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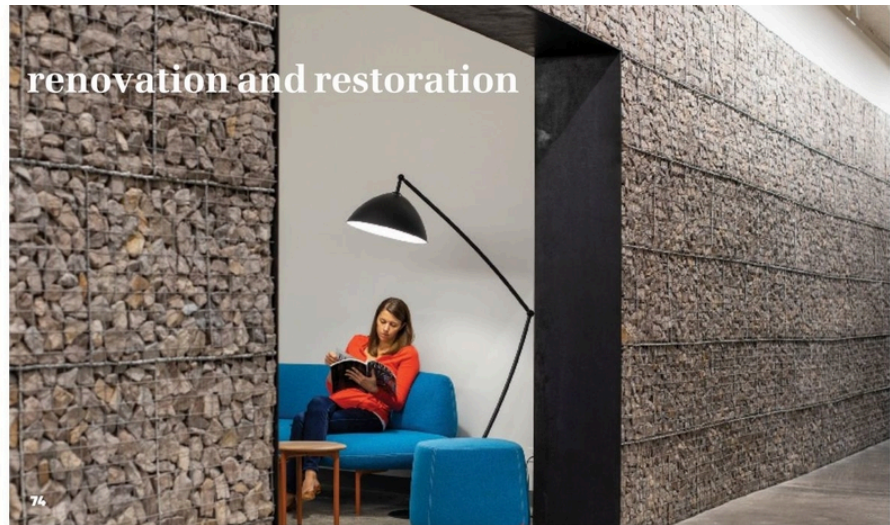
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## EDITORIAL

# New uses for old spaces

When it comes to showing interior design projects, the focus is always on the “new new.” With all the built work surrounding us, designers are often tasked with figuring out what to do with creating new spaces for buildings that need a new lease on life.

This month we look at three impressive historic restoration projects—Stumptown coffee roasters’ first Brooklyn locale, Fosbury and Sons’ Belgium coworking space, and luxury gym E by Equinox in London. All three of these projects have one thing in common: They have captivating previous lives that inform their current uses throughout. Stumptown, our cover story, is housed within an 1863 firehouse in Brooklyn’s Cobble Hill neighborhood. And though it now welcomes coffee goers, it’s character as a firehouse is retained almost completely thanks to Jessica Helgerson Interior Design’s love for celebrating the old. Now, guests can enjoy coffee and pastries in an interior courtyard-emulating space situated right behind where the firehouse garage doors once stood. Fosbury and Sons has its own fascinating history as it’s housed in a seventies concrete masterpiece by the Italian-born architect Constantin Brodzki, while E by Equinox stands just minutes from Buckingham Palace in the former flagship of Lloyds Bank. With restorations completed by Going East and Woods Bagot, respectively, these two projects truly elevate how we think about coworking spaces and high-end gyms.

As we design new spaces or renovate old ones, we’re always on the lookout for the latest and most innovative products, building products, and materials, so we put together a survey of both materials and new building products for you to consider for your next project.



As ICFF’s official media partner, *Contract* has been providing the most extensive and informative coverage of ICFF 2019. In this issue, you’ll find our wrap-up coverage highlighting not only our favorite designs, but also the results of ICFF’s first juried competition of the best products and exhibitors at the show. The Latin American design scene has produced some great designs and interiors. We saw some innovative products at ICFF from countries like Brazil, Argentina, and Mexico, and this month we’re happy to showcase the winners of IIDA’s Latin America Competition Awards.

## Contract Forum and Interiors Awards

We’ll continue our conversation about architecture and design at our next *Contract Design Forum*, which will take place in Carmel, California from October 23 to 25, 2019, at the Carmel Valley Ranch—a superb boutique resort where you can relax and rejuvenate. This year’s speakers include Martin Tobias, CEO of Upgrade Labs, Leif a partner and executive design director of IDEO New York, and Francesca Birks, Arup America’s Foresight & Design Strategy Leader. We’re looking at wellness from all angles—from the latest in biohacking to recent ideas in community-centric design. The Forum is “a spa for the brain!” Be sure to visit [contractdesignforum.com](http://contractdesignforum.com) for more information and the upcoming agenda as the program develops.

Finally, a friendly reminder: Our deadline for entries to the 41st Annual Interiors Awards is this month. I’ve seen many great projects in my travels during the past year, and we’ve put together a stellar jury. Remember to enter! The winners will be honored at our Interiors Awards Breakfast in New York on January 31, 2020, and winning projects also will be published in the January/February 2020 issue of *Contract*. You can learn more about the program and enter online at [contractdesign.com/interiorsawards](http://contractdesign.com/interiorsawards).

Enjoy the issue, and see you next month in Carmel.

Sincerely,

**Paul Makovsky**  
Editor in Chief





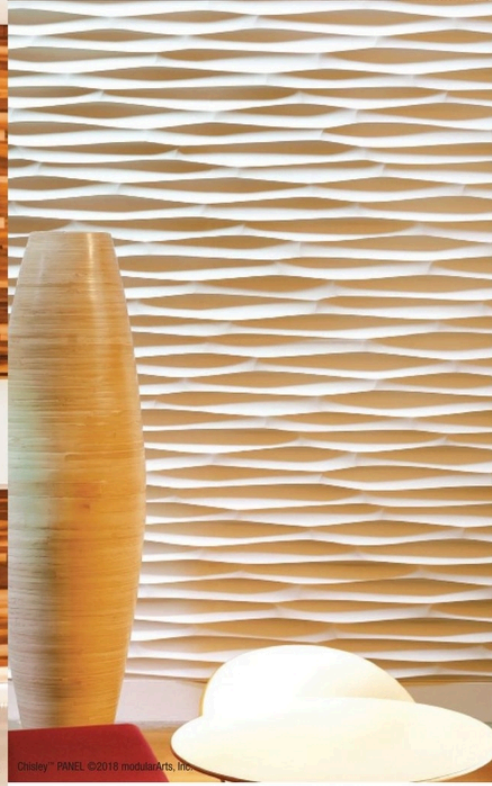
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## INDUSTRY NEWS

# Improving our Industry

## BIFMA to launch a branded conformance program

At this past NeoCon, some of the industry buzz was around BIFMA's announcement that it will launch BIFMA Compliant, a branded conformance program that launches next year. The program is being developed in response to what BIFMA has heard from the design community and many others connected to the furniture selection and procurement process. "It's a tool that will benefit everyone with a vested interest in ensuring that furniture used in commercial environments is safe for the users the entire time it is in use," says Tom Reardon, executive director of BIFMA. Curious, we spoke to Reardon about why he felt the need for the new program, how BIFMA is addressing the need for standards for furniture in amenity spaces, and how this program will address the current needs of the architecture and design community.

**Why did you feel the need to develop this program? What are the technological and societal shifts that you identified that in turn made you realize you needed to develop this program?**

We are experiencing tremendous change in the environments where we work, learn, and heal. It is very exciting and the future is bright as evidence-based design influences the creation of better spaces and technology advancements allow increasingly more choice. Amidst all the change, BIFMA has a role to play as a trusted advisor related to the furniture. We recognized the need for a simple tool whereby conformance with BIFMA's safety and performance standards could be easily identified by a specifier or purchaser.

**It used to be that standards were most needed for chairs, but now we're seeing the rise of furniture for amenity spaces, and a lot crossing over from the residential sector into contract settings. How do you see BIFMA addressing this?**

BIFMA has a standard for chairs for sure. In fact, we have five different seating standards that cover the array of seating, from heavy duty use that you might see in an airport, for example, to lighter expected use in amenity spaces. But we also have standards for other major product categories, including storage, desks, tables, and systems. And the crossover of furniture from the residential sector is one of those dynamics that further drove the need to clearly identify and distinguish products that conform to BIFMA standards from those that do not.

**BIFMA has been developing safety and performance standards for more than 45 years. For example, in 2009 you launched LEVEL which was a sustainability certification program. How do you see your new program addressing the needs of the architecture and design community today? What has changed?**

LEVEL was important for BIFMA in that it marked the first time we developed a certification program for one of our standards. In this case, the





ANSI/BIFMA e3 Furniture Sustainability Standard. The LEVEL certification program is stronger than ever with more than 4,600 products listed on [levelcertified.org](http://levelcertified.org) and a comprehensive update to the standard that was just published in February of 2019. All of the BIFMA standards are voluntary so apart from a program like LEVEL and now BIFMA Compliant, there hasn't been an easy mechanism for design professionals to know if the furniture products they are recommending to their clients have been tested for safety, performance, or sustainability. What has changed is our engagement with the architecture and design community, which has allowed BIFMA to have a dialogue and to better respond to its needs. And it's not only design practitioners who are asking for this assurance. The array of professionals who may have some influence on the furniture that ultimately ends up in a commercial environment is only growing. As we engage with all these influencers, we consistently hear the request for a mechanism to reliably identify products that conform to BIFMA standards.

**Can you give us an example or two of how this program will better serve the needs of the industry and the public?**

Take, for example, the General Services Administration (GSA), who is responsible for procuring furniture for the nation's largest purchaser—the Federal Government. Many of your readers will be familiar with the importance of being listed on the GSA schedule as a prerequisite for competing for these contracts. Conformance to the relevant BIFMA safety and performance standard has long been among the criteria required in order to be listed, but enforcement of this has been a challenge for the GSA. We can say with confidence that the GSA is very supportive of BIFMA Compliant.

I mentioned our outreach to the design community. A relationship we have with HOK, one of the largest global architectural, design, and engineering firms, led to a collaboration in developing specification language that they will use with clients related to furniture product conformance with the BIFMA standards. They see this as an important level of professionalism that they bring to the practice of design, which also ensures that their clients are not exposed to unnecessary risk.

**There are so many labeling programs today, how do you feel this program will be different?**

BIFMA Compliant emerged from the voice of the market asking us to do this. You mentioned already that BIFMA has been around for more than 45 years. In that time, we have gained the trust of the market when it comes to commercial furniture—something we do not take lightly. That said, we also know that we need to design our program for an excellent user experience, which translates to intuitive, easy, and fast. The BIFMA Compliant Registry will be easily accessed from the BIFMA homepage [bifma.org](http://bifma.org). But BIFMA Compliant products will also be readily identified on other platforms that designers and specifiers are already using. As well, our members—who are

developing all this amazing product—will be able to promote their BIFMA Compliant products with easily identified branding.

**Will there be a logo so that end users can see if furniture is compliant or will there be other ways of addressing the need for better understanding this new program?**

Yes, on both counts. BIFMA Compliant will be a branded program with a logo (shown above) that is easily identified and associated with BIFMA. We will be out in the market talking about it as part of our ongoing outreach and educational initiatives. Anyone who has met the criteria for the program is encouraged to use the branded materials to communicate to their customers. BIFMA will maintain the Registry of all products in the program and it will be the official place to search for products and take the deeper dive to learn more. To learn more about BIFMA Compliant right now and to stay up to date, simply click the Compliant logo on our homepage.

**Traditionally, BIFMA's standards have been open to BIFMA members and non-members alike. Will this program be open to non-members? Why do you feel the need to do this?**

Yes, the program will be open to both members and non-members, but will feature preferred pricing for members. BIFMA is a not-for-profit organization representing the interests of the industry at large. We have an important role related to the commercial built environment and safety certainly falls under this umbrella. Our primary members are companies that manufacture commercial furniture. We provide unique services to our members to help them make better business decisions, but not everyone with a vested interest in furniture is eligible for membership. BIFMA Compliant—like LEVEL, which came before it—are examples of where our expertise overlaps with meeting a market need. We are happy to step into the role of meeting this need for the benefit of all who occupy spaces to work, learn, and heal.

**How do you see architects and designers interfacing with this new program?**

Our goal is to have BIFMA Compliant product information included wherever architects, designers, and clients are already going to make their furniture selections. This may be a manufacturer's website or through their representatives, product selection tools such as My Resource Library or Designer Pages, or databases such as those used by institutional buyers like the GSA. As we forge these relationships—and as the official, one-stop for verification—the BIFMA Compliant Registry will be maintained by BIFMA and will be the comprehensive product listing resource.

**When does BIFMA Compliant launch?**

It is set to launch in October 2020. We are already working behind the scenes to construct the platform, get products loaded, and develop all the support materials to ensure that at launch, this program will be robust, reliable, and ready to go!

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## PRODUCT FOCUS

## contract ready

**Design Within Reach Contract further expands its offerings for the A+D market through new product launches, showroom openings, and a website relaunch.**

The Emmy Sofa Collection, launching this month, is designed by Brooklyn-based Egg Collective for Design Within Reach. The company—founded by designers Stephanie Beamer, Crystal Ellis, and Hillary Petrie—creates heirloom-quality furniture through their combined skills of architecture, art, and woodworking. Emmy is both tailored and relaxed, adding fluidity to the form when seen from different angles.



Designed by Elin Rahnberg and Martin Berling for Swedish company Fogia, the Bond Shelving System is a flexible solution that combines style and functionality. The modular shelving system requires no tools for assembly and offers a virtually limitless scope for arrangement, allowing it to adapt to constraints within any space. Comprised of only three parts, the system can be constructed in minutes.

When Rob Forbes founded Design Within Reach (DWR) in 1998, it was based on the principle of making iconic designs available direct-to-consumer: He felt that the works of designers he appreciated—such as the Eameses, Le Corbusier, and Eero Saarinen—were “out of reach” for everyday people shopping retail, as the common practice was to hire a design professional who would scour trade-only showrooms and source the pieces. But in recent years, DWR has been paying special attention to its contract market.

The well-established furniture resource has been hard at work updating, building, and refining its one-stop-shop experience for professionals in many ways. With increasingly blurred lines between residential and commercial design, the company has been focusing on making sure that designers have access to not only the well-crafted classics but also newer pieces for their contract projects. In just the last three years, DWR has brought on brands Fogia, HAY, and Hjelte exclusively—all of which offer a range of high-end contract-grade furniture. (Pieces in this month's product launch, including the Emmy Sofa Collection and the Nora Lounge Chair, are also contract-grade but available for consumers.)

“We are continuing to build exclusive vendor relationships and have opened new showrooms in Boston and Dallas for the A+D community,” says DWR Contract regional vice president Dow O’Neal. “On the horizon, vendors and clients may look forward to a best-in-class experience online with the relaunch of [dwrcontract.com](https://dwrcontract.com).”

—MEGHAN DWYER

The Nora Lounge Chair and Ottoman, also launching this month, is designed by Norm Architects for Design Within Reach. Founders Jonas Bjerre-Poulsen, an expert on shape and tactility, and Kasper Rønn, an authority in technology and inventions, combine their crafts to create timeless Scandinavian furniture and architecture. The Nora Lounge Chair features a sculptural grooved seatback that embraces the sitter.





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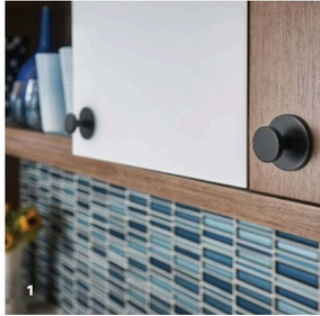


## PRODUCT BRIEFS

*Design Is in the Details*

By Paul Makovsky

Architectural hardware—the components that make cupboards open, doors switch, and drawers slide—play an important role in making any project, big or small, look and function well. Here's our selection of products that provide great interior solutions, ranging from the purely functional to the decorative.

**1. Atlas Hardware: Dot Collection**

This collection of 72 pieces includes pulls ranging from 5 1/2 to 12 inches, and knobs in sizes 1 1/4 and 2 inches. The finishes include brushed nickel, matte black, polished chrome, and vintage brass. [atlashomewaresothetrade.com](http://atlashomewaresothetrade.com)

**2. Schaub and Company: Foncé Cabinet Hardware Collection**

"Foncé" may be French for dark, but this new cabinet hardware collection has a bright future ahead with its stylish mixed-metal and split-finish options. Available in five sizes and five finish combinations, the Foncé pull collection offers a contemporary yet unique look for your kitchen or bath. [schaubandcompany.com](http://schaubandcompany.com)

**3. Samuel Heath: LMK, Bauhaus, and Reeded Door Levers**

Following on the success of their Bauhaus inspired bathroom ranges, Samuel Heath is introducing the LMK, Bauhaus, and Reeded door levers to complement existing hardware. Available in up to 60 different finish and grip combinations, the levers offer greater customization options, making each door lever exclusive for every interior project. [samuel-heath.com](http://samuel-heath.com)

**4. Sugatsune: HES3D Series-E190 Concealed Hinge**

The HES3D Series is a flush-door line of five unique concealed hinges (E190 shown) that incorporate a distinct functionality with high-load capacity. They feature three-way adjustability allowing for vertical, horizontal, and depth adjustments, as well as a temporary-hold function, which allows for single-person installation. [sugatsune.com](http://sugatsune.com)

**5. Häfele: Free Space Fitting**

This compact flap fitting, available from Häfele in November, gives cabinets a smooth and silent operation and soft close, all with a clean design. It can be left in any position while open and holds doors up to 42 pounds with cabinet heights up to 26 inches. When opened, Free Space allows the cabinet door to lift upward, rather than swing open from the side, reducing the cabinet-door clearance and, in turn, the need to move around cabinet doors. It cuts down on installation time and mounts with just one pre-mounted screw. [hafele.com](http://hafele.com)

**6. Belwith-Keeler: Fuse Collection**

The Fuse collection harmonizes metal and wood with a modern fusion of precision in design. Inspired by classic modern furniture, the clean lines highlight the angles and inset of wood within the design. [belwith-keeler.com](http://belwith-keeler.com)





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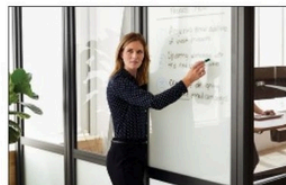
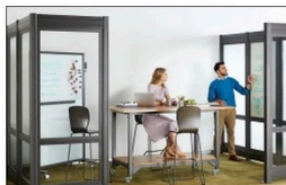
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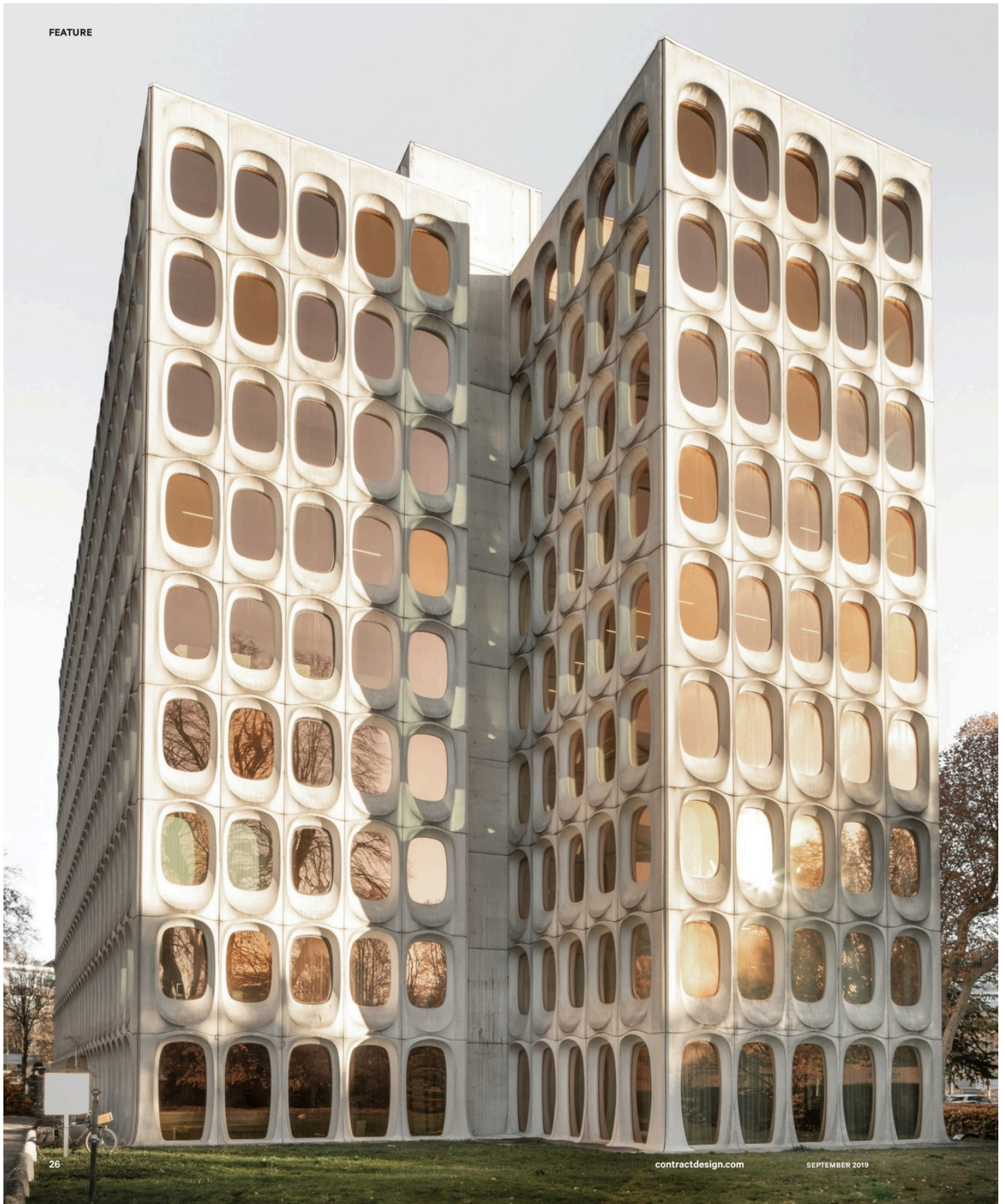
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FEATURE



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SEPTEMBER 2019



By Aileen Kwun

# concrete *haven*

**Japanese meets James Bond in this upscale coworking space in Brussels, housed in a seventies concrete masterpiece by Italian-born architect Constantin Brodzki.**

Nestled in the Sonian Forest, the former headquarters for a cement company—made from 756 prefabricated concrete windows with amber-tinted panes—is now home to the second location for the Belgian coworking startup Fosbury and Sons.

The Belgium startup Fosbury and Sons specializes in premium office settings for the urban and mobile professional—though cofounder Maarten Van Gool would prefer you not call it a coworking space. Rather, it's a hybrid lying somewhere “between a refined boutique hotel, the summum of leisure, and a traditional office space, with all the practical facilities you need in your everyday job.”

On the heels of debuting their first location in Antwerp last year, F&S recently opened a second locale in Brussels, in a distinctive concrete office building nestled in the idyllic Sonian Forest at the city's southeast edge. Designed by the Italian-born architect Constantin Brodzki in the 70s, and formerly the headquarters for a cement company called CBR, the structure is a handsome formal expression of its patron's business: Its showstopping facade comprises 756 prefabricated concrete panels and curved, ovalar windows with amber-tinted panes, an innovative showcase of the material—and an architectural gem.

When the property became available on the market, “It

immediately caught our eye, and within seconds of visiting, we just knew it, felt it [was right],” says fellow F&S cofounder Stijn Geeraets. “I think we're just a sucker for beautiful architecture. It's a piece of art on its own.”

As with F&S's first Antwerp location, also sited in a defunct structure of distinct architectural style—a modernist cathedral designed by Léon Stynen in 1958—the Brodzki building required extensive restoration and overhaul by the interior architecture firm Going East.

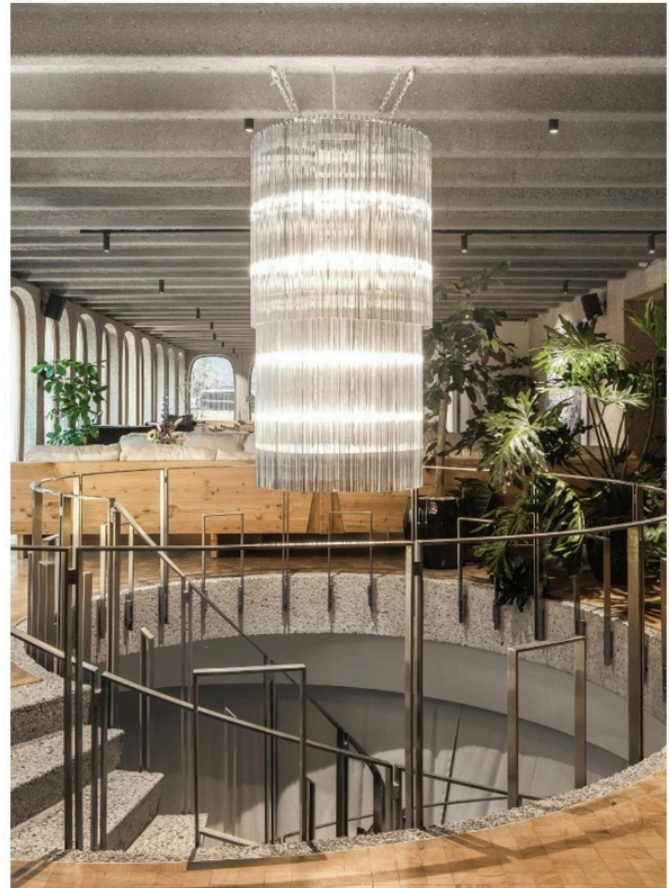
“The condition was not superb,” notes Going East partner Anaïs Torfs. “The old technical aspects of the building still worked, but we really had to look through the old beauty to see how we could get it back to life.” Removing the aged carpeting, 80s-style cubicle walls, and dated office furniture, she and her team stripped the interior back to its good bones. To open up the the 75,350-square-foot interior, they also removed walls and corridors to allow for multimodal shared areas and communal spaces flooded with natural light.

contract



## FEATURE

To renovate the interior to better serve multimodal, modern-day work needs, interior architecture firm Going East stripped the floors and removed walls to open up the space to a variety of workstations. An in-house cafe and restaurant (right) by Coffeelabs is among the amenities of F&S Brussels. The newly configured open-plan interior allows for communal and focused, library-style workstations (below, left). The chandelier-like fixtures (below, right) bring a luxe, hospitality-driven edge to the interiors. The firm was partly inspired by the pared-back aesthetic of Scandinavian and Japanese designs, drawing upon a minimalist palette of pale ash, leather, and neutral tones to complement the original concrete walls (opposite).







For the revised floor plan, Going East reconfigured the interior to be multifunctional, centered on four types of work scenarios: individual work, focused work, group work, and break times for recharging. These are accommodated by a range of setups. An open lobby and bar on the ground floor allow for mingling and informal meetings; communal hot desk areas are ideal for short, in-between appointment stints of work. There are also private office spaces, shared office spaces, and 15 meeting rooms, which can be booked by the hour in advance. A 75-seat auditorium was included to host events and screenings, while elegant and cozy rooms accommodate lounging and relaxation. A private area reserved for residents is also made accessible 24 hours a day, 7 days a week; other member perks include access to an in-house restaurant by Coffeelab. In all, the new Brussels location accommodates a capacity of up to 600 workers and 250 companies.

The introduction of glass walls and doors with a minimal, black-iron frame partition the new interior spaces and in stylish and sleek contrast to the weight and solidity of the concrete structure. To furnish the space, Torfs specified chandelier-like lighting fixtures, custom marble tables, and furnishings with an organic material

palette of wood, leather, and cane. "We went for a lot of 'ton sur ton' as we call it, colors of the same family blending in softly," she says of the understated aesthetic made to complement the building's lush, natural surroundings.

Throughout the renovation process, the teams consulted with Belgium's Monument Conservation, as well as Brodzki himself—now retired at age 94—on the building's quirks and details that were not to be overlooked. "Brodzki passionately gave us his vision about the building and what aspects we should keep to our attention. It is a very technical building; everything is thought through, every detail very well designed, with an eye for simplicity," says Geeraets. Many of the newer elements were inspired by the original: smoother-finished concrete replaced the rough, time-worn walls, and lighter finished wood was brought in to suggest a minimalist Japanese aesthetic in order to brighten up the space and avoid feeling too dated. "I think we found the right balance between vintage and contemporary," Geeraets adds, referring to the mix of styles as "Japanese meets James Bond."

With two locations now under their belt, the company has already set their sights on the next. By the year's end, F&S will

contract





# **FOSBURY & SONS BOITSFOR**

Client **Fosbury & Sons**

Architect **Constantin Brodzki**  
(original architect)

Interior designer **Going East**

What **75,345 square feet over  
six floors**

Where **Brussels, Belgium**

expand to Amsterdam, at the Prinsengrachtziekenhuis, a former hospital by the canals; and yet another location in a former warehouse in the city's Westerdok district. And 2020 will see them transform an old terminal building at the former Estacion Maritima in Valencia, Spain. "A love for good architecture is in our DNA," says Van Gool. "We always look for buildings with a soul; there needs to be a spark from the very first moment we see it."

"We really want to stand out from the very gray and standardized office landscape," he says of a driving philosophy that's flexible, modern, and downright dignified. "A lot of the 'coworking spaces' today are often quite the same as a standard office, once you pass through the trendy lobby. We stand for a quality of life, also during your time at the office."

For the F&S team, the Brodzki building's location on Avenue Louise, a main thoroughfare outside of Brussel's bustling city center is an essential boon. As Van Gool suggests with contentment: "People can spend their workday in the midst of nature and really enjoy it by going out for a walk or run. Or, why not a walking meeting?" ■





Members can prepare their own meals and take a casual lunch break in the open communal kitchen (far left). While F&S and Going East worked closely with the building's original architect to preserve its salient features, the addition of black steel-frame wall partitions and doors (left) bring a sharp old-meets-new contrast to the interiors. In addition to private and communal workstations, a series of private meeting rooms (below) can be booked in advance. Distinctive furnishings, light fixtures, and plants (opposite) all contribute to an elevated quality of life that F&S seeks to convey in their properties.



contract





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SEPTEMBER 2019



By Belinda Lanks  
Photography by  
Matthew Williams

# Brooklyn *Blend*

**Two design firms collaborate to cleverly transform an 1860s firehouse into a beloved neighborhood cafe you'll surely want to be part of your daily grind.**

As Stumptown's first Brooklyn location is tucked away on a quiet street that isn't zoned for outdoor seating, the designers simulated the feel of an open-air space by paving the entry with ceramic tile reminiscent of cobblestone.

For its first Brooklyn cafe, Stumptown had its eye on an 1863 firehouse in Cobble Hill. But the lease wasn't signed when the Portland-based coffee roaster began talking with local firm Jessica Helgeson Interior Design (JHID) about designing the Brooklyn outpost. "We were kind of working in a highly conceptual way," recalls Mira Eng-Goetz, one of the lead designers on the project. "It could have been in any building, but we knew the approach needed to respect the existing architecture wherever they put the cafe and take cues from the neighborhood that the building was in."

#### A study in context

When the deal for the firehouse came through, "We were all super stoked," says Eng-Goetz, before embarking on a trip to New York for a city-immersion study to nail down the design scheme. She and her colleague, Em Shephard, toured Cobble Hill, visited various coffeehouses, and had some locals walk them around to their favorite spots. "What strikes anyone who works on the

West Coast on a trip out East is the history," Eng-Goetz says. "And we were just loving all the interior architectural details that we were seeing in a lot of these cafes, bars, and restaurants housed within old buildings." The design for Stumptown's Cobble Hill location became a modern reinterpretation—as well as a celebration—of the historic pattern language they observed at the sites they visited.

As much as the JHID team and their local architect partners, TBD Architecture and Design Studio, wanted to retain the character of the original structure, one alteration was inevitable: The existing garage-style wooden door had to go. It was far too heavy for patrons to utilize themselves. "It was a pretty nice, thick object, but completely impractical for an operational coffee shop," says TBD's Joshua Weiselberg. With the blessing of the firehouse owner (who also happens to be the upstairs resident), the designers came up with a pair of offset bifolding front doors that the staff can open wide on temperate days.

contract



## FEATURE



The semicircular shape of the facade's original transom windows echoes throughout the cafe, informing the design of the arched doorways (above), the condiment bar (far left), and the curved custom light fixtures and coffee bar (opposite). Seating options include café tables in the indoor "courtyard" (left), standing tables (opposite), and a comfortable banquette for lingering.





# STUMPTOWN COBBLE HILL

Architect **TBD Architecture**

Interior designer **Jessica Helgerson Interior Design**

Client **Stumptown Coffee Roasters**

Where **Brooklyn, New York**

What **1,750 square feet over two floors (including back-of-house basement)**

## Taking it outside

The first thing the JHID and TBD noticed as they walked through the firehouse was that the first floor was a long, dark, and narrow rectangle. The team decided to create a procession of discrete spaces that, according to Weiselberg, “makes the space feel like it goes on forever.” To the designers’ disappointment, the site wasn’t zoned for sidewalk seating, but an interior courtyard-emulating space at the front provides an ideal alternative. “There was no way we were going to be able to get those chairs and tables outside,” Eng-Goetz says. So instead, they replicated an outdoor feel in the front room with string lights along the ceiling and gray ceramic tile arranged on the floor in a fanned pattern reminiscent of cobblestone streets. Custom-designed planters house a hardy vine that will eventually climb up the brick walls to make the space more verdant.

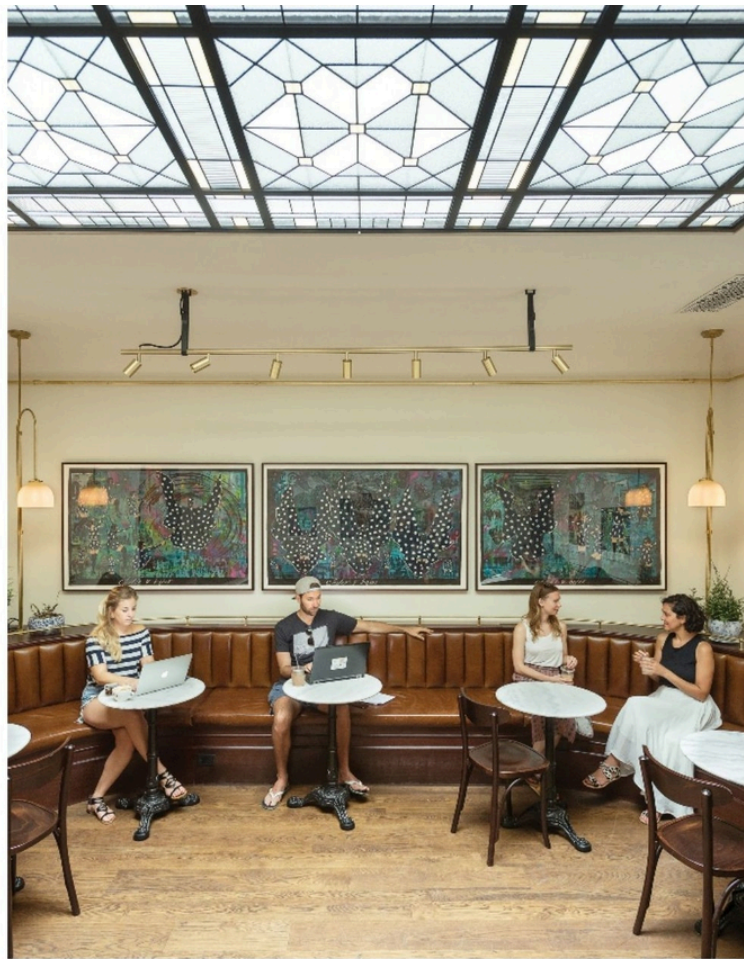
Behind the “courtyard,” accessible through a pair of custom steel sash doors that echo the arched transom windows on the facade, are a curved coffee bar and standing tables, where customers can perch for short periods. (JHID mocked up several table depths to find the ideal size for people who want to rest their elbows, read a book, or use a laptop.) Those who want to stay a while can proceed to

contract





JHID borrowed some historical language from older New York cafes and bars such as subway-style tiles (above and opposite) and vintage case goods. A leaded-glass skylight filters daylight into the banquet room at the back of the space (above, right), which was previously dark and uninviting. Customers can sit in comfy seating while sipping drinks from an espresso machine (opposite, top right) custom decorated by Portland-based wall painters Lonesome Pictopia.



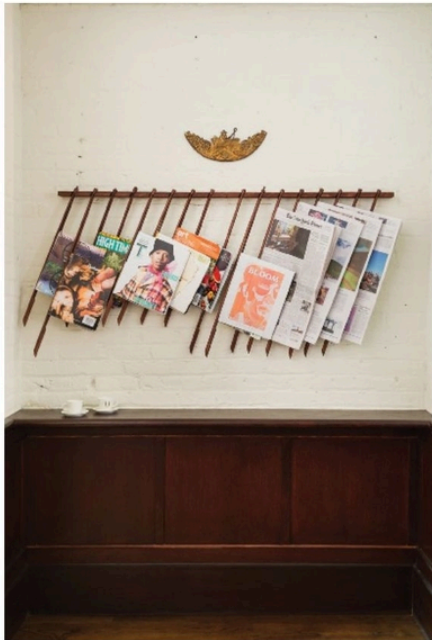
the banquet room, where the designers resolved lack of daylight with a large leaded glass skylight that lets in dancing, watery light from the owner's reflecting pool above.

#### Peeping John

The restrooms are last, but certainly not least. According to Eng-Goetz, Stumptown was adamant about the restrooms being as well-designed as the rest of the cafe. JHID created a hallway in the back of the space to give patrons privacy while they wait for one of the two bathrooms. Cladding the washroom walls are square subway-style tiles that mimic old cracked tiles by way of crazing glaze application. Eng-Goetz and her team carried the arch motif found throughout the space into the bathrooms with a barreled ceiling that hides the HVAC.

Beyond giving the bathrooms the same level of attention paid to the rest of the cafe, the designers wanted to add an element of surprise: Embedded into the divider wall between the two bathrooms is a peephole that lights up with a press of the button to reveal a landscape diorama—not, as one might expect, the restroom neighbor. “It’s just kind of fun and unexpected and completely unnecessary,” Eng-Goetz says. It’s also, she adds, a nod to what makes Stumptown unique: “There’s a wiliness to the Stumptown brand that we really wanted to make sure we maintained, even in a subtle way.” ■





#### Project Credits

**Architect** TBD Architecture

**TBD Architecture Project Team** Joshua Weisleberg, Chris Olstein

**Interior designer** Jessica Helgerson Interior Design

**Jessica Helgerson Interior Design Project Team**

Mira Eng-Goetz and Em Shephard

**Contractor** Structure Ventures LLC

**M.E.P.** Charles G Michel Engineering PC

**Structural Engineering** Joseph Benigno, Engineering Associates, Inc.

#### Selected Sources

**Paint** Benjamin Moore, Farrow & Ball

**Masonry Walls** existing brick and Mutual Materials

**Flooring** Character Grade White Oak, Pratt & Larson, Summitville

**Ceilings at Café** American Tin Ceilings with custom pattern by Zachary Marvick

**Recessed Lighting** Nora Lighting

**Track Lighting** Rubn

**Pendants/Chandeliers** Custom (AOH Design and Hangar Design Studio), Toscot

**Sconces** Circa Lighting

**Other Decorative Lighting** Restoration Hardware, Schoolhouse Electric

**Hardware for Doors** Sun Valley Bronze, Emtek

**Doors** Custom (exterior and steel sash), TruStile (interior)

**Decorative Glass Panels/Partitions** Sumner Glass (laylight at banquette room)

**Seating** Bla Station (courtyard), The Chair Factory (banquette room)

**Upholstery** Custom banquette with Moore & Giles leather

**Tables** Beaufurn (courtyard and banquette room), Custom (café standing tables)

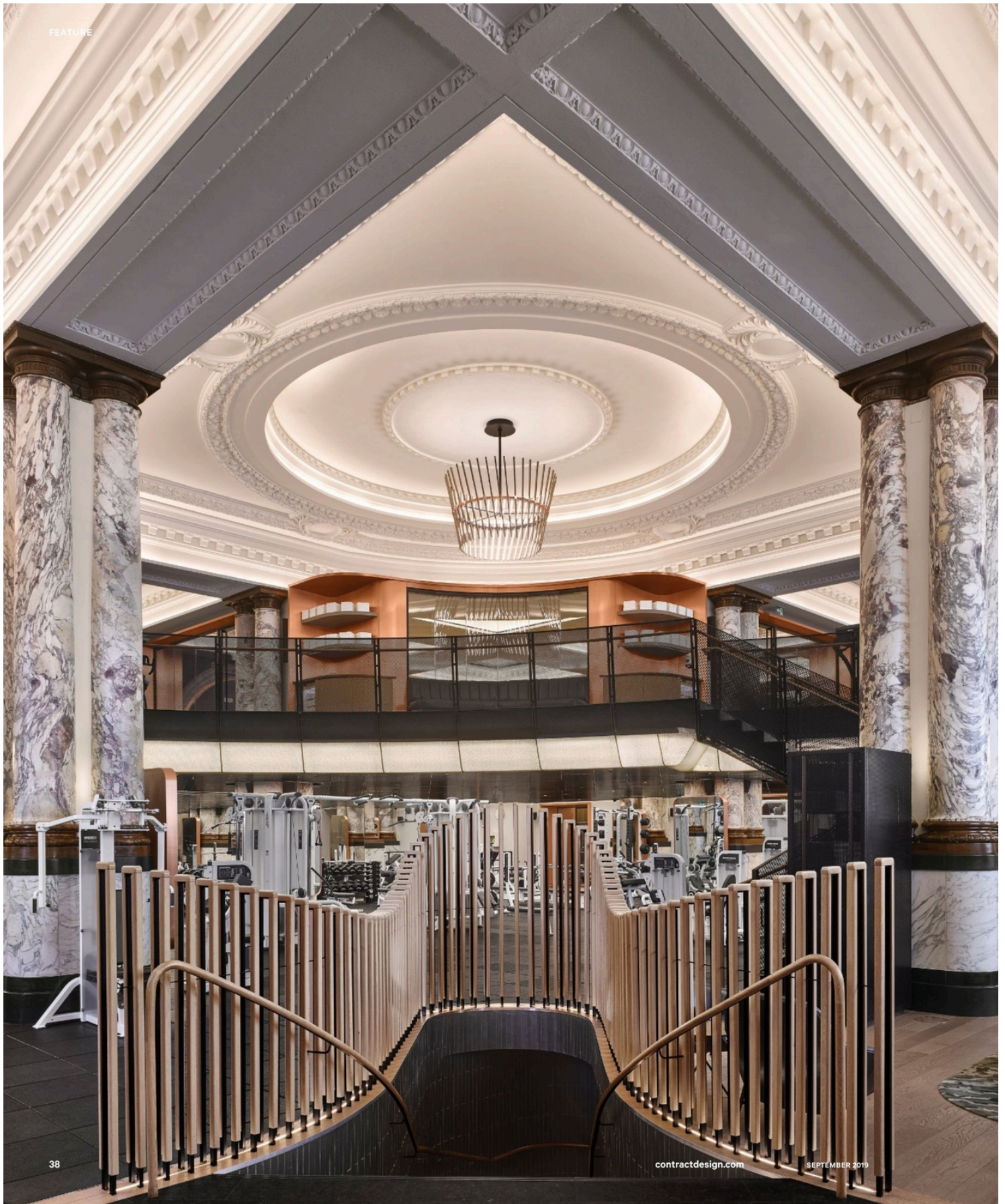
**Drawers/Caseloads** The Vintage Fridge Company (grab-n-go fridge), Brooklynbuilt LLC (brass work)

**Architectural/Custom Woodworking** Custom

**Plumbing Fixtures/Fittings** Waterworks, Duravit, Sloan, Kegworks

contract





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SEPTEMBER 2019



By Sheila Kim  
Photography  
by Will Pryce

# *E* is for *Elegant*

**A traditional bank interior is transformed into a modern temple of fitness.**

Converted from a historic bank, E by Equinox retains some of its original character—from ceiling medallions to marble columns—juxtaposed with new, industrial-chic elements such as black metal-mesh guardrails and minimalist timber-stick chandeliers.

Just minutes from London's theater district and Buckingham Palace, a majestic neoclassical building offers glimpses through tall arched windows of a chic new interior. Intricate molding, a soaring ornamental ceiling, marble columns, and varied lounge seating and banquettes could indicate a new hotel or nightlife venue has opened—but they're actually elements of a fitness club that *The Telegraph* labeled "the U.K.'s swankiest gym"—E by Equinox.

It's not so unexpected to anyone familiar with the American company: A mega fitness company, it boasts a portfolio of brands from the no-frills Blink and spinning-dedicated SoulCycle to signature high-end Equinox and even more exclusive E by Equinox clubs, where personal attention, training, pampering, and valet services are par for the course. "St. James's Square is known for its proximity to the royal palace, Hyde Park, and numerous luxury retail and hotel brands, making it a high-end and fashionable part of London to live in," says Peter O'Donnell, principal at the London studio of Woods Bagot. With this posh demographic in mind, the

architect and his team worked alongside interior design firm Joyce Wang Studio to convert the once conservative bank interior into a uniquely contemporary fitness destination.

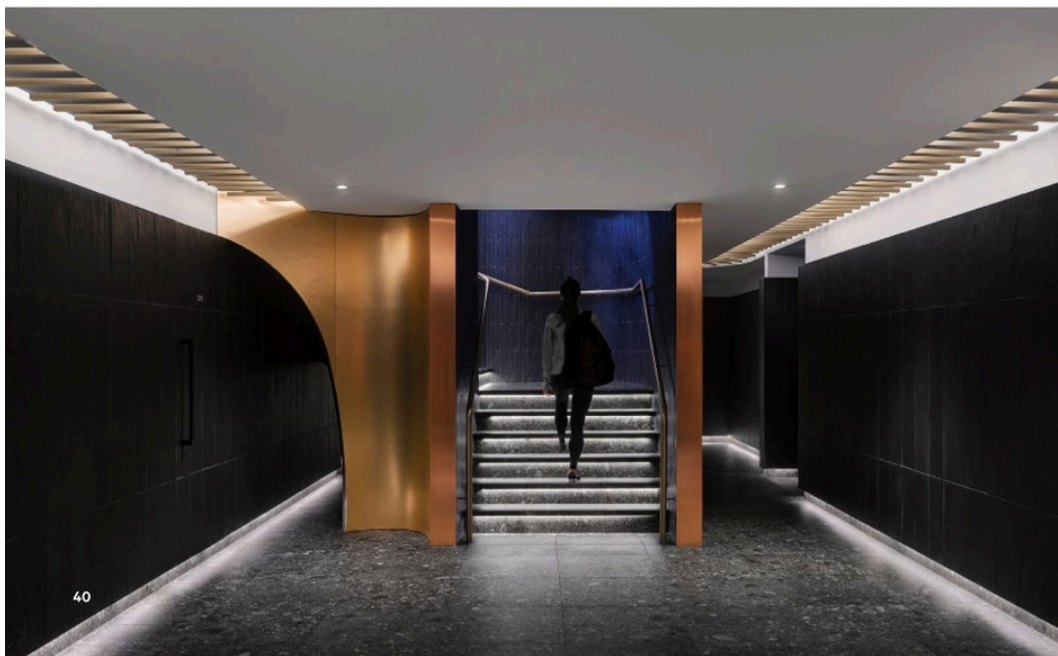
## **First impressions matter**

Formerly the flagship of Lloyds Bank, the building is within the city's St. James's Conservation Area, making it historically significant. Thus, the architects kept exterior alterations to a minimum, mostly in the form of louvers at the basement level on the St. James and King Street elevations to conceal mechanical ventilation.

A pair of sleek frameless glass entrance doors provide a sneak peek of the coming attractions. Preserved stately elements—the double-height ceiling and arches, marble cladding and columns, moldings, and an existing mezzanine—successfully intermingle with an industrial-chic palette. After checking in at one of two reception desks, guests encounter a curving balustrade that frames the staircase descending to the lower level and its locker rooms.

contract





SEPTEMBER 2019





A new sinuous staircase leads to a revamped floating mezzanine level holding cardio equipment and studios (opposite, top). The redesign's sleek black palette continues into the basement level with dark stone and tile cladding on walls, floor, and steps. Recessed linear lighting for the stairs and walls creates high visual drama (opposite, bottom). Beyond the custom-designed check-in desk, the lounge-like lobby offers various types of seating, a small retail area, and a juice bar for refueling (left).

#### BY EQUINOX

Architect **Woods Bagot**

Interior Designers

**Woods Bagot and Joyce Wang**

Client **Equinox**

Where **London**

What **18,600 square feet over three floors**

Black slate tiles clad the basement walls flanking the stairwell while complementary gray-black stone covers the stair treads and risers. Complementary brushed-copper swaths wrap the staircase structure.

Oak lockers and slatted benches and stools inject some warmth into the predominantly dark palette. The most striking material, however, is the nero marquina: The rich black marble clads the counters and walls of vanity table-like mirrored stations. Within these nooks, tall LED-integrated mirrors feature copper frames with stems mounted onto the tabletop and ceiling above. Black perforated metal forms the stool legs as well as partial screening between the niches. The material plays a more prominent role on the upper levels.

#### No pain, no gain

One of the bold architectural interventions is a monumental staircase connecting the ground and mezzanine levels. Here, the perforated black metal resurfaces, this time as the new staircase's balustrades which, in turn, extend farther to form the sinuous guardrails of the

mezzanine's overlook. Cardio machines, including treadmills and stationary bikes, and pilates and spinning studios await members upstairs for some sweat-inducing activity. But the experience is made more pleasant thanks to views of the ground floor and street activity outside the double-height arched windows, as well as a closer look at the ornate molding and ceiling medallions, enhanced by ethereal cove lighting and decorative chandeliers. A recurring slatted motif throughout the club (e.g., locker-room seating, battens framing the basement stairs, and similar partitions in various spots) is reflected in these minimalist chandeliers comprising LED rods encircling a void like a drum pendant shade.

The ground floor holds a stretching area and large strength-training zone stocked with both machines and free weights. Backlit black perforated metal panels screen the soffit above. As this is also the underside of the floating mezzanine, the architects added curved metal panels that sweep upward and connect the soffit to the mezzanine guardrails, creating visual continuity.

contract





The basement level's locker rooms (above) feature a luxurious black-marble counter with partitioned and mirrored stations which, accompanied by custom slatted-wood stools, are more akin to fancy dressing tables than sweaty locker-room furnishings. Striking, nearly-double-height arched windows (opposite) are relics of the former bank, as are the massive marble pillars. Guests are welcome to browse and purchase high-end athletic gear in this lounge zone.

#### The cooldown

The ground floor also features a member lounge with a juice bar and retail merchandise that reads nothing like a muscle-head meetup: Warm oak floors, cushy sectionals, banquettes, and wingback chairs outfit the space, ensuring that members can rest solo or in groups. Integrated power receptacles transform some of the seating into personal workstations—a convenience for the clientele who's hard at work whenever and wherever.

Another major amenity, the "Regen" room on the basement level pampers guests with cutting-edge spa therapies that include regenerative massages, aromatherapy facials, and other services focused on muscle recovery, tissue regeneration, and flexibility. So, while clients relax and rejuvenate, they're also prepping their bodies and minds for their next workout session. **e**





## Project Credits

**Architect** Woods Bagot

**Architecture project team** Peter O'Donnell, principal  
**Interior designer** Woods Bagot and Joyce Wang Studio

**Interior design project team** Peter O'Donnell, principal, Woods Bagot; Nicholas Byok, associate and project leader, Woods Bagot; Milan Bogovac, 3D designer, Woods Bagot; Ida Burrell, senior designer, Woods Bagot; Gio Vettori, senior associate and specification writer, Woods Bagot; Joyce Wang, principal, Joyce Wang Studio; Christopher Sayce, director, Joyce Wang Studio; and Jessica Lopez, lead designer, Joyce Wang Studio

**Contractor** ISG

**Consultants** Medland Metropolis (engineering) and Webb Yates (structural engineering)

**Lighting** Medland Metropolis (engineering)

**Engineering** Webb Yates (structural engineering)

**Kitchen** Woods Bagot in coordination with Operator MunchFit

**Graphics** Equinox

**Acoustician** Sandy Brown

## Selected Sources

**Tiling** Domus, Focus Ceramics

**Stone/marble** Estudio Arque

**Paint** Dulux

**Laminate** Octolam and Egger

**Drywall** Knauf

**Hard flooring** Hakwood, Havwoods, Domus, Arena Stone and Ceramics

**Resilient flooring** Mason Industries

**Floor covering** Regupol, Forbo, Aacer, Dollamur

**Ceilings** Celtic Contracts

**Recessed lighting** Lighting Zone

**Fluorescent/industrial lighting** Lighting Zone

**Floor/table lamps** Marset

**Pendants/chandeliers** Michael Anastassiades Lighting

**Hardware** D Line

**Doors** Deluxe Group

**Glazed partitions** Raddi

**Workstation/task seating** Muuto

**Sales office seating** Arper, Herman Miller

**Lounge/reception seating (spa)** Cassina

**Sauna and steam room seating** Drom

**Cafeteria/dining seating** Bianchi Furniture, Deluxe Group

**Architectural/custom woodworking** Deluxe Group

**Planters, accessories** direct through Equinox source

**Plumbing fixtures/fittings** Dornbracht, Duravit, Geberit, Vola, HEWI, Dukkabroad, Villeroy & Boch

contract



## EXTERIOR DETAIL

Bendheim's team was able to supply a system incorporating approximately 24,000-square-feet of ¾-inch specialty tempered-and-laminated decorative glass in various designs, as well as dozens of custom metal elements, within the specified budget.

On the north and south sides of the structure, the approximately 3-feet-by-10-feet glass panels are vertically oriented and offset, creating a staggered appearance that evokes a glass curtain wall. The translucent white laminated glass features two levels of opacity. More transparent white glass in the foreground, combined with denser white panels in the background, enhance the sense of depth and create a "fade" effect. Throughout the day, the glass facade transforms with the changing sunlight and reflections.



By Lauren Volker  
 Photography by  
 Kelly Drake Photography,  
 courtesy of Bendheim  
 Drawings and renderings  
 by Bendheim

# Jewel Box

## Bendheim's weightless glass facade floats over a concrete parking structure in Chicago's West Loop neighborhood.

### 1 SOUTH HALSTED PARKING STRUCTURE

Client **Fifield Companies,**  
Chicago

Architect **FitzGerald**  
**Associates Architects**

Fabricator **Bendheim Wall**  
**Systems Inc.**

Contractor **Lendlease, Chicago**

Engineering **Bendheim Wall**  
**Systems Inc.**

Glazing Contractor **Reflection**  
**Window + Wall, Chicago**

Where **Chicago**

Seeking an elegant exterior for its real estate client's very public, corner parking structure in the heart of Chicago's West Loop neighborhood, Chicago-based FitzGerald Associates Architects enlisted architectural glass experts Bendheim. The firm tasked Bendheim with creating a thoughtfully designed facade that would coordinate with—but not disappear against—the rest of the development, all the while masking the utilitarian role of the structure, which sits in front of a 45-story residential tower and atop approximately 10,000 square feet of retail.

Bendheim, established in 1927 in Greenwich Village, New York City, is a fourth-generation, family-owned and operated business. More than 90 percent of the company's business is done in custom-designed glass, which it fabricates in the United States from components sourced from North America and Europe. The company's plant in Wayne, New Jersey, is fully vertically integrated—including cutting, polishing, tempering, laminating, and back-painting—allowing Bendheim to provide a wide variety of decorative glass to its customers on time and on budget.

"The best way to describe Bendheim is that we can do just about anything with glass on the interior or exterior of the building, so long as it is decorative in nature," says Jen Miret, director of marketing. "We rarely work with regular clear window glass, unless there is something unusual and special about the application."

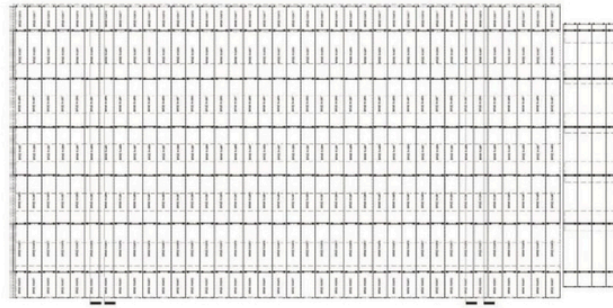
Known for its decorative laminated and textured glass varieties, Bendheim's most noteworthy recent projects include the interior of the National Museum of African American History and Culture's Contemplative Court, the interior and exterior applications at the Museum of the Bible, and the back-lit "lantern" facade at South Street Seaport's Pier 17. However, it was the company's first-ever ventilated glass facade in the United States—a retrofit project in San Jose, California—that inspired the look and feel of the 1 South Halsted Parking Structure.

contract

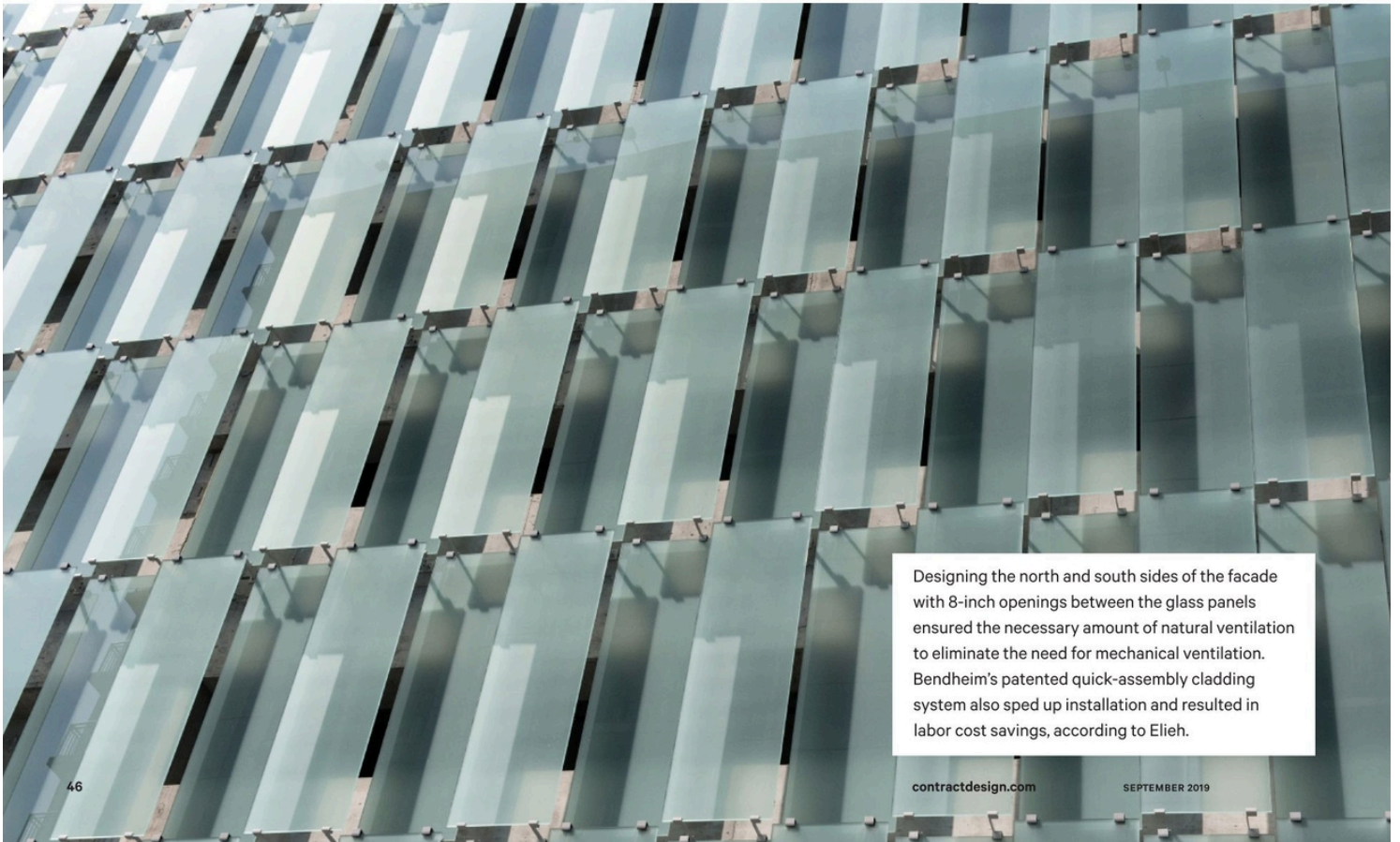
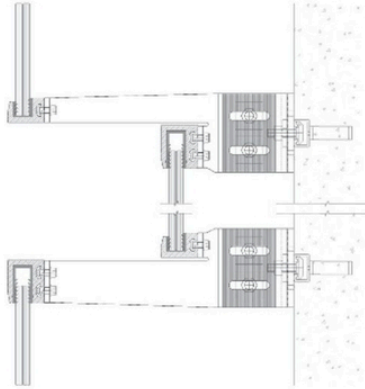


## EXTERIOR DETAIL

For the parking structure, Chicago building code required 20 percent of the total facade area on each elevation be open for natural ventilation. The final design for the custom, offset Bendheim glass layout on the north and south sides of the structure met this requirement, providing the necessary amount of natural ventilation to eliminate the need for mechanical systems.

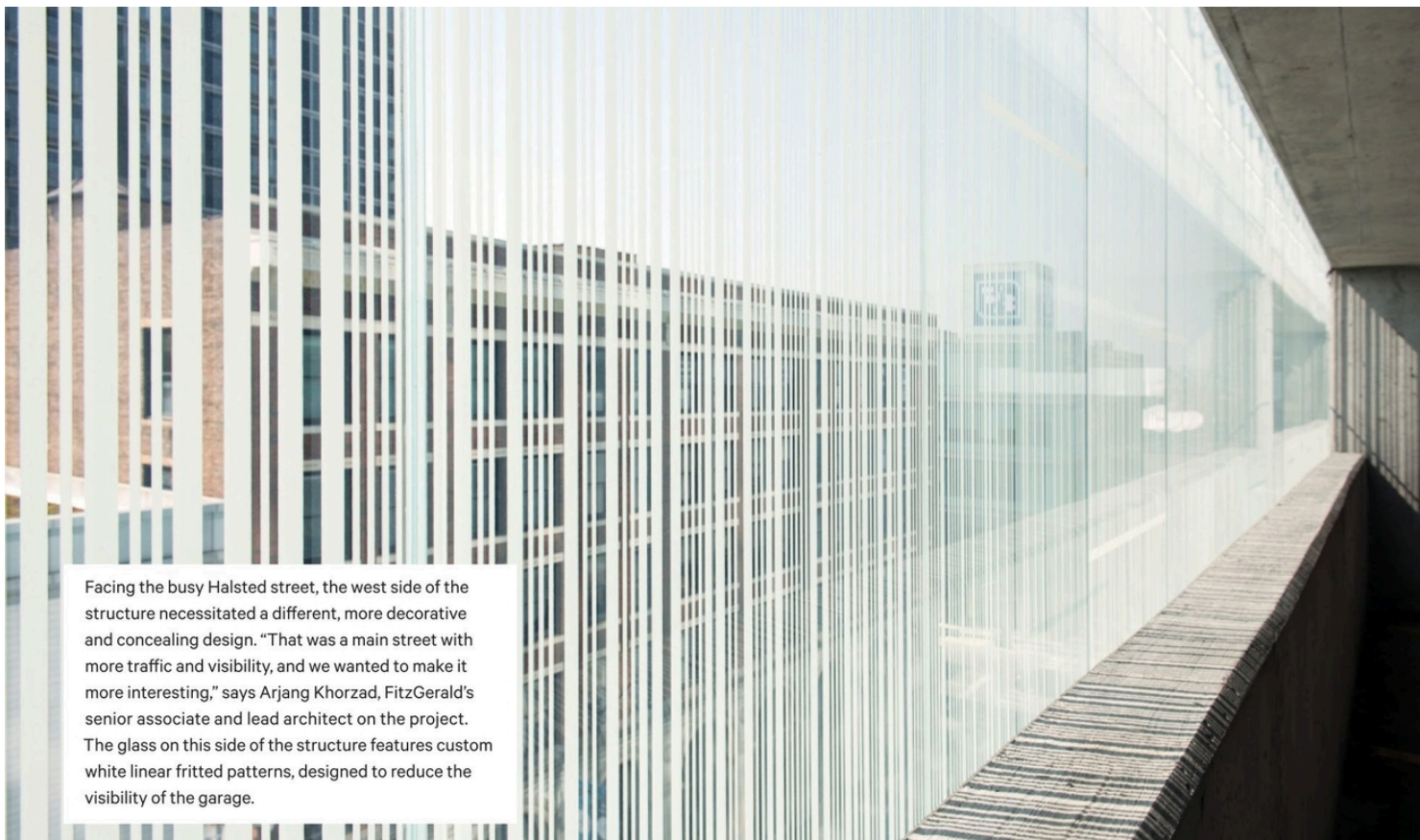


The primary objective was to design an elegant, naturally-ventilated, budget-friendly glass facade. "Custom facade design is a multistep process we own from inception to completion," says Said Elieh, director of technical design at Bendheim. "It includes concept 3D modeling, engineering, and evaluation—to ensure the solution can be easily produced and installed, surpasses the structural requirements, and is economical."



Designing the north and south sides of the facade with 8-inch openings between the glass panels ensured the necessary amount of natural ventilation to eliminate the need for mechanical ventilation. Bendheim's patented quick-assembly cladding system also sped up installation and resulted in labor cost savings, according to Elieh.





Facing the busy Halsted street, the west side of the structure necessitated a different, more decorative and concealing design. "That was a main street with more traffic and visibility, and we wanted to make it more interesting," says Arjang Khorzad, FitzGerald's senior associate and lead architect on the project. The glass on this side of the structure features custom white linear fritted patterns, designed to reduce the visibility of the garage.



Bendheim collaborated with the architects to produce three different patterns in ceramic fritted glass. The designs were then flipped, rotated, and staggered to create a non-repetitive pattern. "Designs without discernable repeat tend to perform extremely well in privacy applications," Elieh says. In fact, despite being nearly 50 percent open, the glass pattern on the west facade successfully obscures the views of parked vehicles from the street, presenting a uniform appearance. The flat wall layout with minimal open joints further contributes to the privacy effect. In the evening, the west facade's pattern-fritted glass is back-lit, highlighting its white linear design and creating a soft glow.



"To create a more seamless, shadow-free appearance and eliminate the need for costly structural steel supports behind the glass, our team devised a method to attach the cladding directly to the building walls and slabs through concrete embeds," Elieh says. Significant adjustability—two inches vertically, horizontally, and in-and-out—had to be built into the glass system to achieve this money-saving design. Adding this much tolerance into the system also eliminated the use of unsightly shims.

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ICFF 2019 WRAP-UP

# ICFF Report

## A look at the innovative design trends from home and abroad presented at ICFF.

For over 30 years, ICFF has built a solid reputation as North America's platform for global design. At this year's show, exhibitors and attendees from around the world—64 countries were represented—experienced a true forum for design, with many North American debuts from international manufacturers as well as home-grown companies with eclectic offerings from furniture and wallcoverings to flooring and faucets. Textures were paired side by side to create the newest looks, while materials like stone, metal, and wood were crafted into unexpected shapes to give everyday objects a modern update. Here are some of *Contract's* favorite pieces and collections. Save the date for next year's trade show, May 17 to 20, 2020.

Bernhardt Design boasts an outside presence at each edition of ICFF, and this year was no exception. Fredrik Färg and Emma Marga Blanche, of the Swedish studio Färg & Blanche, made their American debut with the introduction of the A Stitch in Time collection for Bernhardt Textiles. Another highlight was the launch of the Becca collection by actor and former NFL player Terry Crews.

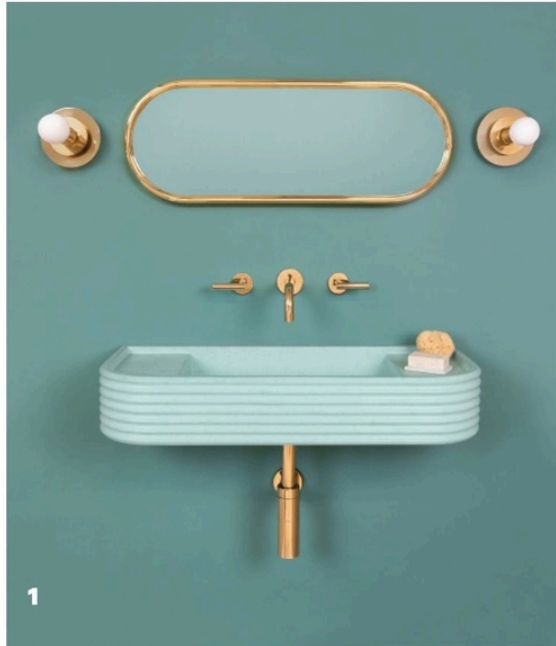
[bernhardtdesign.com](http://bernhardtdesign.com)





## Room Service

These pieces are designed to enhance every room with shape and color, bringing added style to a range of interiors, from the bathroom to the living room.



1



4



2



3



5

1. Colored in a soothing green tint, the Iva basin from the Canvas Collection by **Kast Concrete Basins** is surrounded by a horizontal wave design. [kastconcretebasins.com](http://kastconcretebasins.com)

2. The Pixo Plus LED task lamp by **Pablo Designs** allows users to focus warm light, and has a wireless induction base plus a USB port for charging mobile devices. [pablodesigns.com](http://pablodesigns.com)

3. The **Dornbracht** Meta Slim single-lever mixer is shown here in one of the new Fashion finishes, in a pastel green shade that adds a playful touch to the powder room. [dornbracht.com](http://dornbracht.com)

4. The Silhouettes wallpaper by **Juju Papers** features a whimsical, large-scale collage of sponge paintings made with gel. [jujupapers.com](http://jujupapers.com)

5. In collaboration with furniture company Cliff Young Ltd., **HearthCabinet** Ventless Fireplaces has fabricated its faceted fireplace, which brings unexpected angles to the homefront. [hearthcabinet.com](http://hearthcabinet.com)

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## Going Global

With large contingents from the Netherlands, Brazil, and Italy, to select makers from Japan and the United Kingdom, every corner of the globe was represented at ICFF this year.



The **Miyazaki Chair Factory** in Japan crafts chairs and ottomans of wood with angles and curves reminiscent of origami folds.  
[miyazakichair.com](http://miyazakichair.com)

British designer **James Burleigh** launched the Mylo benching system, available in a choice of solid woods and fabrics, which can be used in an island composition or placed against a wall.  
[jamesburleigh.co.uk](http://jamesburleigh.co.uk)



**Orley Shabahang**, a New York-based company that sources wool from Iran, debuted the Dream collection, inspired by the dreamtime maps and drawings of the Aborigines in the Pacific.  
[orleyshabahang.com](http://orleyshabahang.com)



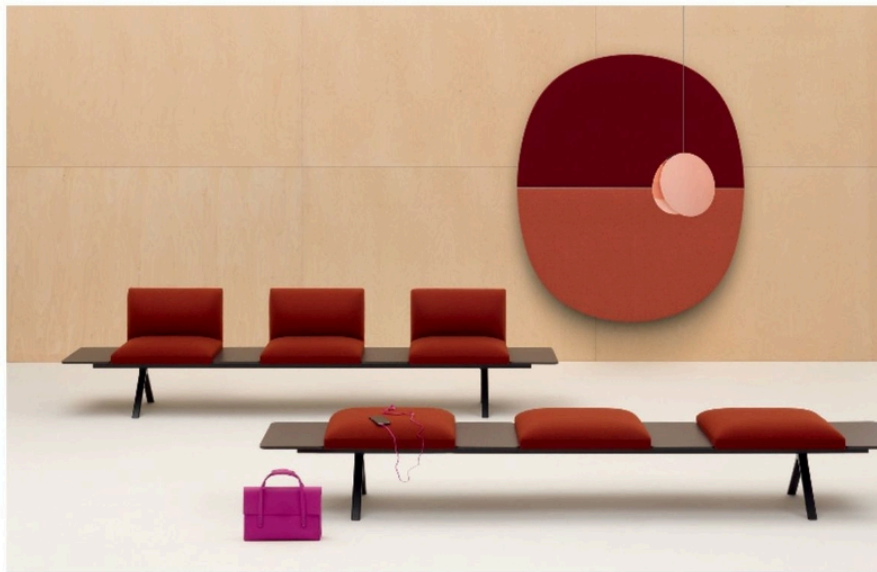


## Surface Interest

**Surfaces are composed of elements, while patterns are etched on tabletops or chairs to create new looks.**

The **Lundhs Real Stone** brand's Worktop Collection of surfaces are made of a complex blend of feldspar crystals resistant to heat, stains, and scratches, shown here in the royal and antique options. Natural stone from Lundhs is an excellent choice for residential and commercial projects. The company extracts rough blocks of stone from their own quarries in Norway, and their expanding portfolio includes Larvikite and Anorthosite, and a selection of granite from Palin Granit in Finland. The stones have full traceability, from quarry to final product, ensuring sourcing of the highest quality and the best possible production site for each project. Throughout its nearly 100-year history, Lundhs has remained at the forefront of sustainable innovation, and the firm is dedicated to bringing the same commitment to North America. At ICFE, the company introduced the industry's first accredited natural stone product line to the U.S. market, Lundhs Real Stone.

**lundhsrealstone.com**



### Arper Kiik Collection

Designed by Ichiro Iwasaki, this modular collection of seating, tables, ottomans, and consoles creates moments for working, gathering, or relaxation in graphic forms with myriad configurations. It can be used in a multitude of contract spaces: waiting rooms, university lounges, workspaces, meeting areas, and mixed-use settings. Its modular nature and material finish specification options make it a complementary addition to any context.

**arper.com**

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ICFF 2019 WRAP-UP

## Between the Lines

Spatially, in patterns or in shapes, lines are everywhere, used to decorate wallpaper or to transform light fixtures.



The Italian Bellia series from **Rohl** takes its design inspiration from Turin, Italy, an important center of Art Nouveau style in the region, captured in a blend of sinuous and clean lines, as seen here in the rain showerhead.  
**rohlhome.com**



The Dancing Wall by **Vitra** is a mobile partition that can be used to divide an office space into zones, while also providing a vertical work surface.  
**vitra.com**



The As You Wish wallpaper from **Flavor Paper** has a fun combination of whimsical creatures and floral motifs, customizable to suit any room.  
**flavorpaper.com**



The Nebulae wall light by **Ross Gardam** supplies an adjustable light level, and can be specified with a single glass disc or layered with an additional disc to create expansive illumination dispersion options.  
**rossgardam.com.au**



## Ciao, Bella

The newest tiles imported from Italy are all about masterful mixes to make the kitchen and bath fashionable. With the latest in Italian tile showcased at ICFF's Ceramics of Italy pavilion, we'll see even more of these styles at the Cersaie show in Bologna, Italy, from September 23 to 27. Look for layered stone and shade variations, and ceramics that have the look of other materials like glass, cement, or wood.



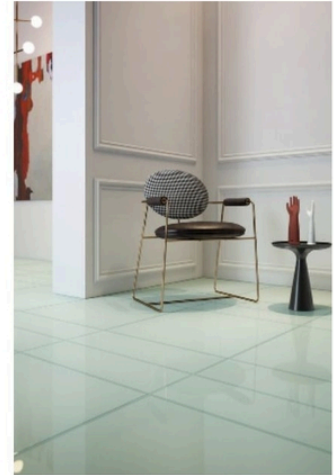
**Infinity** offers 32 ultra-realistic surface designs inspired by popular materials like marble, stone, wood, concrete, metal, and terrazzo, yet these porcelain slabs do not wear or yellow, making them ideal in hospitality settings.

[infinitysurfaces.it](http://infinitysurfaces.it)



The Urban cement-effect tiles by **Blustyle** offer unique shade variations achieved with advanced digital printing, and they are inherently resistant to extreme heat, bacteria, and mold while featuring an anti-slip finish.

[blustyle.it](http://blustyle.it)



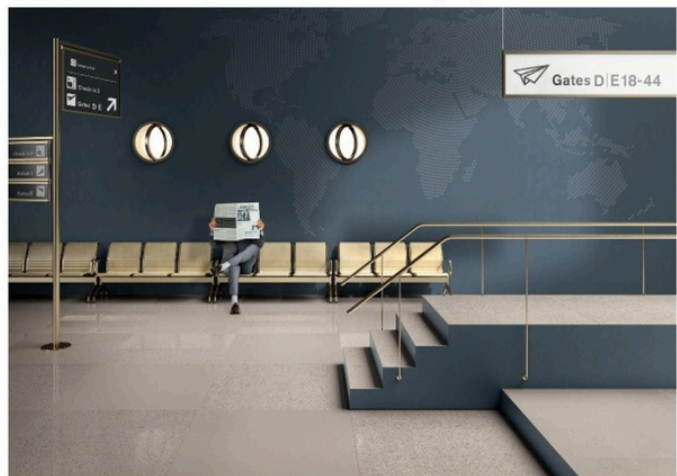
The Vetri collection by **Ceramiche Refin** mimics the look of semi-transparent colored glass, with a distinctive colored frame surrounding each porcelain tile, for a surface that conveys incredible depth.

[refin-ceramic-tiles.com](http://refin-ceramic-tiles.com)



The Luci di Venezia collection of decorative tiles by **Decoratori Bassanesi** features a geometric pattern that resembles classical Venetian ornaments, with an iridescent finish that interacts with the light for a mesmerizing effect, changing color depending on the angle.

[decoratoribassanesi.it](http://decoratoribassanesi.it)



The Parade collection by **Imola Ceramica** was made by using complex technological processes to mix the grains, resulting in surfaces that reflect the different textures of the materials used.

[imolaceramica.com](http://imolaceramica.com)

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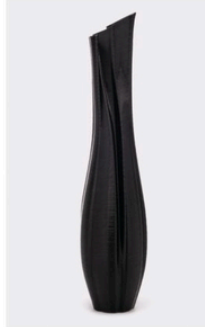
## Spain Does Design

**These products from Spain are a celebration of culture, country, and color, with a merging of modern and traditional styles.**

The Spanish contingent was in full force at ICFF, with textiles, ceramics, and furniture made with the materials and techniques that highlight the craftsmanship found on the Iberian Peninsula. This crop of designers is already garnering attention in their home country, but they were welcomed by the American audience looking for the best and brightest in design. At the Interiors from Spain pavilion, there was a special exhibition, *Spain Does Design*, devoted to emerging Spanish designers who are under the radar in North America.



**Veronica Mar** looks to nature when designing her pieces, from tables to a swing in the shape of a leaf. Her Gingko table lamp is made of cast brass, and when it is turned on, seems to emit a golden glow.  
**veronicamar.art**



**Manuel Jiménez García** sits on the Nobu chair that he designed for Nagami, and his Nital vase made of tinted plastic is the perfect blend of form and function.  
**nagami.design**

Designer **Álvaro Catalán de Ocón** makes a variety of products, including lamps, chairs, and containers. The Riad side table shown here, features a top that can be decorated in a variety of geometric patterns.  
**catalandeocon.com**



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SEPTEMBER 2019



Ceramicist **Ana Illueca** crafts wares that have a decidedly Valencian character, like her Komorebi Luster cups, with leaves encircling its surface and colorful glazes of indigo and copper catching the light. [anaillueca.com](http://anaillueca.com)



Inspired by fine arts and architecture, **Romina Gris** creates sculptural vases made of enameled porcelain, grouped together here to resemble a skyline and decorated with graphic black and white stripes. [rominagris.com](http://rominagris.com)



**Ester Luesma and Xavier Vega**, founders of design studio Luesma & Vega are known for creating exquisite glass tableware used by the world's best chefs, like the iridescent black plate shown here. [luesmavega.eu](http://luesmavega.eu)

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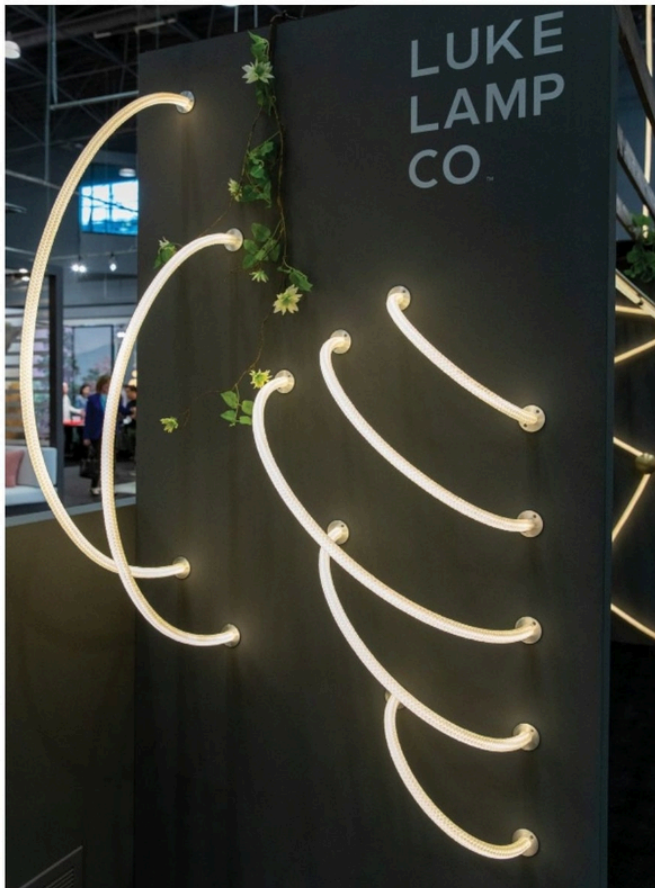
# constellation

awards

2019 winners

**The winners of the inaugural ICFF Constellation Awards were named on May 19, the opening day of ICFF 2019, at the Jacob K. Javits Center in New York. The awards program honors excellence and innovation in products debuting at ICFF this year that demonstrate contributions to contemporary design, across 11 categories.**

**The inaugural jury included Yaiza Armbruster, principal at Atelier Armbruster; Katherine Lytle, senior designer at IA Interior Architects; Dane Pressner, interior designer at D'aquino Monaco; and Mavis Wiggins, studio design director at TPG Architects.**



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#### Furniture Collection (non-seating)

##### Lumifer: PONTE Credenza

With the signature Lumifer brass "T" component, this credenza juxtaposes a delicate brass frame with a wooden monolith. Each of the two parts maintains its own language, materiality, and texture, creating a unique contrast as opposed to a uniform body. However, while objectively no more than a "box and frame," the piece bridges the two elements, elegantly suspending the mass of the wood body over the span of the brass framing with custom hardware.

#### Best in Show

##### Luke Lamp Co. (opposite)

Known for its proprietary flexible light source, Luke Lamp Co. was named this year's Best in Show. The company's patented LED lights are made with commercial grade LEDs, a flexible diffuser, and a woven nylon exterior, and are designed to produce even light without hot spots, allowing for a world of possibilities for installations of all sizes. "We have taken this concept and created several product lines including standalone suspension fixtures, pendants, and sconces," says Luke Kelly, principal. "We also take on custom projects, working closely with designers to achieve their unique vision."

During ICFF, the company showcased new additions to its product line, including the Surrey Suspension, Leto Suspension, and Artemis Suspension—all of which can be customized in lengths of up to 16 feet—as well as new custom options for its Tracer Loop and Link and Traverse Sconces. The standout at the booth—a large installation of Tracer Loops that practically extended to the ceiling of the Javits Center—caught the eyes of passersby.

"We believe in the need for simplicity—elegant, organic forms that complement their surroundings while also making a statement," Kelly says. "We also see a trend of decorative lighting being accepted as a form of art, so having the ability to create unique shapes and layouts as well as customize our fixtures to our client's preferences is integral to many of our designs."



#### Hardware

##### DESU DESIGN: AP Door Knocker

The sculptural door knocker is a functional work of minimalist art, according to the company. The handle features slightly recessed sides to intuitively grasp. Designed with apartment living in mind, the piece is available with or without an integrated door viewer or peephole. Originally only available in Brushed Stainless Steel, the company debuted a wide variety of finishes at ICFF, including Champagne, Brass, Bronze, Oil Rubbed Bronze, Gunmetal, and Carbon. For projects requiring multiple units, the company also offers custom finishes. The piece can also be laser engraved with a unit number for added functionality.



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**Accessories****Teixidors (Interiors from Spain): Criss-Cross 3,2,1**

British designer Faye Toogood's new collection of handwoven blanket designs for the textile manufacturer offers a playful, textural take on a traditional favorite. Each blanket in the range comprises three distinct yet conjoined weaves that present a variety of discrete textures in a single piece. The textile triptychs are hand-loomed in the company's workshop using natural ecological merino wool, carefully washed to achieve a lightly felted and soft finish, and hand combed baby yak wool from a sustainable cooperative in Mongolia. With the collection, the company demonstrates its expertise in traditional hand weaving and felting.

**Carpet/Flooring****Bentel & Bentel, Architects/Planners: Bentel Rug #1**

This deep-pile, hand-tufted wool area rug depicts an image based on the artwork of a firm partner, as do the other rugs in the product line. Five pieces debuted at ICFF 2019 in 100 percent New Zealand wool. The collection offers customization in size, shape, material composition, and color.



## Lighting

### Kartell U.S.: Mini Kabuki

This lamp—molded from thermoplastic technopolymer—has a woven appearance that makes it look similar to lace. Made using sophisticated injection technology, the lamp features a unique perforated surface through which light is diffused. Offered in five different colors—Sea Blue, White, Black, Green, and Crystal—and standing 27.3-inches-tall, the lamp fits perfectly on a table. The Mini Kabuki was designed by Italian architect Ferruccio Laviani, a longtime partner of Kartell U.S.



## Seating

### Scandinavian Spaces: BOB JOB (Blå Station through Scandinavian Spaces)

This system by Scandinavian Spaces takes the integrated sofa to the next level. Designed by Thomas Bernstrand and Stefan Borselius, BOB JOB offers buildable flexibility and privacy through add-ons in oak, ash, and stained variations, and six different padded partition options, allowing it to cater to any imaginable need or space. Perfect for both offices and public spaces, BOB JOB was designed with the idea that work doesn't have to tie employees to an office desk, nor do meetings require conference rooms. This solution makes it possible to find privacy while seated comfortably on a sofa.



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## ICFF 2019 WRAP-UP

**Outdoor Furniture****Brown Jordan Outdoor Kitchens: Elements by TECNO**

The modular collection pushes the boundaries of an outdoor kitchen by blurring the lines between cabinetry and furniture. The result of a collaboration between Brown Jordan Outdoor Kitchens, Dekton by Cosentino, and Daniel Germani Designs, Elements by TECNO combines accentuated legs and a sleek, frameless design. Crafted with careful attention to detail, its bold yet minimalist design incorporates only the necessities. Powder-coated for beauty and durability, the collection offers nested drawers and doors with integrated handles. Various configurations are available, including storage cabinets, a pass-through cabinet with doors on the front and back, as well as cabinetry for grills, refrigerators, and trash.

**Kitchen and Bath****Effegibi: Yoku D**

This modular sauna is named after a branch of Japanese natural medicine based on the beneficial effects of contact with plants and the forest atmosphere. Available in custom sizes, the unit boasts a natural and organic aesthetic and the heater is built into the lower bench, so it does not detract from the minimalist design. The version that was on display at ICFF featured built-in heat-treated solid wood and was fitted with a large glass panel and a wooden door.







### Technology

#### Signature Kitchen Suite: 24" Integrated Wine Column Refrigerator

This new series of integrated wine column refrigerators features top-of-the-line technology, including the company's Wine Cave technology, designed for precise wine preservation. To keep wine as fresh as possible, Signature Kitchen Suite has developed the refrigerator with emphasis on reducing vibration—a cause of chemical imbalances that affect the quality, flavor, aroma, and texture of wine. Tailored to replicate the conditions of historic wine caves, the design minimizes temperature fluctuation and light infiltration, and locks in humidity. A mobile app allows users to manage the collection and the smart software learns preferences and makes recommendations, including food and wine pairing based on the refrigerator's wine inventory. The Integrated Wine Column Refrigerator is available both 18- and 24-inch sizes.

### Textiles and Wallcoverings

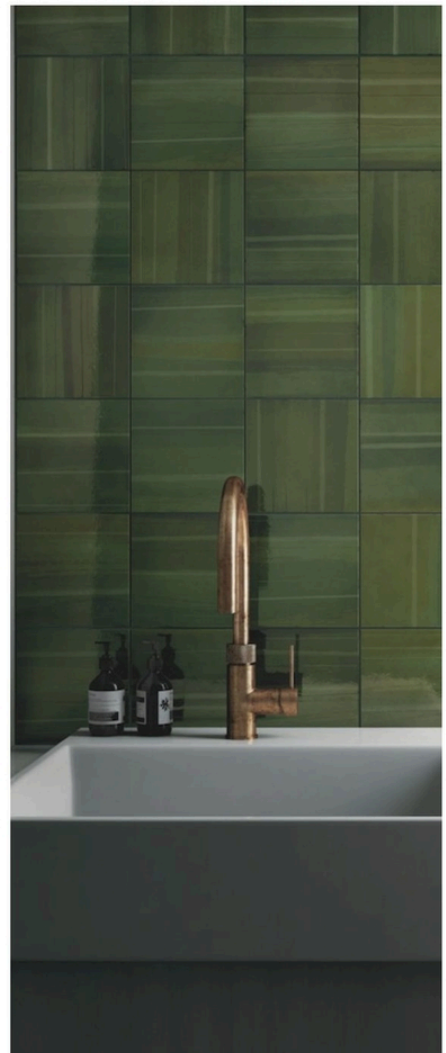
#### Concrete Collaborative: Sarah Sherman Samuel x Concrete Collaborative

Conceived by renowned modern designer and color and pattern expert Sarah Sherman Samuel, this collection explores Bauhaus motifs through line play and semicircle shapes. Featuring crisp lines and five different designs, each tile is handcrafted in small batches by Concrete Collaborative, resulting in superior quality and environmental responsibility. Ideal for both interior and exterior use and commercial applications, the tiles come in an 8-inch-square format with a half-inch width, in a box of 12. Available in a lilac and off-white hue, the tiles are also available in other color combinations.

### Surfacing Material

#### Nemo Tile + Stone: Maison Collection

The Maison Collection is defined by a range of colorations and a complementary deco with soft linear brush strokes. These 8-inch-square format ceramic tiles fit a range of styles and are available in ten colorways, from crisp whites to warm neutrals, and vibrant jewel tones, each sporting a glazed finish. Suitable for wall applications, the tiles are also available in three styles—nine solid, 11 linear, and one deco—giving designers full control over appearance. These colorful tiles are the perfect solution for bringing a modernist twist to a kitchen backsplash or bathroom walls.



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#### Best Booth

##### Color X: Procédés Chénel Architectures de papiers

For its booth at ICFF, Color X—a company specializing in large-format printing and graphic solutions for retail, exhibit, and vehicle wraps—featured its unique large-scale architectural paper. The paper can be intricately laser cut and layered to create depth, making it an ideal solution for branding and creating elegant or fun window displays, graphics, office decor, partitions, and more. The patented paper made for an engaging booth, covering it entirely in detailed designs and patterns. The architectural paper is fire-rated for interior use in commercial spaces.



## Young/Emerging Designer

### Select Hue, Brooklyn and New York City

Select Hue is a loose network of young and emerging designers experimenting and designing in a variety of materials and media. It was curated, organized, and produced by Butcher's Block, a New York-based creative agency who invited designers, mostly from Brooklyn and New York, with one participant from as far away as Quebec (Simon Johns). They included: Alex Allen Studio (Alexandra Burr and Allen Slamic), Bailey Fontaine Studio, Duro Deco, Quincy Ellis of Factice Studio, Ian Alistair Cochran, Kin & Company, Light Reel, Laine + Alliage, Night Space, Ocrum, Richard Clarkson Studio, Simon Johns, Talbot & Yoon, Wallpaper Projects, in addition to a collaboration with high-end rug manufacturer Edward Fields.

The talent was diverse but all are promising. For example, Mark Talbot, cofounder along with Youngjin Yoon of Talbot & Yoon, exhibited playful geometric

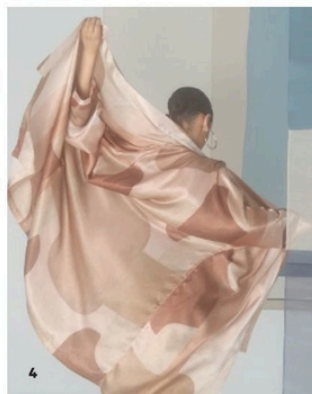
vases and modular seating inspired by mid-18th century French tufted furniture. He liked the idea of a group exhibition, rather than showing a solo designer: "Select Hue produced something more like an environment than a typical display," he says. "Rather than using traditional categories, the organizers generously asked younger designers—who may not normally have had a chance to participate in a show of this scale—to contribute items that were sympathetic to their desired effect."

Another promising talent was Laine + Alliage; a Brooklyn-based design studio which creates luxury textiles as well as handmade soft goods, and this year debuted a line of luxury lounge wear including a silk kimono and matching accessories. "At ICFF, we showed our first ottoman made in our popular *décollage* style, which is a collage of mixed materials including leathers and fabrics," says designer Tania Leipold who started her career in fashion but found her passion in interiors. "We also showed one of our silk

kimonos which hung beautifully off another Duro Deco's coat rack," she says.

Duro Deco's "Coat Check" expressed an experimental take on the everyday coat rack, mixing different materials: stainless and 3D-printed steel, Alberene soapstone and ultraclear glass. "Exhibiting our work in a collaborative way with Select Hue was a fantastic opportunity and an exciting glimpse into the future of design," says Rachel Robinson, partner at Duro Deco. "It's not just about a certain style or era, but a fresh take on materials, forms, and the way they interact," says Robinson. "We were thrilled to be part of this curated look at where young designers are going with their ideas and craft."

1. Ocrum
2. Richard Clarkson Studio
3. Talbot & Yoon
4. Laine + Alliage
5. Bailey Fontaine Studio
6. Duro Deco



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**Gallery Winner****Samantha Sandbrook**

Toronto-based painter Samantha Sandbrook has been a member of the art community since 1997 and has made a name for herself by employing her distinctive style marked by luxury, attention to detail, and craftsmanship. Her works blend glamour and beauty with levity and whimsy, and are influenced by childhood images, literature, and the Hollywood regency style. Though painting was her first love, Sandbrook has recently ventured into sculpture and furniture design, experiencing a cross-pollination of ideas as she transcends from one discipline to another. She has also recently diversified geographically, adding venues in the United States to her established Canadian outlets.







### Best School

#### Cranbrook Academy of Art Detroit

Cranbrook's ICFF exhibition was titled "Design Mutations" and featured the work of the school's graduate 3D Design students.

"At Cranbrook, a new generation of designers see through trans-disciplinary eyes," says Scott Klinker, 3D designer-in-residence, head of 3D design at Cranbrook. "Old categories of design, art, and craft interbreed to form new mutations that are comfortable in their in-between-ness."

This method has been part of Cranbrook's DNA from the start, when midcentury designers like the Eameses, Bertioia, and Knoll borrowed hands-on craft methods and contemporary art practices to revise the "machine aesthetic" of the Bauhaus into a more organic, human vision of Modernism, according to Klinker. Today, he believes young designers find their own way to remix language and materials, like a creative science, speaking to a conceptual landscape that accepts complexity.

"They've grown up in a networked world," says Klinker, describing today's generation of designers. "These 'digital natives' are comfortable with social media, e-commerce, digital fabrication—powerful new platforms that have changed the game for how designers make and distribute work. They experiment with new models of practice afforded by the network, including self-production, small-batch production, collectible design, and other models." His hope is that these experiments will produce new ideas with an intelligence and beauty that go beyond the limits of "mass" design.

Klinker believes ICFF was an important learning moment for Cranbrook students. "It is a platform for young designers to learn about how to navigate the industry and the profession," he says. "By exhibiting, they learned about professional presentation, promoting their work, and networking within industry: essential skills for building a career path."

In line with a Cranbrook tradition, the exhibition featured a strong emphasis on experimentation.



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## ICFF 2019 WRAP-UP

**Best Country****Ventura New York—The Dutch Edition**

Presented by Organisation in Design, Ventura New York—the Dutch edition showcased 17 carefully curated Dutch designers in a 2,500-square-foot space at ICFF. By exhibiting both up-and-coming designers alongside established brands, Ventura New York—The Dutch Edition provided visitors with a glimpse of the current landscape of Dutch design, which responds to the ever-changing world by utilizing creative concepts and research-based projects.

“The mission of Ventura New York—The Dutch Edition was to present and showcase the versatility of Dutch design to the American market,” says Margriet Vollenberg, founder of Organisation in Design and founder and art director of Ventura Projects.

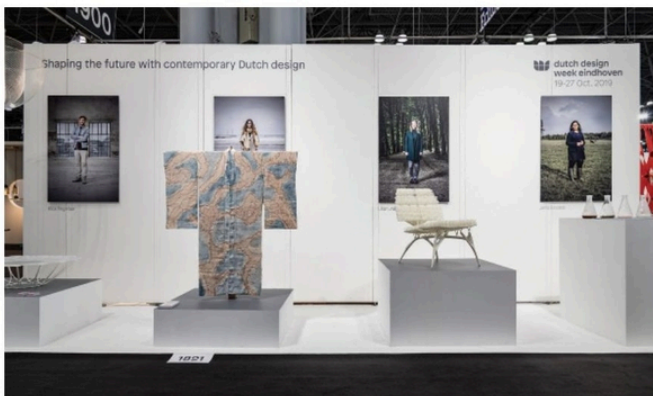
“The exhibition encompassed a multitude of areas, all done with a typical Dutch approach that has generated so much appreciation over the years: whimsical yet down to earth, daring but practical, and with much admired aesthetics.”

The featured designers, studios, and brands—both emerging and established—consisted of Aleksandra Gaca, arianeSké, Artifort, Cartoni Design, Cascando, Creative Chef Studio, Hollands Licht, Jalila Essaïdi, JEE-O, New Citizen Design, Rick Tegelaar, Ruben van Megen, Studio HENK, Studio Kalff, Studio Lilian van Daal, Studio Nienke Hoogvliet, and WoOL Amsterdam. Designs spanned many disciplines—from textile and fashion to furniture and food, as well as sustainability and bio-design.

“Dutch design is known for its innovative design approach,” Vollenberg says. “The Netherlands produces designers with a powerful global perspective, designers who present ideas as well as products. At ICFF, we were eager to highlight their distinctive thinking and we are convinced Dutch design will play an important role within the future of design.”







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## NEWS

# Design Impacts today

## A roundtable discussion at ICFF discussed the most relevant issues we are facing today.

By Paul Makovsky



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As part of a large strategic partnership announced earlier this year, the American Society of Interior Designers (ASID) and Emerald Expositions launched new roundtable discussions with subject-matter experts and design leaders in each sector that will help shape the future of the practice. During ICFF in May, ASID CEO Randy Fiser, Hon. FASID and *Contract* magazine Editor-In-Chief Paul Makovsky hosted an in-depth conversation with thought leaders on the most important topics in design. Designers and attendees included: Joseph Cephas, ASID; Deanna Hamilton and Jenna Kaba of Emerald Expositions; Tricia Moore, LEED AP, RID, TVS Design; Anurag Nema, AIA, Nemaworkshop; Caroline Robbie, ARIDO, IDC, NCIDQ, Quadrangle; Elizabeth Von Lehe, Allied ASID, HDR; Angelina Deaconesa, LEED AP, Ted Moudis Associates; Nina Etnier, Float Studio; Bill Bouchey, ASID, HOK; Masako Fukuoka, Jeffrey Beers International; and Cindi Kato, CallisonRTKL.

ASID believes that design impacts lives and collaborates with partners, such as *Contract*, to promote the value of interior design. This roundtable comes on the heels of similar events held at Environments for Aging and HDEXpo. This detailed report from *Contract* examines the central themes expressed by the esteemed group designers.

One of the opening themes asked designers what issue was keeping them up at night. Responses varied, ranging from the dichotomy of working with different generations of clients to managing extremely aggressive timelines, in addition to the need to educate clients about what the design process really entails. In response to this, one firm does more workshops with clients and sees the idea of cocreation as a more productive approach. Finding the right design talent—people with the right attitude and the ability to be flexible—is another challenge. One firm's approach in addressing talent is their shift away from

mentoring emerging designers (which they see as too hierarchical), and instead focusing on coaching, with the expectation that this structure gives new designers entering the workforce more choice and a feeling of being on a more equal playing field.

Skilled labor—especially working with contractors—was a pressing issue, with firms trying to find new and more efficient ways of collaborating, especially in such a crowded market. For some other designers, one challenge is the process of introducing skilled labor to unusual and innovative materials, processes, or building techniques, such as the use of mass timber. And even more so, how to design projects that achieve net zero. Having the right skilled labor to help in all of this is a challenge for many. How do you figure out where that stop gap is and from where is the training coming from for these new products and services? Related to this, some firms are spending more on training existing staff—training everyone on how to better use the latest technology, how to have better presentation techniques, or even providing hands on training to do more functional things such as storyboarding.

How do we improve skills in an office? The group talked about how one small firm, Float Studio, began Float School—which meets weekly as a way to do skill sharing in addition to keeping their standards somewhat consistent. It's also a way to engage the team and celebrate team members' strengths and allow people on staff to feel a sense of ownership and authority when they're really excelling in a certain area. "It's increased everybody's sense of a buy-in to our



processes, and we have the whole team constantly coming up with better ways to do things,” says Nina Etnier, cofounder of Float Studio. As the next generation of designers enters the workplace, there is an expectation of moving away from a top-down hierarchical organization to one where everyone is an expert.

With time pressures being constantly an issue, one firm has brought back some old school skills like illustration. While their firm is adept at doing hyper-realistic renderings, if time is a factor (and it always seems to be these days), that company goes back to using illustrations that can tell a story, rather than focusing on super realistic details.

Randy Fiser brought up that the research shows productivity is down in most companies today, which shifted the discussion into the role of how health and wellbeing are playing out in projects today. The designers felt that issue really depends on the client. In one example, a client had some of the best colorists in the film industry. The client knew they had to keep these employees happy, motivating the firm to incorporate the employees into the design process. But many agreed that the bottom line still is about cost, and it's the designer's responsibility to make sure that clients understand the value of design. Everyone agreed that it was important to get clients onboard early. One firm working on a huge workplace is looking at neurodiversity needs and how that translates into the tactile. One challenge was how to design for knowledge workers who might have a special need, so that they feel comfortable without being identified as a “second.” Some designers expressed the notion that some of their clients are uncomfortable talking about dealing with unhappy employees.

The role of large consultancies that don't understand the impact of design become a disadvantage in larger projects because it's difficult to translate research into physical space concepts—something that the interior designers at the table are experts at doing.

It used to be that interior design firms often specialized at one thing, and today we're seeing a crossover of different sectors. Workplaces are integrated into hotels; residential is crossing over into the workplace, and retail is brought into hospitals where patients are being treated like customers for a better patient experience. The consensus of the table was that this was a great thing. Bringing in different expertise and different experiences will all contribute to making a project better. One designer who works on large institutional healthcare spaces, correctional facilities, and even transit spaces pointed out that these large-scale projects often don't change over time. Infusing innovative concepts from hospitality or education can really make a difference in these spaces. Another designer was excited about bringing in pop-up spaces—the kind you'd see during New York or Tokyo Fashion Weeks, or even bringing social causes into the spaces we design. A luxury brand partnering with a social cause is another example. Part of this comes from the generation values and aspirations of Gen X, Y, and Z who are the current and future consumers.

One concern that was brought up was the importance of corporate social responsibility, not only for the client, but also for the firms themselves. While everyone agreed that this is a priority for the clients who have resources, it is important that designers design for everyone, and not just the one per cent. One firm designed a fantastic charter school in the Twin Cities that is for students on the autism spectrum. It is a sensitive design that you do not see very often in for-profit or even non-profit projects. The project wasn't pro bono but allowed them to do something that aligns with that firm's corporate point of view. Another designer brought up the example of a firm who specializes in restoration of heritage buildings and explained that they've made a conscious effort to reinvest their profits into research—something they believe will pay off down the road. It was pointed out that if a firm realizes that pro bono or cause-related work is an integral part of a firm's commitment, it will help in employee retention and in attracting better talent.

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## MATRIX

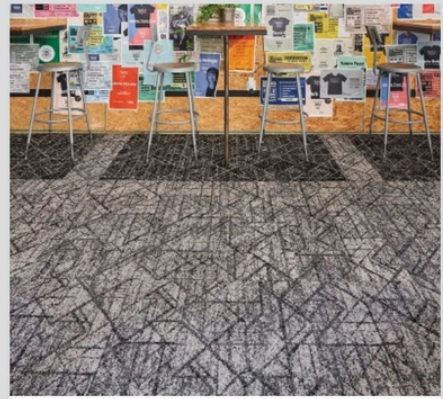
**Material Matters**

The newest materials, from textiles to laminates, are designed to work on any surface, from walls to tabletops. These products, with style and durability, allow designers to create unexpected combinations with ease. And now with technological advances, they do more than provide cover: They offer unprecedented performance capabilities, from superior anti-microbial protection to doubling as a mobile phone charger.



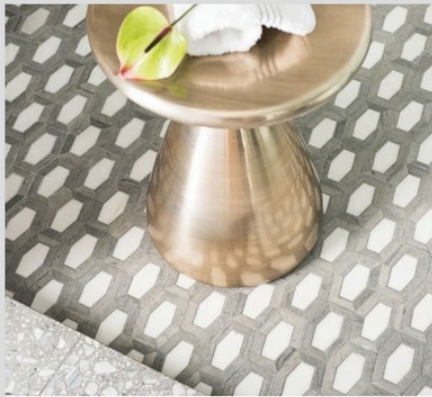
**Wilsonart: Grey Moonstone Solid Surface**  
wilsonart.com

The manufacturer has expanded its solid surface offerings with 10 new designs that call to mind the colors and patterns found in nature. Available in neutral tones, they are designed to complement a range of interiors.



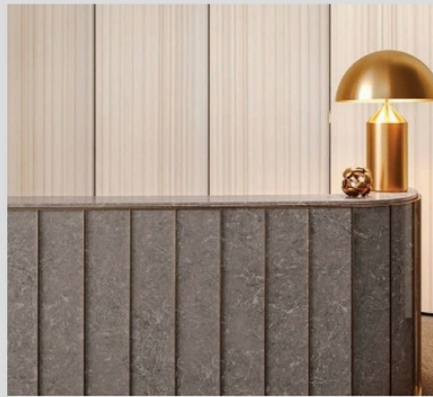
**Milliken: Heavy Meta Collection**  
milliken.com

With metal and wood as the inspiration, this carpet collection features striations and textural effects that seem to pulse with movement. Ideal for work and play spaces, Heavy Meta is available in two patterns and 14 colorways.



**Walker Zanger: Studio Moderne Stone Collection**  
walkerzanger.com

Created by interior designer Michael Berman, the Studio Moderne Stone collection features four new profiles in 10 trendsetting variations. With a softer color palette, the collection is a homage to the spirit of American modernism.



**Corian: Quartz**  
coriandesign.com

Made with pure quartz crystals, this nonporous and stain-resistant material is now available in high-gloss and leathered options, perfect for hotels and restaurants. It is shown here in the new Slate Geo color.



**Crossville: Relax Tile Collection**  
crossvilleinc.com

These porcelain tiles offer the look of a subtle grain pattern, providing a beautiful and durable alternative to real wood for interior floor and wall installations. The collection is available in four colors with its unpolished finish.



**Mohawk Group: Art Intervention Collection**  
mohawkgroup.com

This collection of three carpet styles is manufactured using ColorStrand solution-dyed nylon fiber and Heathered Hues—Mohawk Group's high-performance yarn system—featuring a vibrant color palette grounded by sophisticated neutrals.



**J+J Flooring Group: Brookstone Floor Tile**  
jjflooringgroup.com

J+J Flooring Group presents Brookstone, its newest Kinetex textile composite flooring, with organic patterns that play off of each other to create a stamped concrete look. The tile is offered in 14 neutral colorways.



**Luum Textiles: Structured Stripe Fabric**  
luumtextiles.com

From the Loom State Collection, Structured Stripe has eight simple structure variations, with linen-like slub effect performance yarns, and a combination of warp and weft that results in bold and blended hues.





**Carnegie: Xorel Knit Fabric**  
carnegiefabrics.com

This new material leverages the high-performance characteristics of Xorel with the versatility of a knitted textile, specifically engineered for upholstery applications, with stretch and recovery capabilities.



**Tarkett: LinoWall Wall Treatment**  
tarkett.com

Blending craftsmanship and advanced technology, Tarkett's sustainable linoleum wall treatment is not only simple to install, but also naturally antimicrobial and easy to clean, making it ideal for healthcare and hospitality settings.



**Shaw Contract: Gradation Collection**  
shawcontract.com

This carpet tile series uses dye-injection technology that creates complex gradients previously unattainable with traditional tufting methods. Combine and arrange different hues to produce intriguing spatial effects.



**Formica: Intetek Wireless Charging Surface**  
formica.com

This patented product features integrated phone charging technology within decorative laminate, for fast charging times that rival traditional power cords. The laminates provide a seamless surface that enhances any countertop.



**Mannington Commercial: Spin Collection**  
manningtoncommercial.com

Taking inspiration from the visual and tactile grooves found in vinyl records, this collection of plank and tile modular flooring allows designers to create countless patterns and unique layouts.



**Phifer: Phifertex Resort Collection**  
phifer.com

Woven from durable, vinyl-coated polyester yarns, these fabrics have built-in Microban antimicrobial protection, making it a perfect choice for awnings, beach umbrellas, and padded slings.



**Bentley: Drumline Modular Carpet**  
bentleymills.com

The latest addition to Bentley's Fast Track program, this modular carpet pairs textured pattern with ribbons of color woven throughout perfect linear formations, available in 12 colorways with cushion or hardback tile options.



**Interface: Simple Abstraction Collection**  
interface.com

The five designs in this collection mimic the patterns and textures of paint layered on canvas. The series is available in the Skinny Planks format, allowing for an expanded range of design and installation options.



**Sunbrella Contract x Mayer Fabrics: Wanderlust Collection**  
sunbrella.com; mayerfabrics.com

A collaboration between Mayer Fabrics and the Museum of International Folk Art, these textiles were inspired by the travels and collected objects of designer Alexander Girard, incorporating special yarns and weaving techniques.

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## MATRIX

## Building Fundamentals

The products shown here may not be glamorous, but they are carefully selected by architects and designers as a starting point for a project or as a finishing touch to transform a wall, facade, or ceiling.



**Viracon: Ceramic Glass Frit**  
viracon.com

For Scott Hall at Carnegie Mellon University, Viracon applied a light gray ceramic glass frit in a dot matrix pattern—a design that helps reduce bird collisions and significantly reduces solar gain.



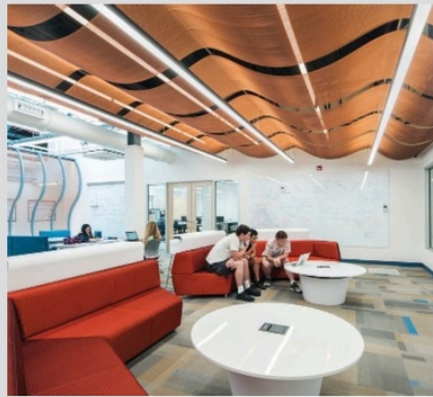
**Vitro Architectural Glass: Solarban 70 Glass**  
vitroglazings.com

This glass has a color-neutral look, and unprecedented solar control, low emissivity, and visible light transmittance characteristics—must-haves in education settings, as seen here at University of Oregon's Tykeson Hall.



**Pulp Studio: DermaGlass**  
pulpstudio.com

Pulp Studio introduces DermaGlass—a highly durable, lightweight glass that's super thin so that it can be bent around columns or into decorative shapes that enhance facades, elevators, and staircases.



**Cascade Architectural: Fabricoil**  
cascade-architectural.com

Fabricoil is a sleek and flexible coiled wire fabric that can be used for exterior and interior projects. It's often utilized in ceiling treatments for light diffusion, space sculpting, or as a purely decorative element.



**Eldorado Stone: Grand Banks Limestone**  
eldoradostone.com

Rough-hewn into a rectangular ashlar profile, this chisel-textured limestone has accents of rust and gray-green intricately balanced with distinctive notes of cream and silvery-blue tints.



**Skyline Design: Bird-Safe Glass**  
skydesign.com

Made for use in curtain walls, rain screens, and canopies, this glass, features Skyline Design's proprietary Eco-etch process in patterns that make the glass visible to birds and reduce the likelihood of fatalities.



**AGC Glass North America: Lacobel T Glass**  
agcglass.com

From the portfolio of back-painted decorative glass products, Lacobel T is float glass that can be used inside or out, coated on one side with a high-quality temperable paint to create a glossy finish.



**Tamlyn: XtremeTrim**  
tamlyn.com

These extruded aluminum trim profiles, available in thousands of colors and designs, work with multiple panel siding systems, allowing architects to create clean modern lines and dramatically enhance building aesthetics.





**Modular Arts: Flux Sound Absorption LED Ceiling Tiles**  
[modulararts.com](http://modulararts.com)  
 PET baffles provide superior sound absorption, while dimmable LED lighting produces stunning visual effects. The tiles feature a patented attachment method that connects below the grid and creates an uninterrupted field of texture.



**New Leaf Performance Veneers: Birch Veneers**  
[newleafvenuers.com](http://newleafvenuers.com)  
 These pre-finished, engineered veneers feature a protective performance layer on top of and integrated throughout the material to protect against sunlight and other elements that cause wear. Shown here are the slate and stone hues.



**Trex Commercial Products: Ascent Windscreen System**  
[trexcommercial.com](http://trexcommercial.com)  
 A post-supported glass windscreen designed for commercial exterior use, this system is capable of handling a wind load of 80 pounds per square foot, making it perfect for pool zones, outdoor dining areas, and balconies.



**CertainTeed: Wave Baffles**  
[certainteed.com](http://certainteed.com)  
 CertainTeed has added a new wave shape to its line of Ecophon Solo baffles, with the same excellent sound absorption properties, but now giving designers added flexibility to create unique ceiling installations.



**Arkura: SoftGrid Flux**  
[arktura.com](http://arktura.com)  
 These easy-to-install hexagonal acoustic ceiling baffles are made from Arkura's SoftSound PET material, which reduces noise significantly. They're available in a variety of colors and finishes, including wood-grain textures.



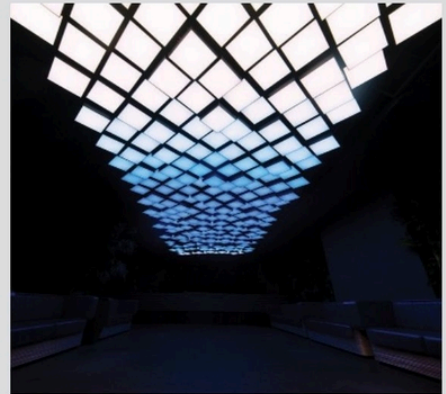
**Armstrong Ceiling & Wall Solutions: MetalWorks Torsion Spring Shapes**  
[armstrongceilings.com](http://armstrongceilings.com)  
 These metal panels come in a variety of 2D or 3D shapes, allowing designers to compose unique sculptural planes. The line uses a torsion spring installation system.



**DuPont Tedlar Wallcoverings: Avant-Garde Collection**  
[tedlarwallcoverings.dupont.com](http://tedlarwallcoverings.dupont.com)  
 These textured wallcoverings mimic the look and feel of metal, wood, and stone while still offering DuPont's signature stain and scratch resistance features, making the line ideal for use in high-traffic areas.



**Eventscape: Custom Ceiling Panels**  
[eventscape.com](http://eventscape.com)  
 For this mall in Canada, Eventscape engineered, fabricated, and installed a 6,000-square-foot ceiling containing 256 triangular panels with integrated lighting. The result is a sparkling display of lights throughout the space.



**Cactus: Cubic Sky Ceiling Installation**  
[cactus.is](http://cactus.is)  
 For a club in Puerto Rico, design firm Cactus created Cubic Sky, a sculptural, full-ceiling chandelier, capable of reacting automatically to live music and allowing DJs to control the dazzling light patterns.

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COMPETITION: IIDA BEST OF LATIN AMERICA

# 2019 IIDA Latin America Design Awards



PHOTOGRAPHY: ANDRÉS GARCÍA LACHNER

**The International Interior Design Association (IIDA) has named 11 winners in seven categories for the seventh annual Latin America Design Awards. The competition celebrates outstanding interior design and architecture projects in Latin America and the Caribbean. This year's Best of Competition selection is Surf Simply (above and opposite), a hotel in Guanacaste, Costa Rica, designed by Gensler. The Narrative Award winner is the Pre-Columbian Gold Museum in San José, Costa Rica, also designed by Gensler. The jurors were Patricia Saldaña Natke, FAIA, UrbanWorks Ltd; Nita Posada, IIDA, Skylab Architecture; and Enrique Vela, IIDA, AIA, Rottet Studio.**

By Murrye Bernard, AIA, LEED AP



PHOTOGRAPHY: ANDRÉS GARCÍA LACHNER

**Best of Competition****Hotel**Project **Surf Simply**Where **Guanacaste, Costa Rica**Designer **Gensler**

This 13,000-square-foot resort was designed to be the world's first purpose-built, luxury surf coaching facility. Gensler strived for simplicity and efficiency in its design, with every detail conceived to support the idea that surfing can build happiness. The resort has 10 guestrooms and the heart of the project is the communal dining table, where the students gather each day after lessons. Other spaces include an open kitchen, three glass-walled video coaching rooms, and a surf stretch space. These spaces open to the training pool and board storage. The LEED Platinum building incorporates technologies such as rainwater harvesting, Bionest water treatment, high-efficiency faucets, and photovoltaic panels to minimize energy and water use.



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## COMPETITION: IIDA BEST OF LATIN AMERICA

**Corporate Space—Large**Project **AEI—Globant Biophilia**Where **Bogota, Colombia**Designer **AEI Arquitectura e Interiores**

The Globant brand stands for interaction, experimentation, travel, discovery, and fun—while the company is also focused on its employees' well-being. Globant challenged the designers to create spaces in which employees could feel safe and relaxed. Dubbed Globant Biophilia, this office was infused with natural elements to promote relaxation: The lobby features a tree while natural themes named after different types of forests and bodies of water permeate meeting rooms. A focal point of the project is the "chill out" area containing a small bowling alley, which required special sound isolation treatments to separate it from the open office area.

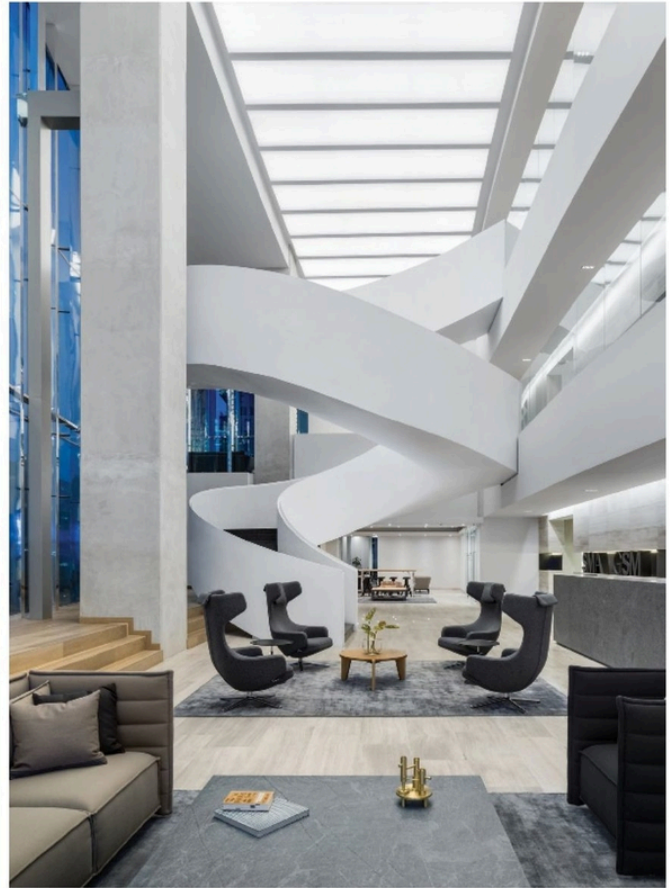


PHOTOGRAPHY: JUAN FERNANDO CASTRO





PHOTOGRAPHY: RAFAEL OJANO

**Corporate Space—Large**Project **SMA—GSM Offices**Where **Mexico City**Designer **Sordo Madaleno Arquitectos**

After expanding to more than 300 employees, the teams of Sordo Madaleno Arquitectos (SMA) and its real estate development firm GSM required a new headquarters, which were designed by the firm's own interior design department and strategically located at one of the most important economic and cultural hubs of Mexico City, Nuevo Polanco. A focal point is a helical staircase that presents a place for staff to interact. Neutral, timeless materials were employed throughout to create a welcoming environment. Workstations are arranged around the perimeter of the floor, benefiting from natural lighting and views.

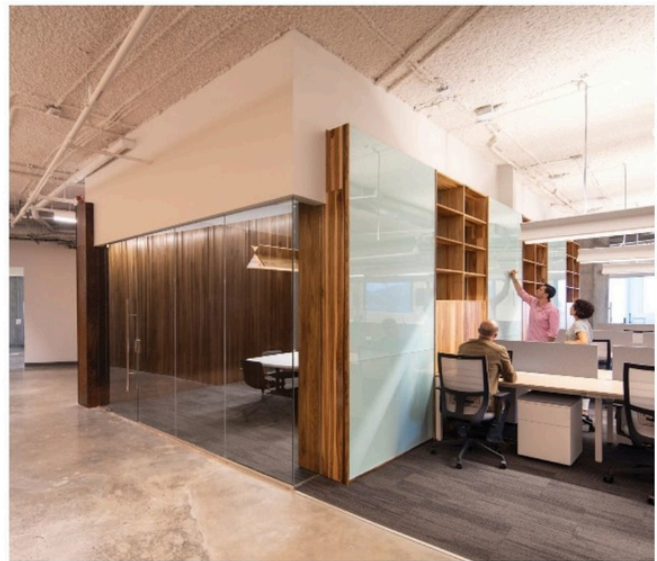
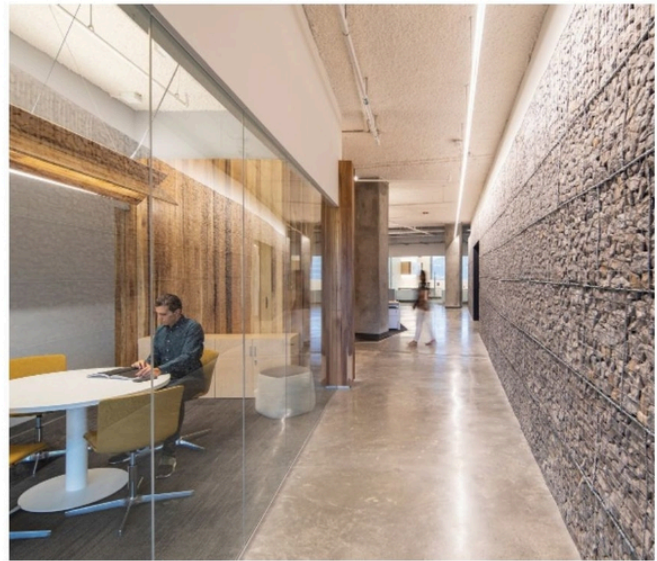
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## COMPETITION: IIDA BEST OF LATIN AMERICA

**Corporate Space—Small**Project **JLL Mexico**Where **Mexico City**Designer **Gensler**

Gensler renovated JLL's existing 6,000-square-foot office in Mexico City with a concept that embraces the company's culture while offering contemporary elegance and subtle references to nature in its materiality. The resulting interiors are ones in which JLL staff can bring both existing and potential clients to get them inspired and help them make their projects a reality. Gensler proposed a multimedia room adjacent to reception, featuring an impressive curved video wall to display visually dynamic and informative content that reflects JLL's technology-driven collaborative process. Curved wood veneer walls throughout invite guests to explore the spaces.

**Corporate Space—Small**Project **Sfera Legal**Where **San José, Costa Rica**Designer **Gensler**

Sfera Legal is a progressive and inventive law firm, and it requested interiors that would reflect its culture and mission while encouraging mentorship and knowledge sharing. Three walls within the heart of the space feature different materials—steel, wood, and stone—reflecting essential themes of the firm: strength, growth, and authenticity. Areas for collaboration and work are oriented toward the perimeter to benefit from natural light. Private offices for partners and associates were eliminated; they work together in small groups within individual rooms. The prime corner of the office was reserved for the staff cafeteria for all to enjoy the views of the city and distant volcanoes.

PHOTOGRAPHY: BERNARDO MIRANDA (JLL), ANDRÉS GARCÍA LACHNER (SFERA), KRIS TAMBURELLO (YACHT HOUSE), LORENA DARQUEA (TM HOUSE, TOP), RORY GARDNER (TM HOUSE, BOTTOM)



**Residence—Large**Project **The Yacht House**Where **Nassau, Bahamas**Designer **Adriana Hoyos Design Studio**

Adriana Hoyos Design Studio designed a 19,375-square-foot residence in Nassau, Bahamas, six years ago. The home's new owner engaged the firm to renovate its original design and personalize the spaces. One goal was to open the rooms on the second floor to views and natural light. Furniture was carefully selected to adapt to the humid climate. The project retains the original design language of the house while adapting to the new client's style.

**Residence—Large**Project **TM House**Where **Colima, Mexico**Designer **CDM Casas de México**

The design of this 8,300-square-foot single-story residence was inspired by its setting within the tropical paradise of the Mexican Pacific on a former palm grove, resulting in the feeling of an unending vacation for the owners, a family of four. The design facilitates an indoor/outdoor lifestyle, blurring borders and offering seamless transitions between these spaces. A circular courtyard facilitates ventilation for the bedrooms. Local craftsmen applied finishes to walls, roofs, and lattices, that lend the home an air of authenticity and sophistication. It is a first home intended to be lived in as a second one.



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COMPETITION: IIDA BEST OF LATIN AMERICA



PHOTOGRAPHY: THE RAWS

**Restaurant**Project **MUCHO**Where **Mexico City**Designer **Cadena Concept Design**

Reflecting the theme of its cuisine—traditional Mexican flavors with a twist—MUCHO features an interior that is vibrant, contemporary, and playful. Inspired by the diversity of Mexican food establishments that range from permanent to ephemeral, the design features a variety of textures and materials that pay homage to Mexico's ingenuity and inventiveness. A palette of pink, green, and white creates an inviting space. Bold graphics and neon light fixtures are eye-catching from the street.



PHOTOGRAPHY: ONNIS LUQUE



#### Restaurant

Project **Argentalia**

Where **Mexico City**

Designer **Facileboreiro Arquitectura**

The central axis of the project is defined by a series of partition lattices, which divide areas with unique atmospheres within the two-level space. The concept of the restaurant combines the tone of the travertine of Rome and the land of the vines of Mendoza, reflected in the structure of the latticework, acting as architectural elements—defining the staircase, applied to perimeter railings, integrated into furnishings, and woven into the wood ceiling—which establish a sense of unity throughout the interior. These lattices accentuate perspectives, lend texture, and generate an order and geometric rhyme in this intimate restaurant.

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COMPETITION: IIDA BEST OF LATIN AMERICA



PHOTOGRAPHY: ANDRÉS GARCÍA LACHNER

**Narrative Award Winner****Institutional**Project **Pre-Columbian Gold Museum**Where **San José, Costa Rica**Designer **Gensler**

Located in a subterranean space beneath the Plaza de la Cultura, the museum features a substantial collection of more than 1,600 artifacts of Pre-Columbian gold dating back to 500 AD. The design team worked closely with the museum's museographers and museologists to create a fully integrated experience that brings together the architecture and history in a holistic and flowing way. The design emphasizes the building's iconic triangular grid and raw materiality through the use of concrete, wood, and space-gray finishes, creating an optimal contrast for the main focus of the museum: the display of the gold artifacts.



PHOTOGRAPHY: TOM WILLIAMSON

**Retail**Project **Hurley's**Where **Grand Harbour, Cayman Islands**Designer **Ampersand Studio Inc.**

Hurley's has long been known as a superior destination for groceries, but the store's interior was tired and in need of a renovation to align with customers' healthy lifestyles and eating habits. A main goal of the renovation of the 28,000-square-foot retail space was to establish a consistent brand throughout—from millwork and signage details to digital displays, uniforms, and bags. Freshly prepared food offerings are located near the entry, offering customers healthy options from the start. A simple, direct graphic language addresses the shoppers on a personal level, and the unique and slightly quirky quotes around the store bring an element of fun to various customer touchpoints.



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## DESIGNERS SELECT

## Take a Seat

Designers name their favorite chair, sofa, and lounge options

Susan Chang



Partner  
Shimoda Design  
Los Angeles

Ligne Roset: Ruché Chair by Inga Sempé

ligne-roset.com



"The clever expression of a draped throw blanket over a simple frame not only makes this chair an inviting seat, but also makes it an elegant design statement."

Fritz Hansen: Ant Chair by Arne Jacobsen

fritzhenzen.com



"This three-legged chair is a favorite for its enduring form, playfulness, and ingenuity—plus, it stacks!"

Sossego: Gisele Lounge Chair

sossegodesign.com



"The beauty of this chair is the handcrafted (sustainable) Brazilian wood frame—the way the frame curves and bends to enhance the arms resting while sun-bathing is simply luxurious. The combination of the nautical cord and wood frame is simple and stunning. It also comes as a rocker."

Jacqueline Hiersteiner



Senior Designer  
Elkus Manfredi Architects  
Boston

A Lot of Brasil: Sofa Underconstruction, designed by Pedro Franco

alotofbrasil.com.br



"I'm drawn to imperfection these days, so I'm loving this sofa. Its construction is completely transparent: a metal frame consumed by puffy knit straps, imperfectly woven and untucked. This particular edition recalls a Brazilian island sunset—truly furniture as art."

BDDW: Deck Swing, designed by Tyler Hays

bddw.com



"BDDW/Tyler Hays designs and manufactures extremely well-crafted, super-hip furniture that is authentically American. I love how their handmade Deck Swings are made of materials—such as mulled leather, domestic wood, and bronze—that don't hide unique imperfections and age well."

Swedese: Stella Chair, designed by Broberg &amp; Ridderstråle

swedese.com



"This chair lets us break away from the conference room mainstays without losing any function. The design is pared down to its essential form (no bulky plastic!) and works in many different environments. I'm drawn to the thinness of the tubular steel, the saturated color, and the simply detailed leather-wrapped arms."

Riz Walker



Senior Designer  
Blitz  
Los Angeles

Eileen Gray: Bibendum Chair, designed by Eileen Gray

eileengray.co.uk



"My current design projects are often about juxtaposition: soft and hard, light and dark, compression and expansion, etc. This means the layering of materials, shapes—even eras—are needed, and I tend to source outside the 'usual suspects.' This is a chair that I repeatedly gravitate toward because of its bold, majestic presence that elevates any space. I also love this piece because of its backstory of the Michelin Man!"

B&amp;B Italia: Do-Maru Chair, designed Doshi Levien

bebitalia.com



"Spatially, I love overlaps in design that create an element of change or surprise. This chair evokes that feeling in furniture; two molded soft shapes create the seat and back and the details on all four elevations are thoughtful and individualized. With four materials in one piece, there is room to play with style and repeat without mimicking."

&amp; Tradition: Cloud LN5 Lounge, designed by Luca Nichetto

andtradition.com



"Furniture in the office often needs to simulate a closed architectural space. When a minimal, light piece is needed to delineate space and create a haven within a hive, this is the collection to lean on. With a family of products and finishes, it can align with its respective architecture. This lounge is easily one of my (many) favorites from Nichetto Studio."

PHOTOGRAPHY: BRUCE ROGOVIN (JACQUELINE HIERSTEINER)



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INSTALLATION

# color journey



At NeoCon 2019, Andreu World displayed 12 different boards (left) demonstrating their most recent publication "Stories: Mediterraneanism in Color" through materials offered by the brand. Each board featured its own color tone, inspired by the landscape, customs, and handmade items that make up the essence of the "Mare Nostrom"—which is Latin for Mediterranean Sea.



**In the company's newest publication, Andreu World invites readers on a trip across the Mediterranean by way of 12 color tones.**



For Andreu World's fourth publication "Stories: Mediterraneanism in Color," the company—known for its thoughtful attention to detail and woodworking craftsmanship—reflects on the influence of its Mediterranean roots on its character. By going one step beyond its products and looking to the culture, architecture, and design through which Andreu World identifies itself, the publication provides an unconventional and thought-provoking examination of the geographical contexts of Mediterranean culture, and how that culture informs design.

Created by the hand of Giulio Ridolfo—one of the world's most renowned experts in the selection of finishes, materials, textures, and colors—the publication illustrates a selection of 12 color families representing the essence of "Mediterraneanism." The story takes readers on an extensive chromatic journey through each tone—White, Yellow, Red, Orange, Sand, Green, Blue, Black, Non-Black, Earth, Stone, and Wood—which is reflective in the designs, finishes, and materials that Andreu World offers architects and designers on a daily basis.

The shades are a true reflection of the diverse countries and cultures that surround the Mediterranean Sea. The whites transport readers to the hillside villages of Greece, the flapping sails of a sailboat, a blank canvas, or a clean linen shirt. The yellows give readers energy like the sun—reminiscent of a basket full of lemons or a Moroccan curry. The

Earth tones are diverse and are used in large quantities—featuring a broad range of shades. Some hold more yellow, pink, or rust, but all are characteristic to Mediterranean life and can be seen in things like cinnamon, nut, brick, and terracotta. They are characteristically dry, matte, and light-absorbing, allowing the Earth shades to work well with powerful colors like white or blue.

All 12 shades are ever-present across the Mediterranean, whether it be in the foods and beaches, or linked to manual activity—such as cooking or painting a house—or simply the passionate, experimental way of life that define these regions. And of course, light and texture play critical roles in the appearance of each shade, resulting in no absolute color but, rather, a range.

"There are other cultures and geographical contexts where Andreu World is also present, but this is our natural and original environment," says Andreu World CEO, Jesús Llinares. "Our Mediterraneanism and its influence is appreciated in everything we do. It defines our character and is part of our values. We are Mediterranean and we like to say that quality is not incompatible with warmth, that technology can go hand-in-hand with craftsmanship, and that the joy of living can also be very productive." —MEGHAN DWYER



— TICKETS ON SALE —



# [WOMEN in Design]

1 HOTEL BROOKLYN BRIDGE, NEW YORK | OCTOBER 4

On Friday, October 4th, in New York, *design:retail*, *Hospitality Design*, *Healthcare Design*, *Environments for Aging* and *Contract* are coming together to present the 2nd annual **Women in Design**, a cross-platform program set out to acknowledge and honor some of the most influential women in the magazines' respective industries. Join the design industry's top editors of these B2B design publications for a special luncheon celebration.

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