expression show. In future phases, Plant Seven will have a coworking space, design resources, a cafe, retail shops, and more exhibition galleries. Keep your eyes out for an exhibition by the Black Artists + Designers Guild.

Coworking x Co-living



People may jest about bringing a sleeping bag to the office, but at **Station F**, a hub for startups and entrepreneurs, there's a real blurring of the line between work- and home-life. Occupying a former 1920s freight hall, **Station F**, designed by **Jean-Michel Wilmotte**, is its own ecosystem, providing members with every convenience they'd need: offices, coworking cafes, a makerspace, shared meeting rooms, a supermarket, recreational areas, a restaurant, and, naturally, community and opportunity. The space includes several extra-large custom-designed sofas, the result of a collaboration between Wilmotte and **Ligne Roset**. Even mega companies such as Facebook and Microsoft have a presence here, running or sponsoring their own onsite programs for select applicants. Soon, **Station F** will offer affordable housing for both local and international entrepreneurs as well. Just 15 minutes away, the **co-living accommodations** (right) will make it easier for those members who burn the midnight oil, whether for better or worse. The residential complex—which comprises three towers, each with 100 apartments—is currently under construction with completion expected sometime this year.



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FEATURE

Drinking and Not Driving



Now that the world is accustomed to the notion that robocars are well on their way to becoming a reality, it's waking up to lofty ideas about other uses with technology. International design firm Carlo Ratti Associati (CRA), for one, recently conceived **GUIDO** (above), a driverless vehicle that, instead of transporting you to the party, brings the action right to you. Teaming up with Makr Shakr, a leading producer of robotic bartenders, **GUIDO** is meant to be a mobile on-demand bar with two mechanical arms that can precisely and speedily prepare libations. Just like ride-hailing apps, **GUIDO** would hone in on and drive to the location of a thirsty patron ordering via mobile app. “**GUIDO** represents an experiment combining two technologies poised to impact our lives in the next few years: robotics and self-driving,” says Ratti. “And it offers an alternative to the ways people find enjoyment, imagining that different places can be activated letting people enjoy leisure time on their own streets.” Not to mention, if **GUIDO** ever came to be, perhaps we’d fret less about finding a designated driver.

Cocktails and cars mingle in a different way at New York City’s **Classic Car Club** (top), a startup providing its members access to extraordinary cars which eventually morphed into a clubhouse and community for auto enthusiasts. “The club began in London in the mid 90s, making it an original pioneer of the now shared economy,” says **Marc Thorpe**, who not only designed the stateside venue, but is also a member. “When the CCC opened in New York in 2005, it was the first of its kind and still remains a unique business model of the ‘we versus me’ movement.” The 40,000-square-foot clubhouse on the Hudson River waterfront features a gallery, outdoor terrace, an automotive workshop and showroom, and a duplex lounge and bar, all of which exude automobile culture and finishes through an industrial-chic palette, evocative furnishings, and actual cars and motorcycles on display.

PHOTOGRAPHY: (FROM TOP) MARC THORPE FOR CLASSIC CAR; RENDERING BY GARY DI SILVIO (CRA) WITH CARLO TURATI AND MARCO CONTE (MAKR SHAKR)

Mobile Design Studio x Social Outreach Program



Having achieved much success for nearly three decades—from receiving *Contract* magazine's Designer of the Year award to designing for behemoths including Nike and Uber—this San Francisco-based firm is paying it forward in quite an inventive way: Studio O+A's Food for Thought Truck doesn't dish out tacos and cake pops but, rather, offers design services and raises awareness. Young designers from the studio get the opportunity to spark creativity by driving the truck to various California communities—particularly underserved localities—and working on site-specific projects as well as engaging the public in dialogue about how design can be a force for good. "Food for Thought Truck is going to be a two-way street for O+A. We'll be able to take what we learn and bring it back to our interiors practice," says firm co-founder and creator of the concept, Verda Alexander. Design road warriors O+A revamped the vehicle—formerly a maintenance and then gelato truck—by emblazoning it with bold graphics and building in clever elements such as a side wall that pivots upward and outward to form a canopy and a platform that pulls down to become a stage.

contract

FEATURE

*Hotel as Library**Library as Community Living Room*

PHOTOGRAPHY: (FROM LEFT) COURTESY UNIVERSITY ARMS; JOHN WALLEN



A handsome reading room isn't going to be the deciding factor in booking a hotel but it can nevertheless give the property an edge with younger travelers. Interestingly, a Pew Research Center survey found that millennials are visiting brick-and-mortar libraries or bookmobiles more than any other adult generation. Whether it's to appeal to that demographic or evoke a certain romanticism in a digital age, hotels are popping up with libraries meant to be used and some have literary references sprinkled throughout—from New York's NoMad to Madrid's Hotel Las Letras. In Cambridge, a British university city that's loaded with literary connections—think Wordsworth, Marlowe, and Forster—Martin Brudnizki redesigned the University Arms hotel to reflect this. It boasts an impressive library parlor outfitted with old-school mahogany wall paneling, radiused windows, nailhead leather-upholstered sofas, and a curated book collection. The guest rooms and suites hold cloth-bound classic novels, some of which are shelved in large bookcases that function as room dividers.



Conversely, numerous public libraries have reinvented themselves into community town squares: Recreation centers where locals come for the books, plus multigenerational events and programming, access to computers or computer classes, even Tai Chi or yoga sessions, and the quintessential storytelling hour. At the Port Washington Public Library in Long Island, New York, the latter isn't the only element to engage children and the young at heart. In designing the institution's Jackie and Harold Spielman Children's Library section, Skolnick Architecture + Design Partnership conceived a whimsical and immersive experience based off a Tree of Knowledge theme. Above the librarian desk, leaf-shaped canopies in vibrant hues transition into vertical limbs which then branch out as meandering corresponding-color paths on the floor. Not just a visual medley, the entire element is a wayfinding tool to five areas: Play (early childhood area), Imagine (story corner), Think (quiet study), Create (makerspace and workshop), and Connect (learning commons media area).

Making Institutions Non-Institutional



Healthcare design has traditionally been sterile and cold, and anything but conducive to healing. However, in the last decade it's seen a shift that, just like workplace design, possesses more of a hospitality and residential feel. Maggie's Centres are quite possibly the most design-forward cancer care centers in the world and have the wellness factor down pat. Designed by different architects—from Rem Koolhaas to the late Zaha Hadid—the drop-in centers are located throughout the UK and often implement biophilic elements or connection to the outdoors. These centres embody a new kind of space that is not quite medical nor completely domestic—a hybrid architecture that looks quite unlike your average hospital. These oases provide serenity as well as social and solitary spaces for cancer patients, their families, and even the staff. Some also offer an extracurricular component, such as the creative writing session depicted here at the greenhouse-like Norman Foster–designed center in Manchester (above and top).

In a similar vein, seniors are enjoying the benefits of good, thoughtful design. The Veterans Memorial Building and Senior Center for Redwood City (above) by ELS Architecture and Urban Design is a joint project of Redwood City and YMCA, set to begin construction by the end of this year. The plans astonishingly read more like a health club with a welcoming Bay Area aesthetic and comprehensive list of amenities: a massive living room–like lobby, dining hall, gymnasium, roof terrace with a jogging track, a 266-seat theater for movie screenings and live performances, gallery corridors, and many other multipurpose spaces. “Municipalities are realizing there’s a range of programming opportunities for seniors now,” says Clarence Mamuyac, Jr., president and CEO of ELS. “You have to find ways to be flexible in design and support multiple activities.” The 45,000-square-foot project is replacing the old and dated Veterans Memorial Senior Center and the former headquarters of the 49ers in Red Morton Park and as such, will include permanent exhibitions honoring veterans, the 49ers, and NFL alumni.

contract

FEATURE

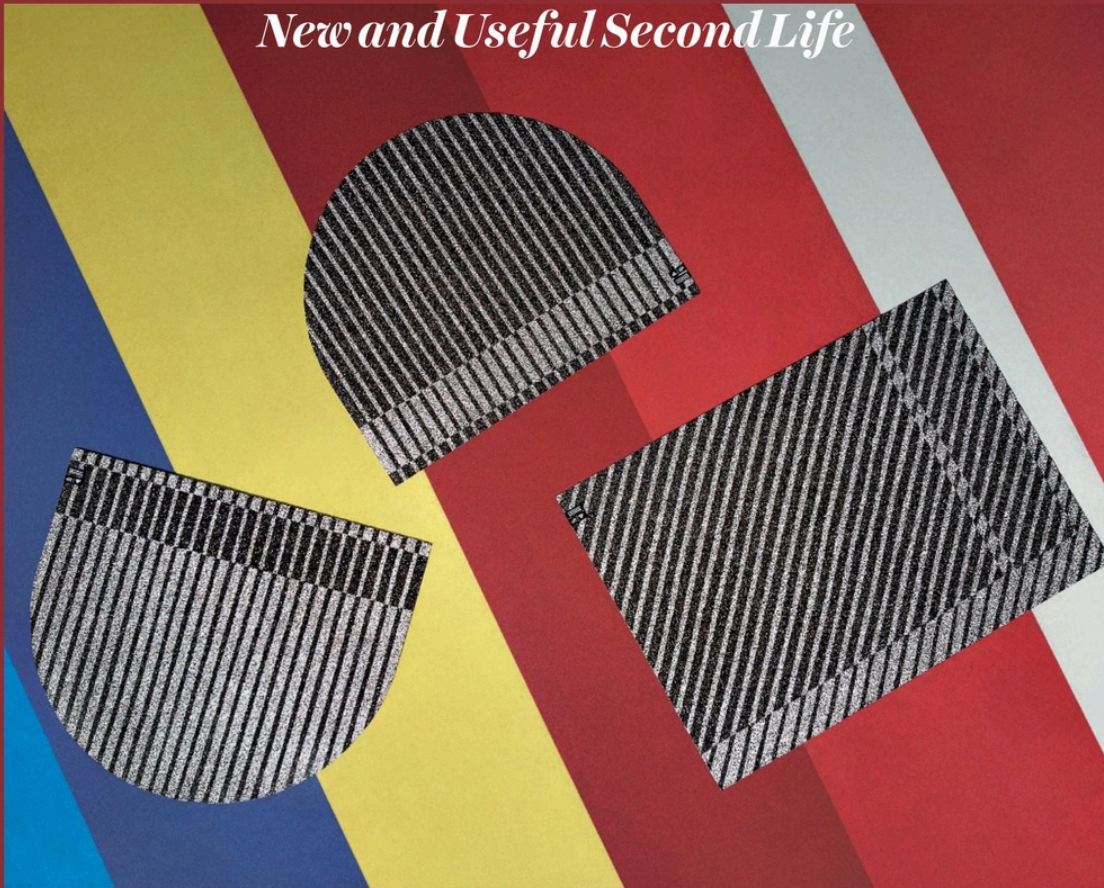
Fine Dining for Audiophiles



PHOTOGRAPHY: ADAM SCOTT

Music lovers with a discriminating ear—and palate—have a new restaurant typology and brand geared toward them: **Spiritland**. Make no mistake, this UK-based niche group isn't in the business of launching typical dining spots where music becomes background noise, nor is it interested in opening nightclubs with a glorified food menu. Instead, it has three ventures—all designed in-house by creative director **Patrick Clayton-Malone**—which consist of a retail shop selling high-end headphones and two dining establishments with bespoke, world-class sound systems that put music front and center. "Spiritland is dedicated to an exploration of the last 70 years of music, and is presented with excellence," says artistic director Paul Noble. "We have music lovers playing the cream of their record collections on exceptional equipment, and we don't have a dance floor." At King's Cross, Spiritland's bar and café has a recording studio (above) in plain sight that hosts podcasts, radio shows, and the occasional star: Jack Black launched his last album through a live broadcast from this very room. The larger Spiritland Royal Festival Hall, meanwhile, is a more formal restaurant that still makes music the main event. Programming at either location range from guest DJs to listening sessions with music-loving cultural figures such as Bill Nighy and Tom Dixon.

Transforming Waste into a New and Useful Second Life



It's no secret that the fashion industry is notorious for generating waste that ends up in landfills, but a champion for collecting, recycling, and reimagining used apparel and shoes is looking to change that. I:CO (short for I:Collect) coordinates take-back programs with retail partners, sorts the items, and then works with international research institutes to explore new uses for the recycled material. One of the most recent innovations to come out of I:CO's efforts is a rug composed of worn athletic footwear. Adidas invited textile designer **Simone Post** to conceptualize a second life for its used and returned shoes, which were recycled by I:CO into small rubber pellets. The result of this threesome is a striking rug that sports a series of black and white stripes as homage to Adidas' iconic three-stripe logo, but closer up reveals colored pellets embedded in the bands.

contract

FEATURE

**Felderman Keatinge & Associates custom designed
Aviron Pictures' new Hollywood office to be picture perfect.**



ING



By Kadie Yale
Photography
by Eric Laignel

Creating Balance

In the 18 months since moving into the office, William Sadleir says the break room has become a multi-use space for employees and visitors alike. Positioned outside the screening room, the kitchenette has become a mingling spot to enjoy refreshments, a host to impromptu meetings, and a Friday afternoon hangout to view the weekend's newest film releases.

A customized bar-height table with a hand-picked, natural-edged wood surface is often the perfect spot for catering or employee gatherings. FKA tapped Interior Office Solution's in-house team to bring their idea to life. By contrasting the natural form with the helix-shaped light fixture overhead, FKA wanted to bring in a biomimic "yin-and-yang" aesthetic.

"An office that says stability, legitimacy, and cost-effective." Those were the words William Sadleir, chairman and CEO of Aviron Pictures, presented Culver City-based Felderman Keatinge & Associates (FKA) with when surveying Aviron's new eighth floor Beverly Hills location. Overlooking the Hollywood Hills, it is the perfect spot for the theatrical film marketing and distribution company, but the gutted space needed to do more than exist in the movie production mecca—it needed to give investors confidence.

To make Sadleir's vision a reality, FKA used customized elements to turn the space into a metaphorical boat, bringing to life Aviron's evocative logo of rowers. "The client is very design-centric, and he really wanted the space to be branded to his company," explains Stanley Felderman, co-founder and partner of FKA. "We threw out the idea that we really like to use custom work as much as possible [because] at the end of the day, by the time you research existing product that matches your brand, it's easier, and actually elevates the level of design, to create your own. He really bought into that."

Nancy Keatinge, FIIDA, co-founder and partner of FKA, continues, "When you customize [work], you're really able to express that company's brand in a much better way, and that's exactly what happened with this particular project."

"We contacted different manufacturers and told them about the project," she says. "We explained that if we were going to work with them, we may use some existing products, but we'd customize them to our client. Everyone was really interested in jumping on board. Our projects truly are about collaboration."

Using unique metaphorical elements customized for the brand and space, the Aviron office design evokes the company's mission of teamwork through rowing together. **c**

contract



Tying the Space Together

Glimpses of the baffle ceiling fabricated by Artcrafter to FKA's specifications tie the office's expanse together. By using wooden planks set in an undulating pattern that peek out from a fluid cut, the ceiling becomes a metaphor for both the internal structure of a ship and the rise and fall of waves. The openings in the ceiling become a common thread that give visitors "a more enjoyable experience walking through the space," Felderman says. Particularly in more narrow sections of the office, cutting away a portion of the ceiling creates the feeling of openness as well as a natural flow from one side of the office to the other.

A Play of Light and Shadow

While many of the windows in Aviron's office overlook beautiful scenes of Southern California, the entry posed a unique challenge. The space was not only a narrow corridor, but the windows opened towards unsightly machinery. To allow light to permeate the space, opaque light boxes—fabricated by RRD—behind the visitor seating and reception desk utilized artwork by Felderman. The graphic looks like beams, Felderman explains, “implying that there’s a view out there” through the use of light and shadow.



Rowing Together

The conference room and the place that is often home to business transactions is filled with customized elements that evoke the Aviron logo. Working with dTank to create an ultra-thin and sleek table top, FKA designed the conference table to the exact size needed for the room. The matte black surface of the table was made as thin as possible so that it would seem as if it is hardly there at all.

Overhead, a pendant designed by FKA and fabricated by Alger Triton mimics the appearance of oars working in unison—a motif that is echoed in the acoustic wall panels. Using Unika Vaev materials, the felt wall panels were fabricated by Artcrafters to FKA's specifications to appear as abstracted oars stored against the wall.



The Crown Jewel

Described by Sadleir as a “little jewel that’s so quiet and pristine,” the screen room uses both acoustical panels and wooden details to create a balanced sound.

The acoustical ceiling fabricated by dTank—based on another of Feldman’s art pieces that looks like a circuit board—was printed on three large panels that stretch the width of the space and allow for cove lighting and mechanical equipment by being installed at different heights.

Customized seating has become the highlight for visitors. By creating a deeper seat, the Martin Bratrud chairs are perfect for long movie sessions without being uncomfortable. In fact, Sadleir says that it’s become the space for employees and visitors to cuddle up with a blanket and disappear into the world of La-La Land.

Working on the Same Level

When it came to the personal offices, Sadleir was clear in his intentions. “He didn’t want a hierarchy,” Felderman explains. “So the desks are all the same sizes and same [in the offices].” Using a Haworth desking system customized to fit the length and shape that best fit the working habits of the Aviron team, as well as a unique V-shaped leg to mimic the company’s logo, the offices are identical in their design vocabulary while allowing flexibility.

The theme then translated to the workstations, albeit with a few tweaks needed to accommodate employee tasks. Being a mostly paper-free office, the workstation surfaces were specified to keep clutter at bay and accommodate necessary technology.





Project Credits

Architect Felderman Keatinge + Associates
Felderman Keatinge + Associates project team Stanley Felderman; Nancy Keatinge, FIIDA; Brian Wetsch
Interior designer Stanley Felderman, Nancy Keatinge
Interior design team Stanley Felderman; Nancy Keatinge; Christina Breitmayer
Contractor Taslimi Construction
Lighting Oculus Light Studio
Engineering ARC Engineering Inc.
Art/ Graphics Stanley Felderman/ Felderman Keatinge + Associates
Acoustician Newson Brown Acoustics
Structural Structural Focus

Selected Sources

Conference room walls designed by Stanley Felderman; felt from Unika Vaev; fabricated by Artcrafters
Demountable walls Haworth Enclose
Flooring installation DFS Flooring
Hard flooring Galleher
Carpet/carpet tile Bentley (custom)
Screening room ceiling designed by Stanley Felderman; fabricated by dTank
Recessed lighting Luminii; USAI; AXO
Floor/table lamps USONA
Pendants/chandeliers Neidhardt; Louis Poulsen; Nemo
Conference room hanging fixture designed by Felderman Keatinge; fabricated by Alger-Triton
Door hardware Schlage
Doors Haworth Enclose
Architectural glass/glazing Rountree
Conference room glazing designed by Felderman Keatinge; fabricated by Rountree
Window treatments Mecho Shade
Conference room draperies Phillips Draperies; Knoll Fabric

Workstations designed by Felderman Keatinge; fabricated by Haworth
Workstation/task seating Steelcase
Conference seating Herman Miller
Small conference room seating Stylex
Banquette seating Martin Bratrud
Private office seating Stylex (sofas); Knoll (guest chairs); Herman Miller (lounge chairs)
Cafeteria/dining seating Sossego
Screening Room seating Martin Bratrud customized by Felderman Keatinge
Upholstery Maharam (kitchen banquette); Momentum (reception banquette); Maharam, HBF (private office sofas); Bernhardt Design (guest chairs); Ultrafabrics (screening room)
Private office desks customized by Felderman Keatinge; fabricated by Haworth
Conference tables designed by Felderman Keatinge; fabricated by dTank
Cafeteria/dining tables Pedralli
Bar-height table designed by

Felderman Keatinge; fabricated by Slate, Interior Office Solutions
Reception desk Artcrafters
Side tables Knoll; Hightower; Herman Miller
Architectural/custom woodworking Artcrafters
Metal art divider panels art and design by Stanley Felderman; fabricated by Riot Color
Custom light box wall and custom signage art and design by Stanley Felderman; fabricated RRD
Plumbing fixtures/fittings Kohler

contract

FEATURE

By Beatrice Spinoza
Photography
by Kim Rodgers

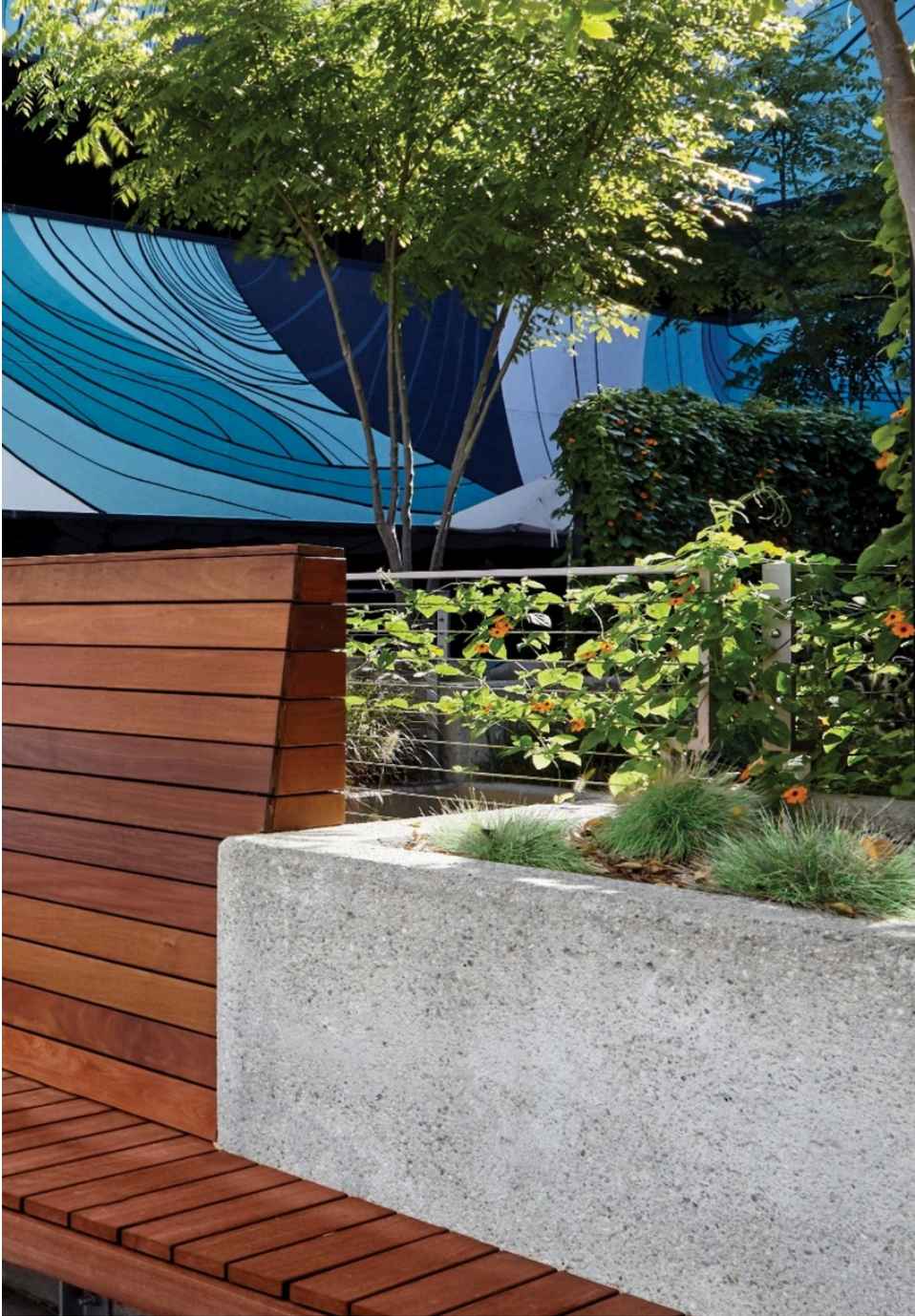
take it outside



48

HLW transforms an unused courtyard into an outdoor workplace retreat.

A colorful mural adorns the wall of one of the smaller courtyards at OPEN, a revamped office complex in El Segundo, California. Custom benches in ipe wood were designed to be site-specific.



From the cubicle to open plans to coworking spaces, the workplace has constantly evolved over the last 50 years. But no matter how nice the office or how numerous the company perks—from catered lunches to on-site massages—the reality is, no one really wants to sit at a desk all day, and recent studies indicate this behavior just might be killing us. The latest workplace trend removes people from their ergonomic chairs and air-conditioned suites and puts them outside. It may not be groundbreaking, but it just might be the one move that makes employees happier—and healthier.

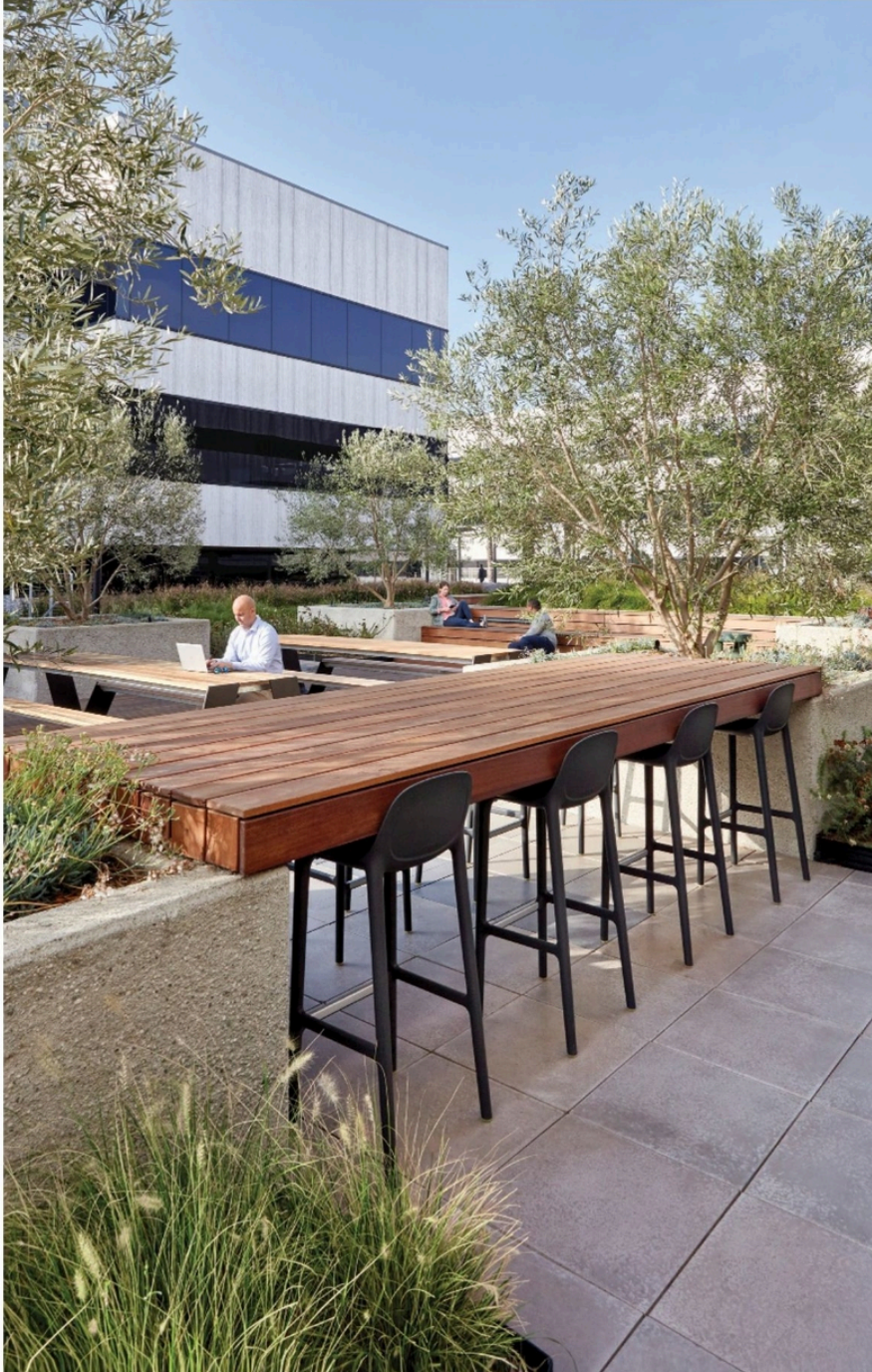
A recent project in El Segundo, California, just south of LAX, has transformed a long-disused courtyard into an oasis for workers. Set within a complex of three, three-story office buildings built in the 1970s, the 46,250-square-foot outdoor space, which includes the main T-shaped courtyard, as well as three smaller rectangular courtyards within each of the edifices, sat empty for years. When Lincoln Property Co. bought the complex, the real estate firm hired HLW to completely reimagine the courtyard, which previously served only as a quick route between buildings. “Lincoln was very forward-thinking in understanding the value of that exterior space,” says Michael Tegnell, a landscape architect at HLW. “They knew it would be a way to rebrand the complex and attract new tenants.”

Located on a podium deck above parking, the existing courtyards were almost entirely paved with very few plantings—though HLW did inherit a large, amoeba-shaped corten steel planter. “That became a thorn in our side,” Tegnell says. “We wanted to take

FEATURE



A 500-square-foot coffee kiosk is located in the heavily landscaped main courtyard, which features a mix of trees, grasses, flowering plants, and succulents (opposite, top). While much of the original paving was left intact, HLW replaced some areas with ipe wood to delineate spaces (opposite, bottom). The same wood was used in custom high-top tables, used for dining and individual work (this page).



it out." That proved more difficult and costlier than expected, so instead, the designers turned it into a sculptural piece—"something to look at"—overflowing with cactus plants. Indeed, HLW established a number of richly landscaped areas to add lushness and density, planting a variety of grasses and colorful flowers and succulents, including Lavender and Blue Chalk Sticks. They also added a new coffee kiosk to the main courtyard, filled in five light wells (for the below-grade parking) with new trees, and created several built-in seating areas, all around a new central trellis.

"We wanted to craft a variety of spaces for small and large groups," says Joseph Bryant, HLW senior associate and job captain. "People come outside to eat or take a phone call as well as work, individually or with others." The main courtyard is broken down into five areas designated as entry, dining, a public living room, collaboration space, and what's known as "the grove," planted with olive trees. While much of the existing paving was retained for budgetary reasons, HLW strategically lifted some of the pavers to introduce ipe floors marking each of these areas. The same wood is used for the custom-designed, high-top tables, for dining and personal work, and for benches.

Workers can tap into their office Wi-Fi or use a free one set up for the outdoor space, which is also supplied with power, including a floor core beneath the central trellis. Music is streamed on new speakers throughout the space, which also features new lighting.

The overall development, now called Open, was re-branded with new signage and graphics throughout. Each of the approximately 5,000-square-foot inner

contract

FEATURE

A lightweight canopy with new string lighting hovers above the central space in the main courtyard. Beneath it is a floor core that supplies power for people seated there.



courtyards now has large murals, designed by local artists, painted on their walls. Like the large cactus garden in the central courtyard, these touches add visual interest not just for those sitting and working outside, but also when viewed from inside the buildings.

What was once a typical suburban office complex that housed workers for the aerospace industry that has since moved out of the area, Open now attracts tenants from creative and tech industries. "There was definitely an uptick in leasing as the project progressed," Bryant says. "As soon as the renderings went up, Lincoln leased an entire floor."

Of course, southern California is an ideal spot for working outdoors year-round, but this trend isn't limited to warm climates. HLW is designing these types of spaces for offices in New York as well. "Everyone is moving toward having functional outdoor spaces," Tegnell says. "It definitely adds value." **c**



Project Credits

Architect, landscape architect, and interior designer HLW
HLW project team David Swartz, FAIA, senior partner; Mark Zwagerman, principal and managing director; Michael Tegnell, director of planning and urban design; Stephanie Baca, design director, interiors; Joseph Bryant, senior associate, job captain; Roman Cervantes, designer
General contractor KPRS Construction Services
MEP engineer ARC Engineers
Lighting design KGM
Structural Structural Focus
Signage Looking

Selected Sources

Glass bi-fold doors Arcadia Inc.
Wood decking/benches/tables Taber Company Inc.
Wood pavers Bison Ipe Floor Pavers
Coffee kiosk (wood exterior surround) Parklex
Coffee kiosk wall (interior wall panels) Marlite
Kiosk floor tiles Daltile
Kiosk exterior tiles Trinity Tile
Trellis system Sark Custom Awnings
Kiosk roof screen CityScapes Inc.
Kiosk countertops Stainless Steel Fixtures Inc.
Atrium planters Planterworx Inc.
Landscape assembly ZinCo USA; Permaloc
Landscape vine wall Greenscreen
Lighting Cascade Lighting; Primus; BK Lighting; Bega Lighting

contract

INTERIOR DETAIL

By Anna Zappia
Photography
by A-Frame Studio,
Ben Rahn

Architectural fabricator Eventscape crafts unique corridor elements on five floors of Capital One's new Toronto office building.





interior landscaping

UTILIZING SPACE

When designing the interiors for Capital One's new Toronto office, IBI Group had to figure out how to transform underutilized service spaces in the middle of each floor. The team looked to Toronto's rail corridor and the proposed Rail Deck Park for inspiration, leveraging these spaces in an unexpected way, and making them a central part of the office. "We created five unique destinations," explains Barry Nathan, IBI Group associate director and practice lead, interior design. With Eventscape's corridor elements, not only are the five paths visually exciting, but they also provide a vital connection between the east and west sides of the office.

CAPITAL ONE

Interior Designer **IBI Group**

Design Team **IBI**

Barry Nathan, OAA, RAIC, associate director, practice lead

Jane Juraneck ARIDO, NCIDQ, lead interior designer

Mahsa Saeedi, ARIDO, NCIDQ, intermediate interior designer

Kenneth Tamargo, architectural technologist

Jerald Marquez, 3D visualist

Design Team **Eventscape**

Darrin Schneider, senior project director

Aytan Buaron, senior project manager

Design Team **JLL**

Alejandro Arango, senior project manager

Design Team **Govan Brown**

Hany Younan, construction project manager

Bruce Murray, site management

Client **Capital One**

Where **Toronto**

contract

INTERIOR DETAIL

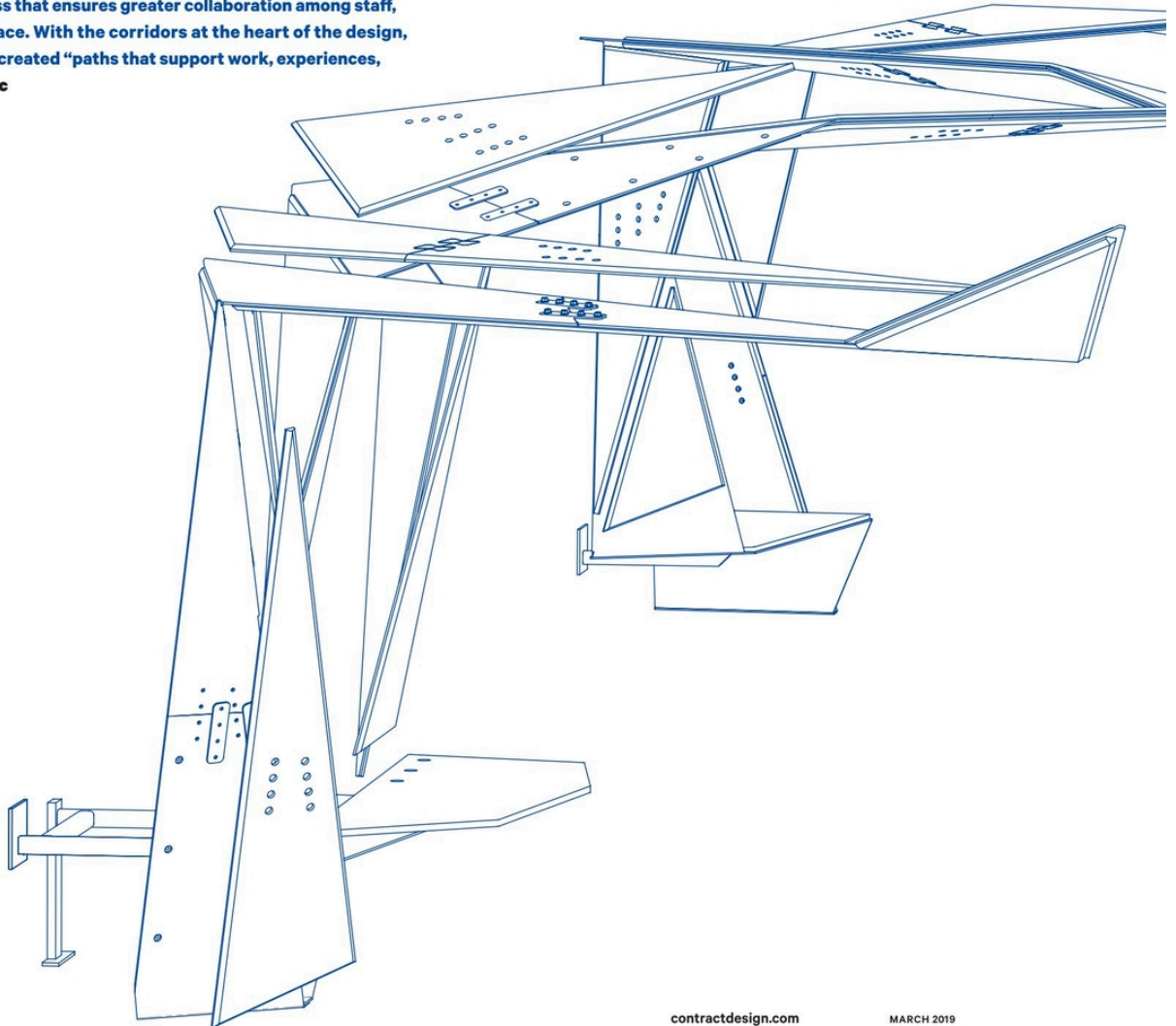
For Capital One's new office located in Brookfield Place, in the heart of Toronto's financial district, IBI Group developed a concept for the interiors designed to support the fintech giant's collaborative culture. The businesses in the neighborhood have a staid, corporate style, so the management at Capital One wanted an office with a fresh look that would not only have current employees looking forward to the work day but also help to attract the best, young talent to its ranks. "Capital One wanted to be in the banking district but in a highly creative space," says Barry Nathan, IBI Group's associate director and practice lead, interior design.

It was a perfect project for IBI Group to tackle, with its history of integrating technology with the built environment. With cross-sector expertise in planning, designing, and building, the IBI Group team applied this extensive knowledge to the interior landscape. One of the main challenges was how to transform a series of underutilized service spaces in the middle of each floor, where visibility and access throughout the office were limited. With the city's rail corridor and the proposed Rail Deck Park serving as inspirations, the design team knew they could similarly leverage unused spaces in an unexpected way. Their solution was to convert basic corridors into five distinct areas and provide an essential link between the east and west sides of the office.

IBI Group turned to Toronto-based Eventscape to fabricate various elements for the project, including the elevator walls and ceilings, booths, and the wall features. With the passageways acting as physical and visual links, there's also a new openness that ensures greater collaboration among staff, and the flexible use of space. With the corridors at the heart of the design, IBI Group and Eventscape created "paths that support work, experiences, and people," says Nathan. **c**

PERFECTLY RENDERED

For the corridor elements in Capital One's Toronto office, Eventscape created more than decorative pieces; they serve as places where employees can work, take a break, or collaborate. There are different seating options in each corridor, so workers can sit on ledges and cushions, or huddle in booths. In Eventscape's rendering for the In-Stinct blue spiral design element, every angle and origami-like fold is detailed, and the ledge seats can be seen jutting out. The Eventscape team used brake-formed and powder-coated metal for the body, and an upholstered fabric panel is attached to each facet face. The colors, geometric shapes, and textures of each feature bring an artistic sensibility to Capital One's office space.





COLLABORATION AND CREATIVITY

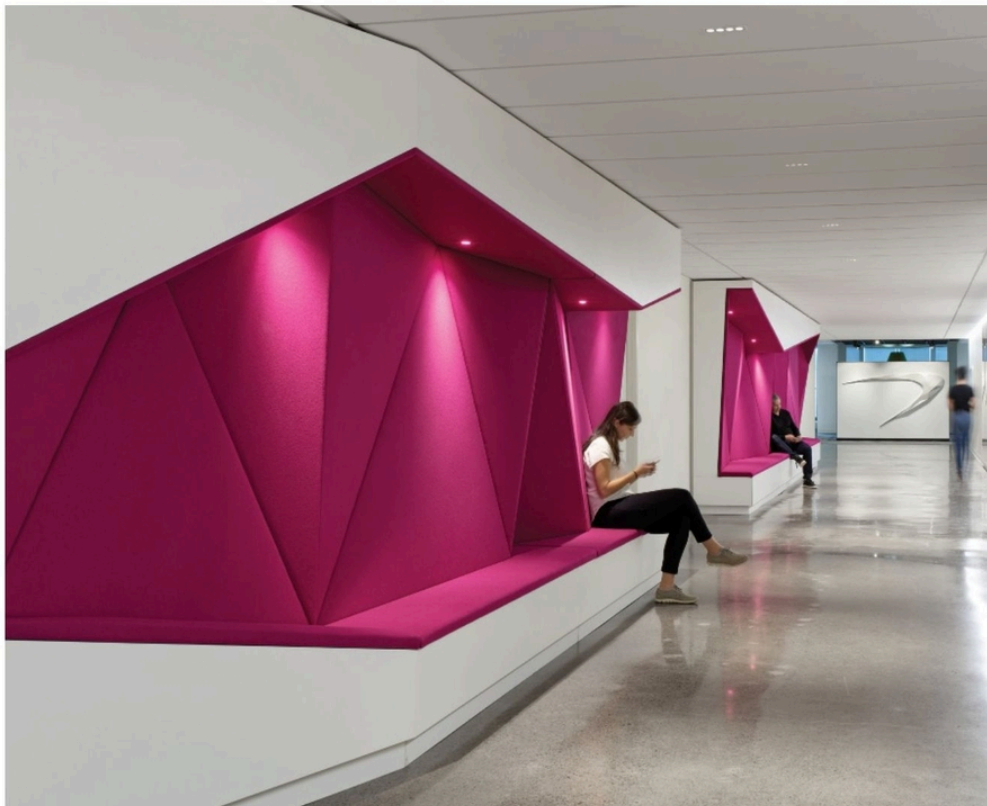
Capital One's Toronto employees now have ample opportunity to connect with coworkers. Collaboration is the cornerstone of the company's culture, so having a number of spaces for all types of activities to support corporate goals was a key consideration. Eventscape's corridor features ensure that employee productivity—and creativity are flourishing. There are different seating options in each corridor. Staff can perch on ledges, rest on cushions, or gather in booths. Seating is designed for comfort, perfect for brainstorming sessions or a quick break between meetings. With the five corridors serving as impromptu collision and gathering spots, there's a synergy with the more formalized collaboration hubs on each floor.

contract

INTERIOR DETAIL

IN-SPARATION

For each of the five corridor elements, the word "in" served as the inspiration (In-Sight, In-Focus, In-Time, In-Line, and In-Stinct), rather than just a color, theme or design motif. A refuge for staff from the traditional cubicles or cramped quarters found in most workplaces, Eventscape crafted features that bring aspects of the outside into the office, but in a subtle, contemporary way. The lighting in the ceiling evokes the night sky, while green cushions create small vignettes like those found in a parkette. The hues of the corridor elements are not used as traditional wayfinding but rather "en masse to create an emotional experience," says Barry Nathan, IBI Group's associate director and practice lead, interior design.

**THE SHAPE OF THINGS**

At the heart of the design are the shapes that bring dimensionality to each of the corridor elements, reminiscent of origami. The Eventscape team created models in order for IBI Group's designers to understand the geometry, clearances, and how the structures would work on each floor. Triangles, squares, and parallelograms abound, a mix of sharp angles and soft curves. In-Line, for example, has one convex section and one concave area built from stepped MDF, finished with white laminate and inset LED strip, while In-Sight on the features a bold, fuchsia-colored fractal seating wall.

MATERIAL WORLD

A full-scale mockup of a portion of each of the wall features was created by Eventscape and then carefully reviewed by the IBI Group team. Each of the distinct corridor features were made from a variety of materials, crafted in Eventscape's fabrication facilities. "Elements like the metal to the millwork were all prefabricated," says Darrin Schneider, senior project director at Eventscape. From the design element built of brake-formed and powder-coated metal, to faux leather upholstery, and faceted panels covered in soft wool fabrics, every texture and material is represented, as varied and unique as each passageway feature itself.

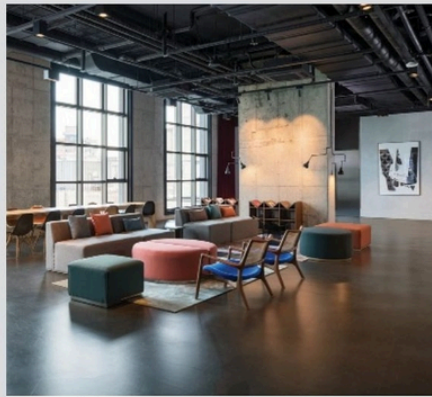


contract

MATRIX

Corporatality

Hospitality spaces now feature stylish areas for travelers working on the go, a trend we call “corporatality”—bringing the best of hospitality and corporate design together. The newest products in furniture, lighting, and fabrics for these seamless spaces are designed to provide comfortable and stylish options so that executives don’t have to leave the hotel to find a coworking space.



Ryse Hotel
rysehotel.com

At the Ryse Hotel in Seoul, Korea, a modern event space doubles as an office-style lounge, complete with conference tables, couches, chairs, and ottomans designed to accommodate a variety of guests and tasks.



Lambert & Fils: Dorval 01
lambertetfils.com

Suspended by a free-hanging wire, this pendant features a main vertical body and four aluminum heads with LED panels, which can each be adjusted to distribute light in any direction.



Muuto: Outline Highback Sofa
muuto.com

Designed by Norwegian duo Anderssen & Voll, this simple and elegant sofa is Muuto's first highback option, providing not only privacy in larger spaces but also added shelter for conversations and collaboration.



Versteel: Maker A Table
versteel.com

A versatile utility table, the Maker A by Versteel is available in standard, counter, and standing heights, with power options and a selection of powder coat finishes.



KnollTextiles: Pivot Stitch Fabric
knolltextiles.com

Part of the new Contour collection, Pivot Stitch from KnollTextiles is the company's first embroidered wallcovering. The polyester textile is approved for wrapped panel and direct glue application.



Bernhardt Design: Blueprint Bench
bernhardtdesign.com

This upholstered bench in Bernhardt Design's new Blueprint line can be used individually or combined with more than 30 pieces in the collection. The cushions feature embroidered patterns designed by Raleigh Denim.

*“Hotels are becoming
the equivalent of the world’s
largest office building.”*
—Mark Gilbreath, *founder
and CEO of LiquidSpace*



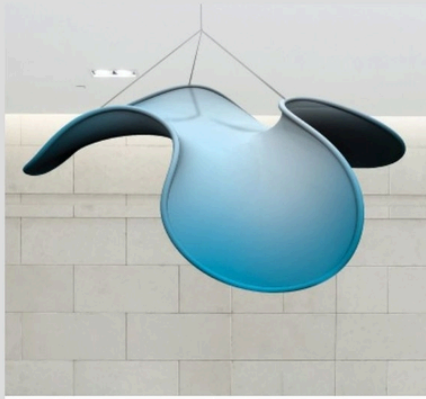
Eaton Hotel
eatonworkshop.com

At the Eaton in Hong Kong, a colorful living room area is also used by guests as an informal office and meeting space, with geometric patterns, lounge chairs, and sleek light fixtures taking center stage.



Durkan: Trovare Carpet Collection
mohawkgroup.com

This collection is ideal for use in lobbies, guestrooms, and corridors, with enhanced surface detailing that provides more than twice the definition of any other high-end hospitality carpeting.



MDC: Architectural Clouds
mdcwall.com

These acoustic solutions double as decorative elements, perfect in loud, open spaces. Covered in stretch fabric and offered in eight colorways, the aluminum tubing can be fashioned into a variety of shapes.



Shaw Contract: Forum Flooring Collection
shawcontract.com

With designs that are a fusion of cultural and craft influences, this flooring collection features a palette of neutral tones interspersed with calligraphic black lines, featuring broadloom, tile, and four rug options.



Recreation coworking space
moxynycdowntown.com

Located inside the Moxy NYC Downtown, Recreation is a coworking space by day and a lounge by night, complete with a full bar, a mix of residential and office furniture, eclectic artwork, and video games.

Inspired by the hotel model, U.S. office landlords, such as Blackstone's EQ Office, have turned to "management agreements," a new format in the office market that avoids fix-leased payments.

According to Reuters



Janus et Cie: Tosca 3-Seat Sofa
janusetcie.com

A smart choice for indoor or outdoor lounge areas, the Tosca 3-seat sofa blends comfort and sophistication with rounded forms, a powder-coated stainless steel frame, and signature extra-wide braided strapping.



Wolf-Gordon: Axel II Fabric
wolfgordon.com

This durable, high-performance upholstery textile is ideal in hospitality settings, with geometric diamond shapes within a grid-like pattern, giving this vinyl a sophisticated look that resembles the beginning of graph paper.



Ligne Roset: Rewrite Desk
ligne-roset.com

Designed by GamFratesi, this desk features a walnut veneered MDF top and a fiberglass shell clad in polyether foam. Cables can be neatly tucked away beneath the top in a white lacquered steel chest.



Tone Lounge
montrosewesthollywood.com

Tone Lounge in the Montrose West Hollywood is a business center and an afterwork hangout in the evening, with complimentary wine and music selections from the hotel's collection of vinyl records.

contract

DESIGNERS SELECT

Covering all the bases

Designers name their favorite surfacing products for walls, counters, and floors

Caroline Robbie

Innovations in Wallcoverings: Facet Wallcovering

innovationsusa.com

Principal and head of the Interiors Group
Quadrangle
Toronto



"This real-wood veneer, ultra-thin wallcovering is wonderfully rich and natural looking without becoming 'tree-huggy.' The Turquoise version with veins of copper is deliciously luxurious."

Willis: Fenix NTM Laminate

4willis.com;fenixforinteriors.com

"A fantastic laminate product made in Italy by Arpa Industriale. The product involves nanotechnology using next-generation acrylic resins. The result is a surface that is ultra-matte and super soft to the touch but fingerprint free."

Marble Trend: Stone Italiana DNA Urbano

marbletrend.com

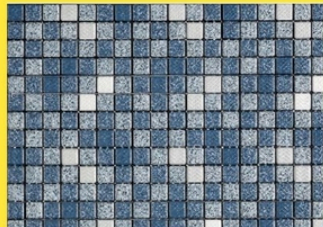
"The resurgence of traditional terrazzo is given a great twist from this line of slabs and tiles made from street debris. The gravel that builds up along the edges of pavement is converted into salvaged material and adds dimension, energy savings, and a lower carbon impact for a durable and beautiful flooring product."

Elizabeth Swallow, IIDA, ASID

Appiani Mosaic: Denim Ondulato 02 Tile

appianimosaic.us

Interior Design Lead
McIntosh Poris Associates
Birmingham, Michigan



"The small scale of this wall tile provides a rich texture and dimension that sets it apart from others, with many stock options that feel custom. The Custom Create line can really act as artwork on a feature wall. So many great colors!"

Graniti Fiandre: Premium White Maximum Tile

granitifiore.com

"The Marmi Maximum collection of large-scale porcelain tile has subtle veining and variation that convincingly mimic real marble. The large tile sizes create a grand, clean, and modern look. Book-matching tile options and waterfall integrated sinks within the collection add finishing details to a room."

Caesarstone: Raw Concrete 4004 Quartz Surface

caesarstoneus.com

"We rely on quartz countertops for their beauty and durability in hospitality projects, and we trust their performance. The raw concrete quartz in a honed finish has a natural and organic feel to it, and it complements most finishes."

Michael Lim

Meystyle: Golden Resistance Wallpaper

meystyle.com

Principal
Robert D. Henry Architects
New York



"Meystyle's Golden Resistance wallpaper has integrated LED lighting sprinkled in the direction of the linen paper's weave. Together with the gold-leaf finish, it creates a twinkling rain-like effect that's especially magical when walking down a hallway lined with it."

Compac: Ice of Genesis Quartz

us.compac.es

"Compac has a wide selection of 'technological quartz.' I am particularly partial to the Ice of Genesis series, which has a great degree of transparency and depth that complements its flat and hard quality. We use it for countertops, shower walls, and benches to introduce a sense of dynamism and wonder."

Verde Profilo: MOSSwall

verdeprofilo.com

"The MOSSwall is preserved natural lichen mounted on a modular base which makes it easy to install. Besides its acoustic and antibacterial qualities, it can help clean the air and smells good doing so! It brings a touch of the outdoors in, thereby improving both physical and mental wellness."



Visit the Contract @ICFF Pavilion to see the latest in lighting, furniture, flooring, wall coverings, seating and materials for better commercial spaces. Experience a special on-floor technology and design demonstration presented by Tom Dixon and ICFF.

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EXHIBITION

The U.S. pavilion at the XXII International Exhibition of La Triennale di Milano showcases design's power to heal the natural world.

Designing for Humanity

The link between humanity and the natural environment is at the heart of the XXII International Exhibition of La Triennale di Milano, whose theme this year is *Broken Nature: Design Takes on Human Survival*. The U.S. pavilion seeks to demonstrate how sustainable design is equipped to respond to the worsening global environmental crisis through various media. With Arup at the helm, the exhibit—entitled *RECKONstruct*—enlists the creative clout of manufacturing professionals to illustrate the urgency of embracing sustainability in design and construction.

Russell Fortmeyer, Arup associate principal and sustainability consulting leader and chief curator of the exhibit, says, "When we heard

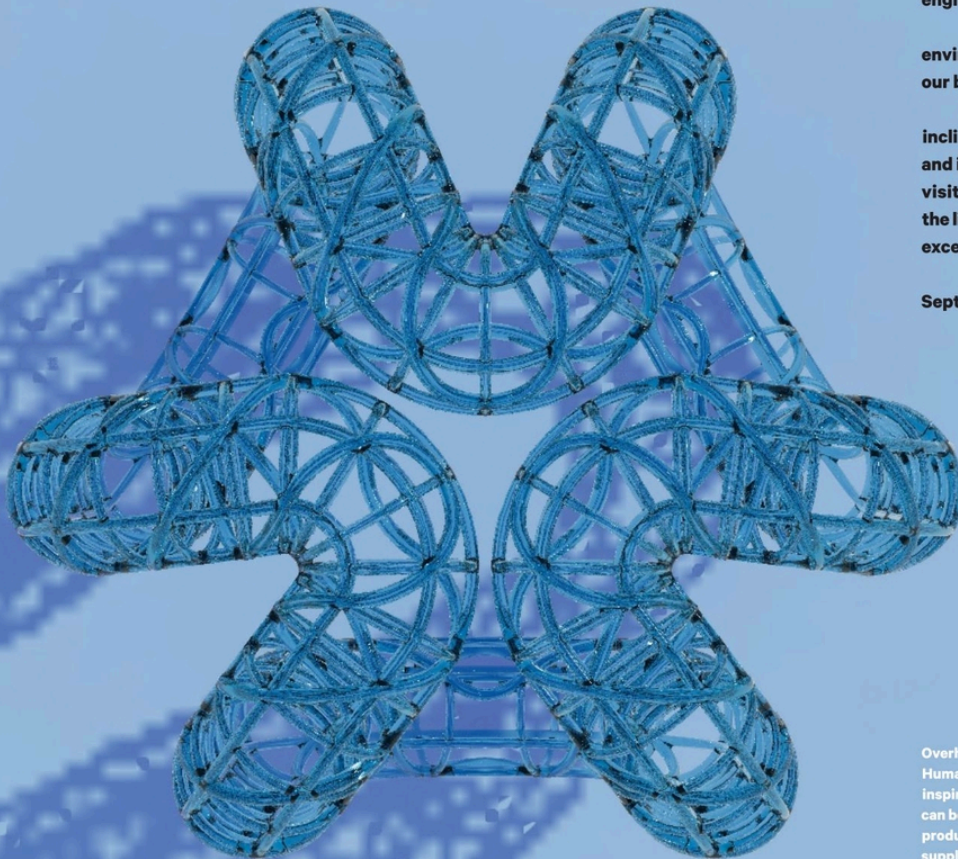
there was no American presence among the country pavilions, we felt very strongly that given the political circumstances in which we find ourselves these days, it was important to make a statement about our industry's commitments to the environment and sharing knowledge with a global audience."

Arup elected to document the life cycle of the materials used to compose the pavilion in an abstract film that immerses viewers through material points of origin, from an active Kansas rock quarry to the Humanscale manufacturing facility in New Jersey. Humanscale collaborated with the SHINE Program at the Massachusetts Institute of Technology to reinvent the simple stool in three varying approaches: naturally grown materials (bio-fabrication), harvesting unused waste (circular economy), and mimicking nature's engineering solutions (biomimicry).

Each stool is measured for its own unique environmental footprint, and how it can help heal our broken natural world in return.

"We wanted to step back from our first inclination as engineers to present a lot of data and instead provide an experience that connected visitors to where stuff comes from, across the life cycle, and tied to the story of these three exceptional stool designs," Fortmeyer says.

RECKONstruct is open to the public until Sept. 1, 2019. —WILL SPEROS



Overhead rendering view of Humanscale's biomimicry-inspired Venus Stool, which can be 3-D printed to localize production and minimize supply chain logistics and transportation.



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