

contract

DESIGNERS OF THE YEAR

Joshua Aidlin & David Darling

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VISIONARY

DAVID ROCKWELL



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JANUARY 2020







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Joshua Aidlin and David Darling, Aidlin Darling Design

by Jordan Kushins

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David Rockwell
by Belinda Lanks

volume 61 issue 1

cover: Joshua Aidlin and David Darling, Aidlin Darling Design

photography: Carlos Chavarria

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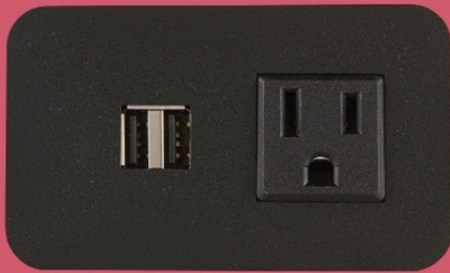
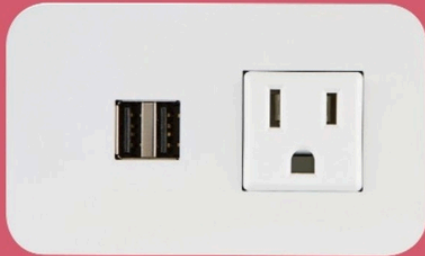
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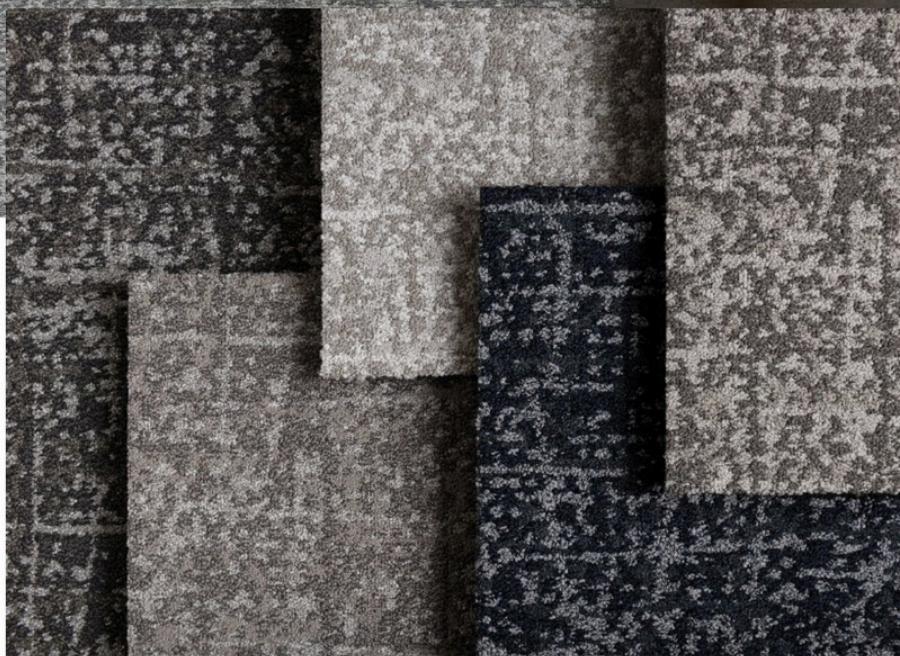
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EDITORIAL

The Power of Community

I am thrilled to honor Joshua Aidlin and David Darling of Aidlin Darling Design as our 2020 Designers of the Year, and David Rockwell as the first recipient of our Visionary Award. Aidlin, Darling, and Rockwell are designers who are on the forefront of architecture and interior design and are excellent examples of the great talent that comes out of our community.

We picked the San Francisco-based firm Aidlin Darling Design, in part, because they've been consistently doing great work in the Pacific Northwest, and in the last half-dozen years or so, they've grown their practice with stellar commercial work. What started out as a humble furniture design and sculpture studio over 20 years ago has evolved into a rigorous multidisciplinary design firm whose architectural research and commissions have expanded around the globe from Doha, Qatar, to Hong Kong, and throughout the country from the Hollywood Hills in L.A. to Aspen, Colorado, to Seattle. In the past few years, they've also diversified their focus to include larger projects that engage the public sector, from the 30,000-square-foot Roseland University Preparatory High School in Northern California to the new 55,000-square-foot Contemplative Sciences Center at the University of Virginia. And they've done it all employing a unique collaborative design process that is dedicated to discovering innovations and uncovering the individual character of each project through investigations into material, site, sustainability, craftsmanship, and the senses. For many projects, they collaborate with an extended community of artists and artisans in the Bay Area to create amazing spaces for public and private clients.

This year, we decided to evolve the Legend Award—now known as the Visionary Award. I remember watching the 2018 Legend recipient Joan Blumenfeld's video, and she ended it with the statement, "I'm not done yet." With Legend awards, you sometimes get the feeling that we're celebrating someone's body of work, without celebrating that the recipient still has many more years of work ahead of them. Just look at all the great work that past Legends like Moira Moser, Art Gensler, Eva Maddox, Stanley Felderman, and Nancy Keatinge, just to name a few, have done since receiving their award.



This year's Visionary Award goes to David Rockwell, who is a true visionary in the classic sense of the word. His work and practice have certainly evolved since he was *Contract's* Designer of the Year in 1998. The New York designer brings a keen sense of curiosity and creativity to his work, drawing on his love of drama and community to create immersive spaces across all disciplines. In addition to his powerful impact on the world of architecture and design, Rockwell's commitment to New York as well as his philanthropic and pro bono work for DIFFA and Citymeals on Wheels makes him a natural fit for our first-ever Visionary Award. And there is so much more still to come!

The *Contract* team looks forward to the Interiors Awards every year because they give us an opportunity to not only see the best of what the architecture and interiors community has done, but also where interior design is headed. On this year's winners list, you'll find some old favorites like Rottet Studio, STUDIOS Architecture, and One Plus Partnership Limited, as well as exciting emerging design firms like Islyn Studio, Bond Collective, and Atelier Cho Thompson, which are all rethinking the way we design spaces.

Ludwig Mies van der Rohe once said that "the idea of service leads to community." It's something I think about a lot. As we challenge ourselves to create better spaces for the clients and people we serve and design for, and work to design more for underserved communities as well, we can pause to think about how lucky we are to design, collaborate, and celebrate the architecture and interiors community we are all a part of.

I hope you enjoy this issue, and I look forward to continuing the conversation on how we can better support our community in 2020!

Sincerely,

Paul Makovsky
Editor in Chief



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INDUSTRY NEWS

AIA Names Gold Medal Award Winner

The board of directors and the strategic council of the American Institute of Architects recently announced Marlon Blackwell as the 2020 Gold Medal recipient.

The American Institute of Architects' (AIA) Gold Medal is the organization's highest annual honor, recognizing an individual whose work has had a lasting influence on the theory and practice of architecture. Marlon Blackwell, FAIA, is being recognized for his body of work in the hills of Northwest Arkansas.

Blackwell was born in Germany but received his college education in the United States, earning a Bachelor of Architecture from Auburn University and a Master of Architecture from Syracuse University. His firm, Marlon Blackwell Architects, is known for taking on projects that serve the common good, regardless of scale and budget, and has been recognized with more than 120 national and 14 international design awards. Blackwell also demonstrates outstanding leadership outside of his firm, working as a professor, the E. Fay Jones chair, and department head of the Fay Jones School of Architecture and Design at the University of Arkansas.

This year's Gold Medal award advisory jury included Kelly M. Hayes-McAlonie, FAIA (Chair), The State University of New York at Buffalo, Buffalo, New York; Emily Grandstaff-Rice, FAIA, Arrowstreet Inc., Boston; Norman Foster, Hon. FAIA, Foster + Partners, London; Marsha Maytum, FAIA, LMS, San Francisco; Takashi Yanai, FAIA, Ehrlich Yanai Rhee Chaney Architects, Culver City, California; Scott Shell, FAIA, EHDD, San Francisco; Melissa Harlan, AIA, Kiku Obata & Co., St. Louis; and Maurice Cox, City of Chicago, Chicago.

Blackwell will be honored at the 2020 AIA Conference on Architecture, which will be held May 14–16 in Los Angeles. —LAUREN VOLKER

PHOTOGRAPHY: MARK JACKSON (MARLON BLACKWELL) AND TIMOTHY HURLEY (ALL OTHERS)



Marlon Blackwell's portfolio includes The Steven L. Anderson Design Center and Vol Walker Hall at the University of Arkansas (left), Visitor Center at Shelby Farms Park (above), and The Ruth Lilly Visitors Pavilion at the Indianapolis Museum of Art (top left).



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2020 Inspirations Awards is presented by Contract in our continuing partnership with Tarkett. Inspirations celebrates the commercial design profession's leadership role in social responsibility.

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

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

Inspirations 2020 will be awarded in Chicago during 2020 NeoCon®. Honored work will be featured in Contract.

contractdesign.com/inspirationsawards

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PHOTOGRAPHY GUSTAV KAISER

At Stockholm Design Week 2019, Swedish toy brand Acne JR invited attendees to participate in a wooden horse workshop, during which they could carve or decorate their own traditional "Dalahäst" horse.

FEBRUARY

NY Now

February 1-5
Javits Center
New York
nynow.com

Madrid Design Festival

February 1-29
Various locations
Madrid
madriddesignfestival.com

Cevisama

February 3-7
Fira València
València, Spain
cevisama.feriavalencia.com

Stockholm Design Week

February 3-9
Various locations
Stockholm
stockholmdesignweek.com

OBJECT Rotterdam

February 7-9
Vierhavensstraat 38-42 Rotterdam
Rotterdam, Netherlands
objectrotterdam.com

Palm Springs Modernism Week

February 13-23
Various locations
Palm Springs, California
modernismweek.com

MARCH

Singapore Design Week

March 4-17
Various locations
Singapore
designsingapore.org

Design Shanghai

March 12-15
Shanghai World Expo Exhibition & Convention Center
Shanghai
designshanghai.com

Melbourne Design Week

March 12-22
Various Locations
Melbourne, Australia
ngv.vic.gov.au/melbourne-design-week

Boston Design Week

March 25-April 5
Various locations
Boston
bostondesignweek.com

The WELL Conference

March 29-April 1
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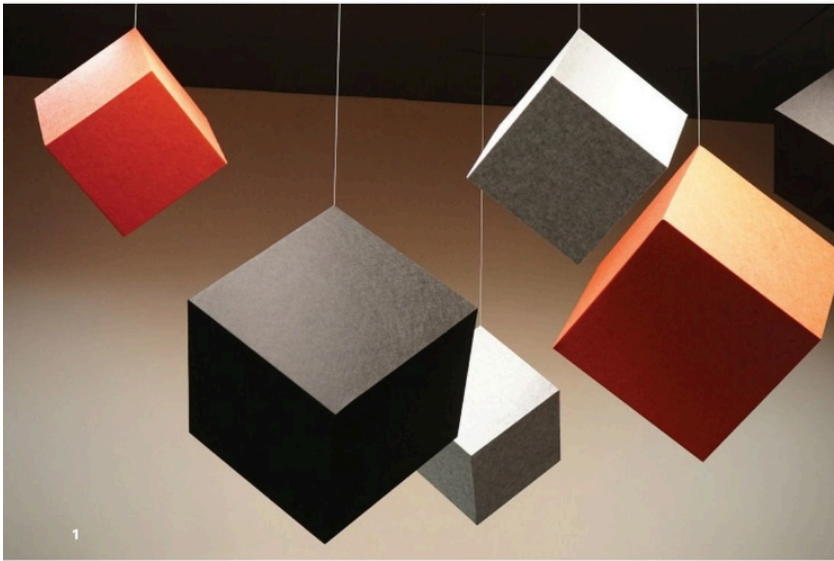
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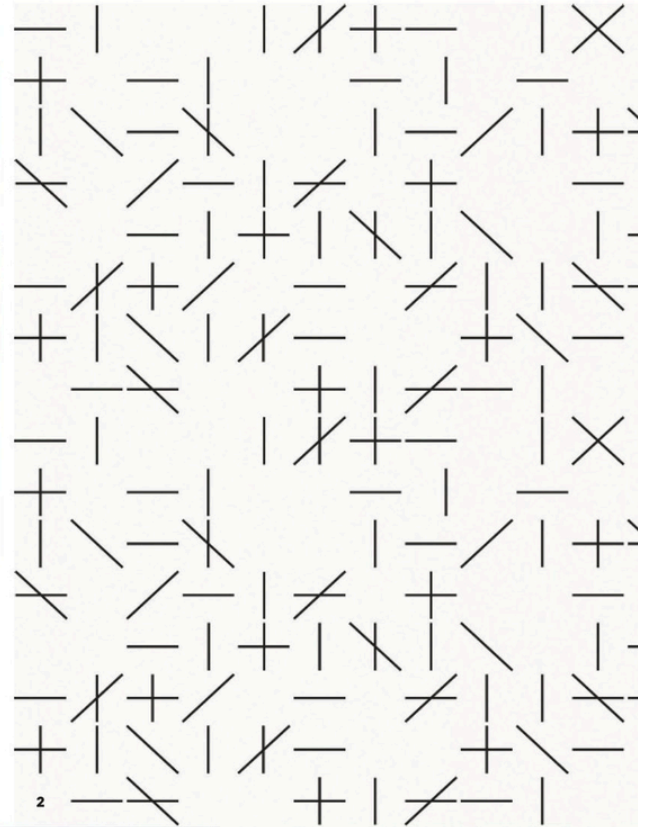
Geo Cubes by ezoBord are fully customizable in terms of color, dimension, pattern, and printed design. The hanging cubes feature the company's fully recyclable material, which is designed to provide superior noise absorption and enhance the aesthetics of any space.

ezobord.com

2. Maharam: Digitally Printed Wallcovering

Maharam's new collection of seven different designs expands upon the graphic range that distinguishes many of its existing wallcoverings. Digitally printed on a cellulose substrate, the wallcoverings take advantage of lower minimums, making them less wasteful. Score, shown here, features a large-scale repeat of parallel and intersecting lines, referencing a traditional grid that is dissolved and randomized.

maharam.com



3

3. CF Stinson: Flanders Fabric Line

Evocative of a Belgian linen with menswear flair, Flanders is a natural-looking fabric line offered in 23 different colorways. The textural collection boasts options that coordinate with virtually any other fabric, while its heavy-duty nature allows it to stand up to various cleaners, making it a great option for healthcare or education environments.

cfstinson.com

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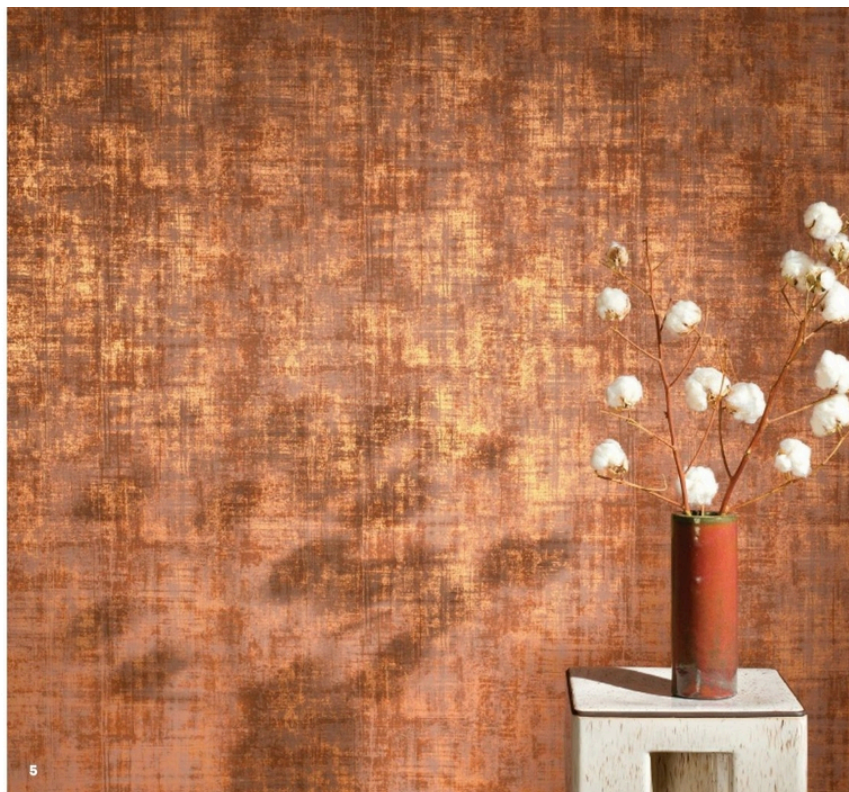


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4. Perennials & Sutherland: Good Vibrations Textile

Perennials & Sutherland's Good Vibrations textile is inspired by the ancient Japanese technique of shibori, which involves folding, twisting, and bunching cloth before dyeing it, resulting in beautiful patterns. Shown here in the Desert Rose colorway, the fabric is a 100 percent solution-dyed acrylic fabric featuring dynamic curves and lots of energy. perennialsandsutherland.com



5. Wolf-Gordon: Kabuto Wallcovering

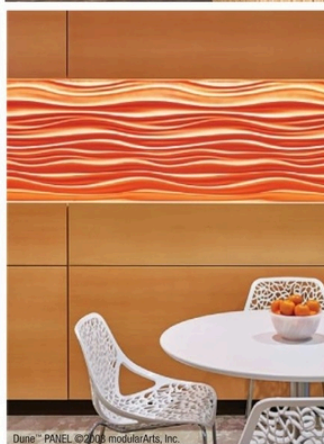
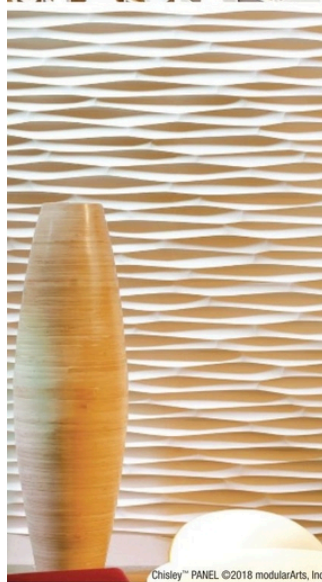
Inspired by industrial materials and architectural elements, this artistic wallcovering features broad metallic strokes that create a painterly effect. The pattern features a distressed concrete look that emulates an impasto painting method through layers of color. Opaque ink is used to offset the Mylar for a rich effect. wolfgordon.com

6. Architex: Loom & Mercer Textile Collection

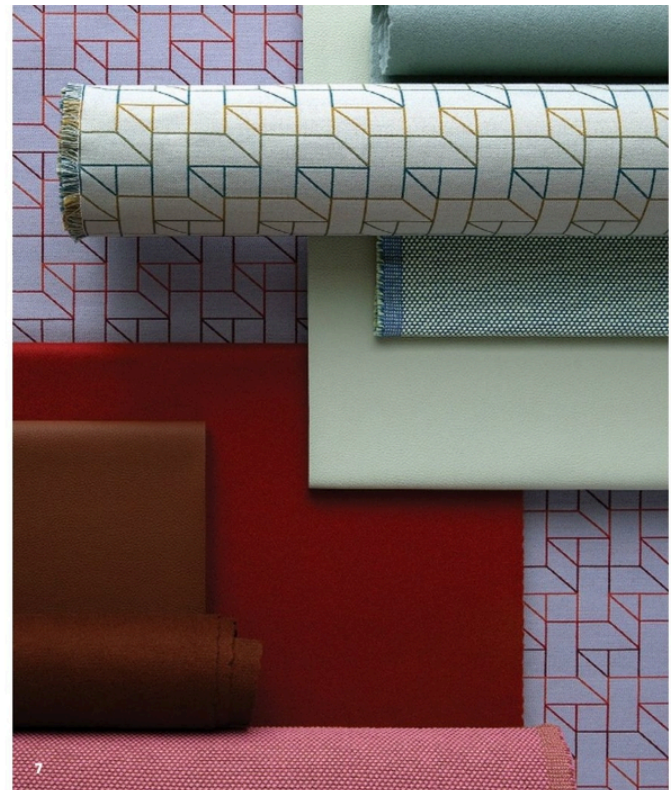
The Loom & Mercer Collection presents the rich tradition and quality of British textiles and is produced in the same heritage mill that weaves woolen goods for Burberry, Ralph Lauren, and Paul Smith. The 100 percent wool collection includes 24 patterns and colorways ranging from bold shades to sophisticated neutrals. architex-ljh.com







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7. Luum: Second Sight Textile Collection

Luum's new Second Sight Collection by Suzanne Tick consists of four upholstery textiles—Construct, Vector, Flex Wool, and Top Coat—each of which reflects a focus on responsible materials like wool, silicone, and recycled paper. Celebrating the purity of raw materials, the collection offers designers playful, simple textiles in vivid and nuanced colorways inspired by exaggerated architecture facades and sculptural furniture.
luumtextiles.com

8. Knoll: Well Suited Textile Collection

Knoll's Well Suited collection is meant to celebrate a modern expression of classic menswear. The expansive collection features four upholsteries, a wide drapery, and two wallcoverings, all in a range of colorways. Shown here is the Fancy Twill upholstery, featuring an oversize version of the diagonal rib pattern characteristic of a twill weave.
knoll.com



contractdesign.com

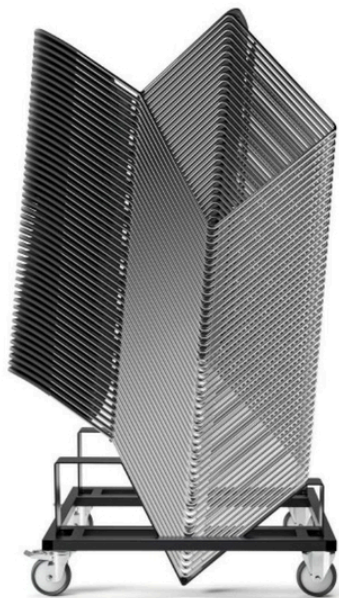
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41 DESIGNERS OF THE YEAR

Joshua Aidlin and David Darling, who lead the multidisciplinary firm Aidlin Darling Design in San Francisco, are the 41st Designers of the Year. Employing their unique collaborative design process, they are dedicated to discovering innovations and uncovering the individual character of each project through investigations into material, site, sustainability, craftsmanship, and the senses.

2020

Joshua Aidlin, David Darling

2019

Nina Etnier, Brad Sherman

2018

Alessandro Munge

2017

Suzette Subance Ferrier

2016

Todd Heiser

2015

Martin Lesjak

2014

Krista Ninivaggi

2013

Joey Shimoda

2012

Michael Murphy, Alan Ricks

2011

Verda Alexander, Primo Orpilla

2010

Gregor Hoheisel, Lars Krückeberg,**Alejandra Lillo, Wolfram Putz,****Thomas Willemeit**

2009

John Cary, John Peterson

2008

Philip G. Freelon

2007

Kelly Bauer, Jim Richârd

2006

Mark Harbick

2005

Kendall P. Wilson

2004

Shashi Caan

2003

Peter Pfau

2002

George Yabu, Glenn Pushelberg

2001

Shigeru Ban

2000

Ralph Appelbaum

1999

William McDonough

1998

David Rockwell

1997

Carolyn Iu, Neville Lewis

1996

Richard Brayton, Stanford Hughes

1995

Debra Lehman-Smith

1994

Lauren Rottet

1993

Juliette Lam

1992

Gary Lee, Mel Hamilton

1991

Gregory Landahl

1990

Karen Daroff

1989

Scott Strasser

1988

Carol Groh

1987

Miguel Valcarcel, Randy Gerner,**Judy Swanson, Patricia Conway**

1986

Charles Pfister

1985

Francisco Kripacz

1984

Raul de Armas

1983

Joseph Rosen

1982

Orlando Diaz-Azcuy

1981

Michael Graves

1980

John Saladino

contract

INTERIORS AWARDS



These San Francisco-based designers are dedicated to discovering innovations and uncovering the individual character of each project through their unique collaborative design process.

2020

DESIGNERS OF THE YEAR

JOSHUA AIDLIN AND DAVID DARLING

AIDLIN DARLING DESIGN

By Jordan Kushins
Portrait photography by Carlos Chavarría

From Third Street, the floor-to-ceiling windows of In Situ—the Michelin-starred restaurant that adjoins the main entrance to the San Francisco Museum of Modern Art—frame the open-plan eatery like a life-size installation.

Thin columnar pendants shine on epic slabs of raw cottonwood transformed into long, bar-height communal tables, while gallery-style lighting illuminates intimate low rectangular tables flanked by benches and comfy chairs. The main dining room extends back beneath slats of sugar pine undulating in a geometric pattern above, and custom site-specific art adorns each wall. To passersby looking in, diners and servers become players in a constantly changing performance piece; to patrons gazing out, the ebb and flow of people and traffic provide an urban tableau in constant motion. The effect is at once dramatic and understated, an experience on either side of the glass—Edward Hopper’s “Nighthawks” comes to life by way of Aidlin Darling Design.

Joshua Aidlin and David Darling have spent two-plus decades refining their multidisciplinary process and practice. “We design for the senses,” Darling says of their ethos—a thoughtful approach that merges material and form with a purposeful sense of place, and always considers the myriad ways people will interact with the space.

Their goal is to imbue concepts and constructions with a delicate balance of timeliness and timelessness. “Our profession has become way more scientific than it ever used to be, acknowledging all the ingredients that go into a building, with sustainability issues, energy consumption, carbon footprints in construction, and life span,” Aidlin says. “We’ve had to become experts on everything in that realm, which is somewhat overwhelming, but I’m optimistic; there’s beauty in how material and technological development has allowed us to design responsive solutions. Ultimately, if you create enough value and build something that will last, it will never be disposable or obsolete.”

Both men had early experiences that smoothed the paths toward their professional careers. Aidlin grew up in a family of artists, his mother a painter

and father a sculptor. “I spent a great deal of time with my father in his studio, welding, grinding, and fabricating elements out of steel,” he says. At a young age, Darling was inspired by a friend’s father, who happened to be “one of the few modern architects in central Ohio,” he says. “His studio, just off the town square, was very much in the manner of the Eames Studio, an environment of multidisciplinary stimulus. As kids we used to clean it on Saturdays for candy money, and I was convinced—at age 6—that architecture was my destiny.”

The pair’s shared origin story officially begins in 1982 at the University of Cincinnati. There, they both studied architecture; however, alternating internships meant they never had a chance to truly connect on campus. It wasn’t until they independently moved out west that fate brought them together in San Francisco.

“We actually ran into each other at an all-night rave,” Aidlin says of their unconventional meet-cute. “It was totally serendipitous.”

“There was this incredible freedom back then,” Darling adds. “[The] South of Market [neighborhood] was pretty much unoccupied, and there were these parties in abandoned warehouses...people swinging from the rafters...”

“The city was definitely different,” Aidlin says.

They were working at separate firms but began meeting up during evenings and weekends for informal critiques, which eventually began to coalesce into what they dubbed their “rubber band” method of collaboration. “Imagine a rubber band pulling forward constantly,” Aidlin says, putting one finger in front of the other with a slight bit of tension, and again, and again, and again. “So often, critiques can go sideways, or even backwards. We take early ideas and perpetuate them forward into something that neither of us could have initially imagined.”

Mutual respect formed the foundation for this productive rhythm; that they could trust each other to bring their full creative selves to these sessions helped convince them that they could push their shared visions and expand their reach by joining forces professionally.

Aidlin Darling Design launched in 1998; by 2006, they had moved into the

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fourth-floor studio and office they occupy today, where the unobstructed view of a skyline that grows denser and taller by the minute is striking—and reflects the changing cultural landscape that the firm must navigate. Natural light in the office shifts as the sun (and signature fog and clouds) moves across the downtown sky. Requisite blueprints and binders lie across desks in the open-plan area, and the controlled clutter includes a mishmash of materials that range from blocks of raw concrete and rammed earth to models in various states of refinement: the Hollywood Hills, molded from memory in Plasticine; a chipboard sculpture of a private residence in Doha, Qatar; kraft paper in evocative crumples pinned to a bulletin board. There is also a fully functional woodshop on-site for producing one-to-one models and full-scale explorations. “If we can share something detailed with a contractor or craftsman, that builds a bit of credibility,” Aidlin says.

As principals, they extend their mutual respect and methodology to include “artists, chefs, musicians, builders”—anyone and everyone they collaborate with—as well as their 18 colleagues (a number that has stayed consistent for over 15 years). Everyone at the firm is involved on every project in ways that suit strengths, encourage growth, and challenge complacency. “We want to give

people the confidence to become their own autonomous project leads, so that they in turn can help others to do the same along the way,” Aidlin says. “When you have that kind of trust, it’s like jet fuel.”

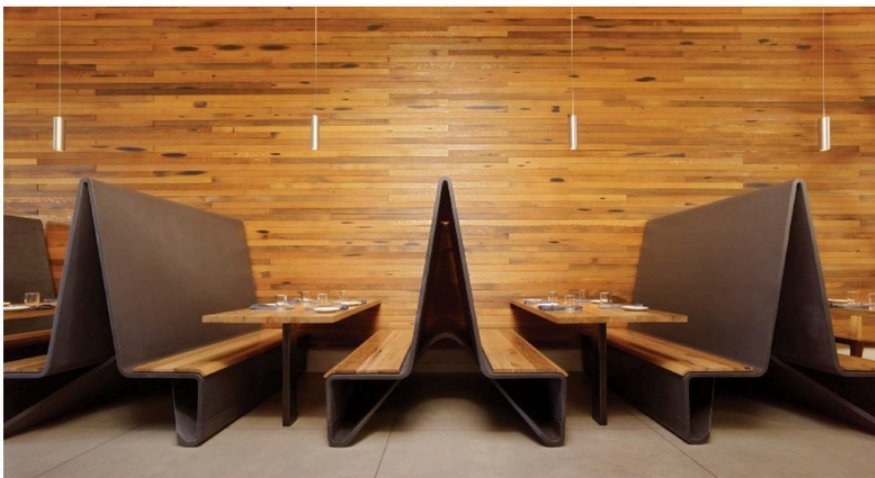
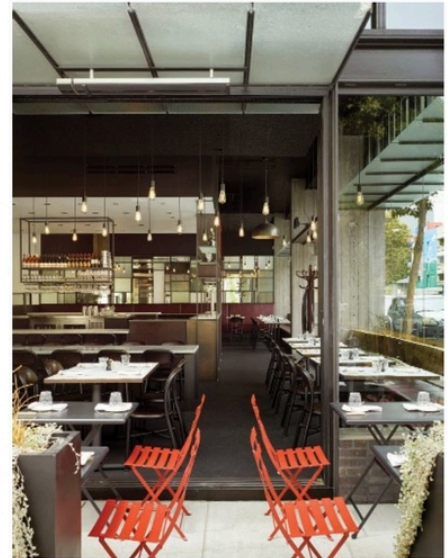
Harnessing this supercharged momentum is a priority. Thursdays are reserved for regular field trips and extracurriculars like group drawing classes, which help synapses start firing and encourage camaraderie beyond the official to-dos. When it comes to work, they try to forgo formulaic solutions and instead adapt a fresh eye for each new opportunity.

“We like to start with oblique exploration,” Darling says. “At those early stages, it’s less about problem-solving, and more a gut response to a site or an idea.” To tap into those visceral instincts, it’s common that they will camp out—often literally—at sites to better understand “all the nuances.” “We respect all the different ways the human body is a receptor,” Aidlin says. “What does a site sound like? What does it smell like? Feel like? Urban, rural, suburban—we’ll spend morning, noon, and night just sketching and photographing, and we all come away with unique observations that will influence the design.”

For example: When imagining the plan for the Contemplative Sciences



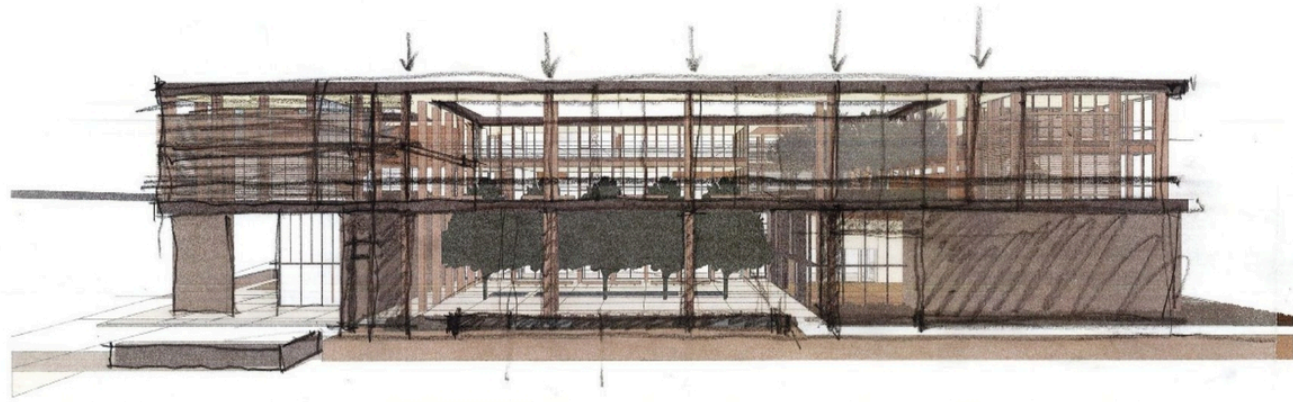
At In Situ at SFMOMA in San Francisco, communal high and low tables welcome guests into the open-plan restaurant, while a sculptural ceiling installation draws eyes to colorful framed gouache paintings by American artist Tucker Nichols on the back wall (opposite). Glass sculptures descend from skylights at nearby Bar Agricole, bringing a sense of movement and naturally illuminated play to the interiors; there, angular, wood-lined booths create intimate nooks (above and below, left). Multiple dining and drinking spaces merge together at Monsieur Benjamin in Hayes Valley neighborhood, where the line between indoor and outdoor dining is beautifully blurred (below).



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INTERIORS AWARDS

The Contemplative Sciences Commons, planned for the University of Virginia's historic campus, will be a thoughtfully modern addition to the area's Jeffersonian heritage. The over-60,000-square-foot center will house classrooms, a research wing, community spaces, and more, in an environment that embraces the unique local climate (below). Across the country, the San Francisco office of Aidlin Darling Design reflects the breadth of the firm's work, with a mix of models and materials lining nearly every shelf and surface (opposite).





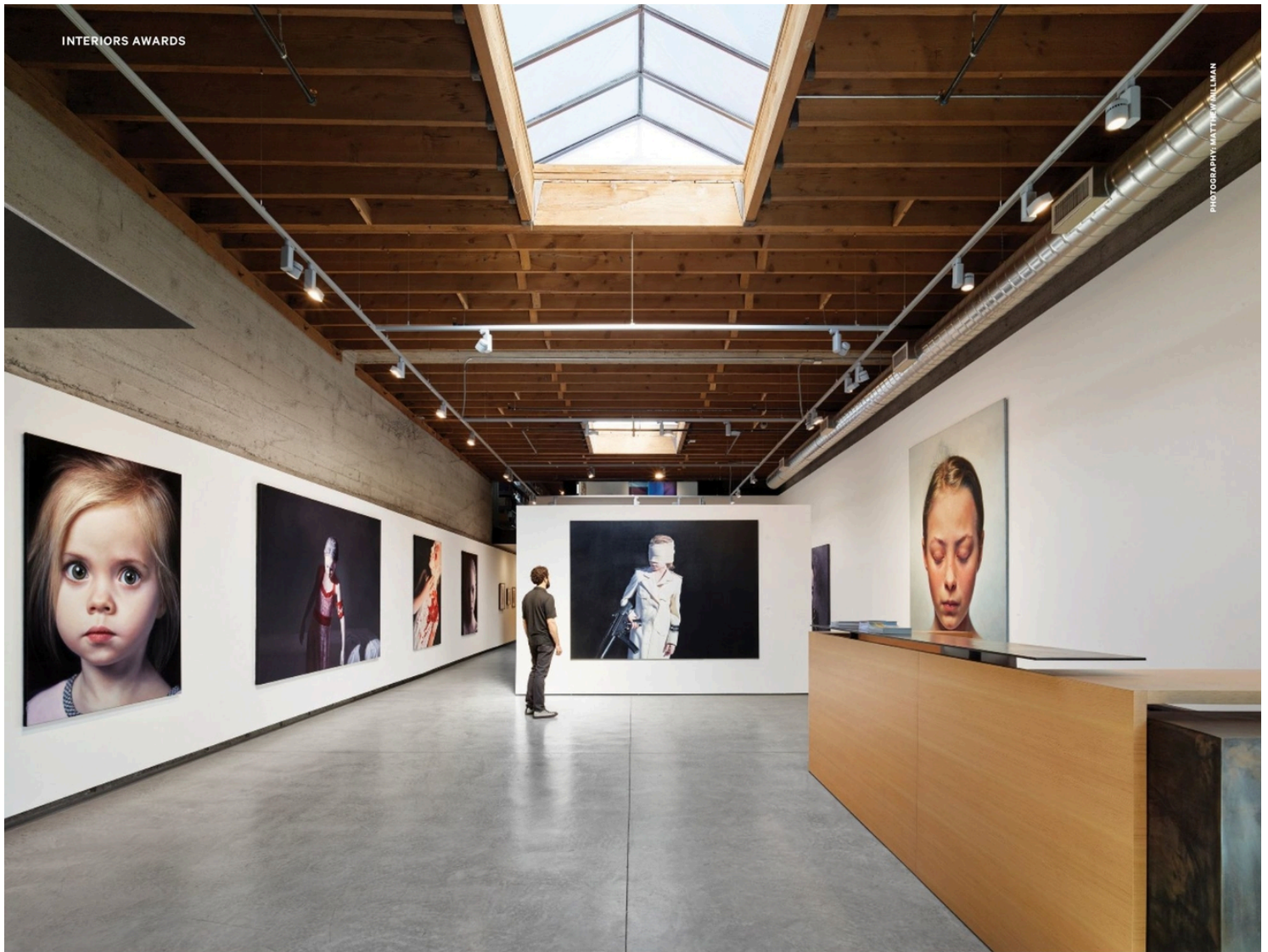
Commons at the University of Virginia in Charlottesville, they were significantly influenced by both the natural and built environment. "Between April and October, it's roasting hot and really humid," Darling says. "You're just sweating, and always seeking shade." Looking around at the historic campus, they noticed what an integral role loggias—or covered outdoor patios and corridors—played in the way people made their way through the school. "They were these beautiful little places where people gathered around the green."

Translating the traditional typology into a modern context was a matter of acknowledging the impact of the past with an eye toward making it modern. "When we were asked how we would address the historic nature of the campus, I said: 'If you're asking us to do colonial columns, you're asking the wrong firm,'" Aidlin says. "Instead, we went more primal than literal, referencing Jefferson's utilitarian spaces and buildings with an organic material language and a very rigorous series of proportions."

Managing—and clarifying—expectations in this way requires an adept ability to communicate. "It's about hearing the 'blue notes,'" Darling says. "We listen to what a client is saying, but also interpolate and interpret what they need—what they're after," Aidlin adds.

As often as possible they tackle new typologies. Where some firms might see inexperience in a particular field as a liability, every opportunity for Aidlin and Darling to expand their portfolio—to restaurants, to high schools, to contemplative centers—is also a chance to evolve their own techniques and invigorate their own established tendencies. What started out as a humble furniture design and sculpture studio over 20 years ago has evolved into a rigorous multidisciplinary design studio whose architectural research and commissions have expanded around the globe from Doha, Qatar, to Hong Kong, and throughout the country

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Minimal makes perfect at San Francisco's Modernism Gallery, where white walls allow the work to shine and the sleek exterior facade provides a visual portal to the art within (above and left). At Roseland University Prep in Santa Rosa, California, bleacher seating provides a place for students to connect, while facilitating the flow of people through the natural gathering space. Aidlin Darling took inspiration from the typology of a traditional agrarian barn for the structure's formal DNA (opposite).



from the Hollywood Hills in L.A. to Aspen, Colorado, to Seattle. In the past few years, there has also been an expansion in their focus to include larger projects that engage the public sector, from the 30,000-square-foot Roseland University Preparatory High School in Northern California to the new 55,000-square-foot Contemplative Sciences Center at the University of Virginia. The Prow, a large coastal landform/retreat center in Seattle on Expedia Group's new campus, will be completed later this spring. "When you're on a project type that you know nothing about, you're vulnerable," Aidlin says. "But if you embrace it and convey the power in that—that it's actually a selling point that we will bring a fresh perspective—it's a good thing. It proves we're hungry, and it's how we get a lot of commissions."

Though their contexts are wide-ranging, one increasingly common consideration across all projects—for clients at least—is how the spaces will engage people IRL to encourage them to post online to gain attention and traction on social media. "We've had potential clients ask about 'an Instagram wall,'" Darling says. "We say the whole damn thing's going to be an Instagram wall." And yet the inescapable reality that people process everyday experiences through their phones can, and does, provide the firm with revelatory insight into its own creations.

At Stanford University, surrounded by trees and dappled shadows, the Windhover Contemplative Center is a structure with a noble, and somewhat subjective, purpose: providing sanctuary to the community at large. A carefully

contract

INTERIORS AWARDS

Perched on a northern California plateau, the House of Earth and Sky fulfills the western dream of indoor-outdoor living. Rammed earth and glass connect with wood floors, ceilings, and built-ins in the natural-light-filled abode (near and far right). The suburban "Tree House" is surrounded by live oaks and redwoods, which envelop the structure in an idyllic sanctuary of leaves and shadows (below left and right). In wine country, the cedar boxes that compose this Sonoma retreat make the most of the epic views with floor-to-ceiling facades that retract into the adjacent walls when the weather permits (bottom, left and right).



Visitors are encouraged to seek out their own bliss at Stanford University's Windhover Contemplative Center (opposite page). Quiet reflection is encouraged during the day—when the building is open and art can be examined up close—and at night, when it's closed but illuminated from the inside and guests can still enjoy the displays. Surrounded by fountains and a reflecting pool, the calming oasis was designed as a break from the bustle of everyday life.



PHOTOGRAPHY: MATTHEW WILLMAN (HOUSE OF EARTH AND SKY); ADAM ROUSE (TREEHOUSE); CHRIS GRAMLY (BOTTOM LEFT); BRUCE DAMONTE (BOTTOM RIGHT)



PHOTOGRAPHY: MATTHEW MILLMAN

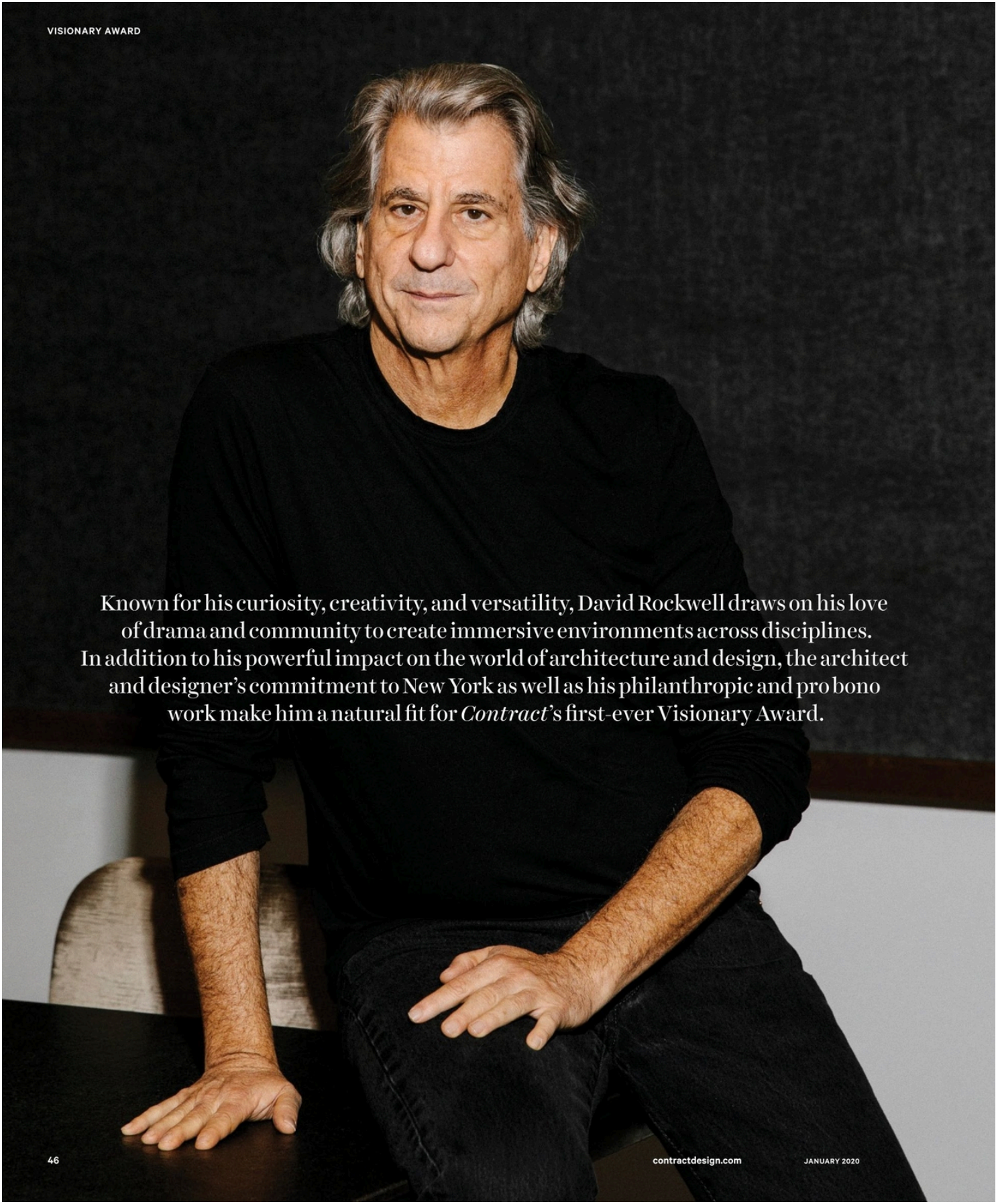


cultivated private garden and protected reflecting pool are distinctively, deliberately calm (and calming). “They’re like individual rooms, but outdoors,” Darling says. Under cover inside, paintings are gently illuminated at all hours, so visitors can view them and bliss out at any time. It seems the ideal spot to disconnect, and yet: “If you go on Instagram and search ‘Windhover’ there are thousands of photos—and it’s amazing what people are capturing,” Aidlin says. “It’s so moving. It could be the reflection of water droplets, or a leaf—the integration of nature and architecture and art. And people are compelled to document these moments because they’re fleeting, and constantly changing throughout the year.”

Sharing intimate, “spiritual” moments with the entire internet might seem like a paradox—and it is explicitly not their goal—but there is a beneficial effect beyond scrolling on a screen. “If you create a meaningful-enough environment that is really grounded in place, it will become magic,” Aidlin says. “We tell people there’s no substitute for being there,” Darling adds. “Hopefully, the images will hook you enough that you’ll go there yourself.” ■

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VISIONARY AWARD



Known for his curiosity, creativity, and versatility, David Rockwell draws on his love of drama and community to create immersive environments across disciplines. In addition to his powerful impact on the world of architecture and design, the architect and designer's commitment to New York as well as his philanthropic and pro bono work make him a natural fit for *Contract's* first-ever Visionary Award.

2020 VISIONARY DAVID ROCKWELL

by Belinda Lanks
Portrait photography by Laurel Golio

David Rockwell's office sits above Union Square, a fitting location and a source of inspiration for an architect who moved to New York 30-odd years ago for its buzzing street activity. "The part that seduced me about New York wasn't how iconic vertical structures look from the sky," he says. "It was how this messy, vital ground floor was constantly changing and immersing you." Union Square is emblematic of the city's versatility: Its function and character change throughout the weeks and months, converting from a farmers market and communal gathering spot to protest grounds and a holiday market.

That transformative spirit—and the aspiration to transport people into another world by tapping their own imagination—carries through all of the multifaceted designer's projects, and as much as New York has influenced him, he has shaped the urban landscape through everything from theaters and eateries to schools and playgrounds. Over his career, he has designed stage sets for 65 Broadway and off-Broadway shows, 275 restaurants (beginning with Sushi Zen in Manhattan), and 96 hotels (starting with the W New York). As Rockwell covered the gamut, his studio grew to include 250 people as well as a satellite office in Madrid, allowing him to branch out to more than 160 other cities. "Breadth and width are life-giving for us in terms of range of work," the designer says.

Given the number of projects in his portfolio, one would expect Rockwell to have a singular style that keeps clients coming through the door. But he eschews formulas, priding himself on finding unpredictable solutions informed by rigorous research. Prospective clients might come to Rockwell because they've seen a particular restaurant design, but the designer won't replicate a look or feel from another project, instead digging deeper until he discovers a unique story to tell through a space. "Our clients know they're never going to get the same version of the same thing," he says. "One of the things that design does in theater and in architecture is based on figuring out not just the narrative story you're telling but emotionally what's going to make the project special. In a musical, people often say the reason someone would sing is when what they have to say wouldn't

work in words, and I think that's what the physical world does."

That approach has won Rockwell loyal longtime clients: "David listens carefully to the story our restaurants want to tell, and then solves design problems with equal parts ingenuity and thoughtfulness," says Danny Meyer, the founder and CEO of Union Square Hospitality Group, who has partnered with Rockwell on designs for Union Square Cafe, Maialino, and Union Square Cafe again, when it moved a few blocks away from its original location in 2016. "His love for and deep experience in theater provides an additional dimension of versatility to his design tool kit."

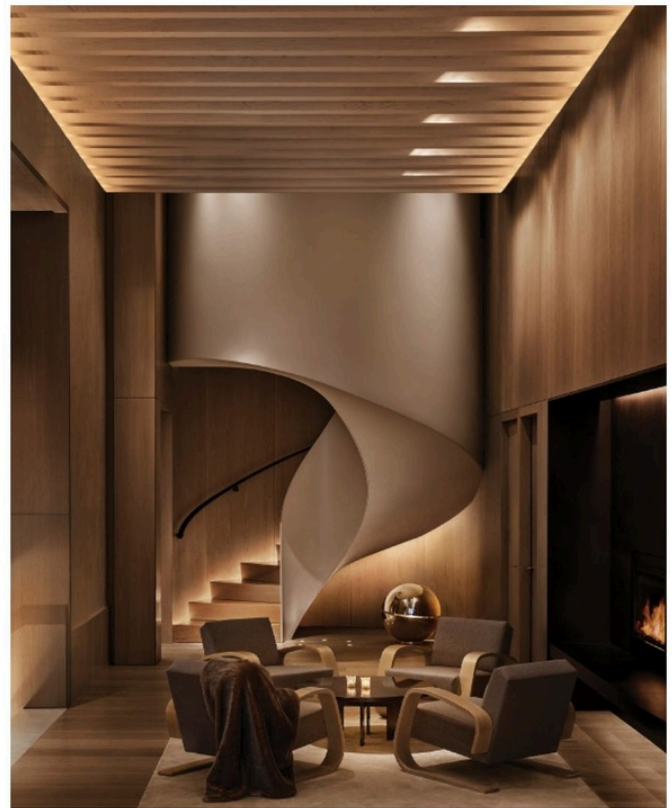
Rockwell returns often to metaphors from theater, his "first love" before studying architecture at Syracuse University. The 63-year-old designer spent his early childhood in the Jersey Shore town of Deal, where his mother, a vaudeville dancer and choreographer, founded a community repertory theater for which he provided not only acting talent but also handmade stage sets. He took an interest in architecture when he was 12, after his family moved to Guadalajara, Mexico, a city of bustling marketplaces and vibrant street life. "Talk about storytelling," he says. "All public activities took place on the street," leading him to develop an appreciation of "architecture's power to bring people together and tell a communal story"—an idea that underpins all of his work today. "In my point of view, buildings, much like theater, only come alive when there's an audience," Rockwell says.

His penchant for bringing people together was evident in his very first interior-design commission for the Japanese restaurant Sushi Zen. Instead of using a traditional sushi bar that is straight for one-on-one interactions with the chef, Rockwell created a lightning-bolt-shaped bar, so that groups of two or three could socialize. He opened his independent studio, Rockwell Group, the same year, going on to build a name for himself as a designer of distinctive restaurant interiors. In 1994 alone, he designed Nobu, Vong, and Monkey Bar in quick succession. If any single restaurant solidified Rockwell's reputation it was Nobu for celebrity chef Nobuyuki "Nobu" Matsuhisa. Since Matsuhisa hailed from the countryside,

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Rockwell's portfolio boasts hospitality projects including The Belvedere Hotel Restaurant and Bar (opposite, top), a three-level space inspired by the Aegean Sea; Cathédrale Restaurant (opposite, bottom left), which features a soaring main dining room; The New York EDITION (opposite, bottom right), located in the landmark Metropolitan Life Tower; Union Square Café (this page, top), a contemporary space that maintains the charm of its original location; the original Nobu (this page, bottom left), set in a former bank building in the Tribeca district with an interior design that reflects rural Japan; and Sushi Zen (this page, bottom right).

contract

VISIONARY AWARD



PHOTOGRAPHY: ALLAN BARRY (2017 AND 2019 DIFFA INSTALLATIONS)



Rockwell's philanthropic commitments include work with DIFFA, for which he served as chairman for 13 years. Shown above are installations from the organization's 2008, 2017, 2019, and 2007 (clockwise from top left) DINING BY DESIGN events. He has also partnered with Citymeals on Wheels, personally delivering food to homebound elderly (bottom right) and designing their Citymeals on Wheels warehouse (bottom left). Designed in collaboration with Diller Scofidio + Renfro and Kevin Kennon Architects, the World Trade Center viewing platform was installed for eight months at the World Trade Center site (opposite).



Rockwell commissioned artisan craftsmen to build rustic light fixtures and furniture. It was the first three-star restaurant with no tablecloths. "People saw it as radical," he told *Inc.* magazine in 2012, "but I saw it as essential to telling Nobu's story."

The following year, after being featured in *New York Magazine*, Rockwell moved into his current office on Union Square, more than tripling the size of his studio from 20 to 70 employees. As the studio expanded along with the typologies of projects it took on, Rockwell recalls drawing a future-goal diagram of the things he was interested in tackling: hospitality, performance, storytelling, materiality, and craftsmanship, along with where those interests would intersect, from theaters to libraries. In particular, he was drawn to airports, but it would take him nearly until the turn of the century to complete one: JetBlue's Terminal Five at JFK. He later completed more than 35 restaurants at United Airlines Terminal C at Newark Airport. Today, when asked what he'd like to design that he hasn't had a chance to yet, he recites a laundry list, including an opera house (he's only designed a theater), a big park (he's done pocket parks), a stadium, and a dormitory—"Dormitories are ripe for reinvention," he says.

Rockwell's commitment to New York and his conviction that design can forge bonds among strangers translate into his philanthropic and pro bono work. After one of his brothers died of AIDS in 1993, Rockwell channeled his grief into projects for DIFFA (Design Industries Foundation Fighting AIDS). "It was an amazingly cathartic experience for me," he says. "I also recognized for the first time that the act of creating something is inherently optimistic." He eventually joined DIFFA's board before becoming its chairman for 13 years. Rockwell has also found

a humanitarian outlet for his belief in food's ability to bring people together, with his work with Citymeals on Wheels—a nonprofit organization dedicated to preparing and delivering meals for over 18,000 homebound elderly New Yorkers. "When you go on those meal deliveries," he says, "you realize that the physical and emotional connection is just as important as the food."

Rockwell's ultimate optimistic act of creation occurred after 9/11. He was living in Tribeca, near the World Trade Center, during the attack and witnessed the tragic aftermath firsthand. A week or two afterward, Rockwell got a call from the principal of PS 234—a nearby school that had been displaced from Ground Zero to an abandoned school on 13th Street—asking if, given his experience in restaurant design, he could make their temporary cafeteria more inviting. "We had a studio of totally freaked-out people for many, many reasons," Rockwell recalls. "The momentum to create these spaces that were about pleasure seemed sort of insignificant given what had just happened." So Rockwell staged what he calls an "urban barn-raising," bringing in dozens of designers and artists, including the illustrator and writer Maira Kalman and the sculptor Tom Otterness, to transform the school in a couple of weeks.

Inspired by that project, the city asked Rockwell if he would help design a VIP viewing platform at Ground Zero. He brought architects Liz Diller, Ricardo Scofidio, and Kevin Kennon with him. Their collective decision: They wouldn't build a private viewing platform, but they'd do a public one. The city's response: Sure, if you raise the money. Together, the designers set up a foundation, raised the funds, and built the public viewing platform in 110 days. After the platform was so well

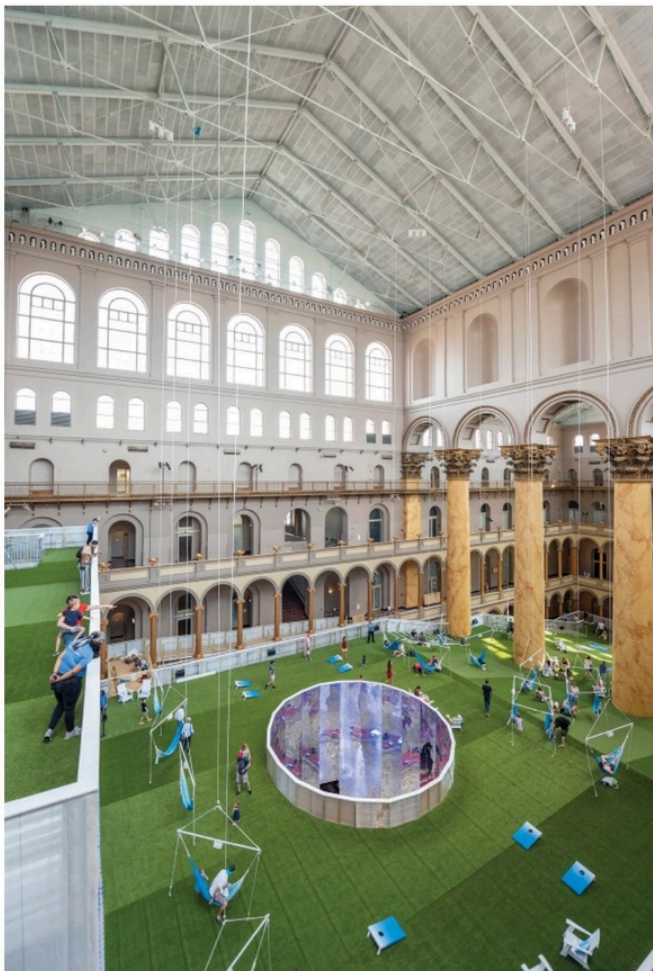
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VISIONARY AWARD



Model shop at Rockwell Group (top left). Monkey, one of the many office dogs at the Rockwell Group offices (top right). Architecture student David Rockwell at Syracuse University (middle left). David Rockwell's office contains many personal mementos and objects relating to his life and work (middle right). He has played piano since a young age, and recently installed a grand piano at his offices where he practices daily (bottom left and right).





Imagination Playgroup at Burlington Slip is a breakthrough play space concept designed by David Rockwell and features a ramp, sandpit, slide, cascading water channel, rope climbing structure, masts and pulleys, and a listening forest (top). Lawn, designed by The LAB at Rockwell Group, is an installation on the vast, sloping greenspace at the National Building Museum, and comes complete with an interactive soundscape and hammocks suspended from the 100-foot-tall ceiling (bottom).

received, a couple of funders asked Rockwell what the foundation would do next. For nearly a year, he developed an idea for a new art center on Fulton Street with such patrons as the Public Art Fund, Al Pacino, and the Old Vic, but after butting up against the city's byzantine bureaucracy, he realized that building anything downtown would take too long. Some people, he recalls, asked him, "If you had to give the city something, what would it be?" His answer was a playground. (His two children were young, and his neighborhood parks had been decommissioned.)

That launched a five-year research study into playgrounds. Rockwell had been fascinated by the Adventure Playgrounds that sprang up from the World War II rubble in the United Kingdom and let kids use real tools, play freely, and even set fires. His modern (and much safer) interpretation is the Imagination Playground, a low-cost kit of nontoxic, lightweight, and durable blocks for children to create their own play spaces. "I thought of my background as a kid who was always making things out of boxes," he says. Fittingly, the pieces can be packed in a box for easy transport and cost less than \$10,000. (Traditional playgrounds can easily run into the millions.) The first one, a collaboration with the New York City Parks Department and the nonprofit KaBOOM!, was installed in 2010 in Lower Manhattan. Since then, the project has become part of UNICEF's P.L.A.Y. Project, which has brought the blocks to more than 13,000 children in Bangladesh and Haiti to date.

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PHOTOGRAPHY: COURTESY OF KNOLL (TOP); COURTESY OF SHAW (MIDDLE); COURTESY OF MAYA ROMANOFF (BOTTOM)



Products designed by the Rockwell Group include: Knoll Rockwell Unscripted Street Furniture (top), which was designed for shared and collaborative workspaces through connections and choreography; Shaw Contract's Desert Lights carpet collection (middle); and Maya Romanoff's Silver Stitched wallcovering (bottom).



Granting users ownership over their space is also a central tenet of Rockwell's furniture line for adults. Yes, he's even done industrial design, although, in the case of his latest Unscripted collection for Knoll, he needed a little urging. "You know, the call from Knoll was very unexpected," he says. "I said, 'I don't know if I'm the guy to do the next great chair,' and they said, 'Well, we're not idiots; we know that. We did some research.'" The collaboration resulted in an eclectic array of more than 30 modular, freestanding pieces, including backless stools you can pick up and move, wooden, bleacherlike steps and other cubic forms that can be easily reconfigured, and peekaboo acoustic screens that provide partial privacy and quiet without a feeling of isolation. For Rockwell, hospitality's entrance in the workplace makes complete sense. "I think more and more creative connections are happening in between meetings, while sitting and working on your own and with a group," he says. "So hospitality is going to be a factor—how you're welcomed, how you're brought in, and how you're sharing that space." Rockwell is currently working on a follow-up collection with Knoll.

Theater is undeniably a defining aspect of Rockwell's work and legacy. So is an embrace of the ephemerality of design. In his 2006 book "Spectacle," co-written with Bruce Mau, he pays tribute to the art of celebration—the public performances and gatherings that summon audiences for a fleeting moment. Creating spectacles—whether through the theater, a flexible workplace, a high-end

PHOTOGRAPHY: PAUL WASCHOL AND ERIC LAUREL

Over his career, Rockwell has designed stage sets for major productions including "She Loves Me" at Hayes Theater, "A Midsummer Night's Dream" for Shakespeare in the Park, "Tootsie," the 2009 Academy Awards, and "Hairspray" (clockwise from top).



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The Warner Music Group headquarters, designed by Rockwell Group, in Los Angeles, includes the Center Stage, a two-tier, 250-seat flexible live performance space with wood bleacher-style seating (top). For the NeueHouse coworking space (bottom) in New York, the Rockwell Group added Modern architectural elements while retaining the original industrial feel of the building. For the JetBlue Marketplace at Terminal 5 at JFK Airport in New York, Rockwell Group created a bold marketplace concept that celebrates New York (opposite, top). The Shed's Bloomberg Building, located at Hudson Yards on Manhattan's west side and designed by Diller Scofidio + Renfro in collaboration with Rockwell Group, is an innovative 200,000-square-foot space for the nonprofit cultural organization that commissions, develops, and presents original works of art, across all disciplines, for all audiences (opposite, bottom).





PHOTOGRAPHY: NIC LEHOUX (TOP); IWAN BAAN COURTESY OF THE SHED (BOTTOM)



restaurant, or a free-play playground—is a sustaining force of Rockwell's practice, and the studio's location is a constant reminder of that mission.

Union Square is almost always humming, even while it is increasingly framed by vacant storefronts and homogeneous chain stores, which can afford exorbitant rents at the expense of independent shops. But Rockwell has a solution for big-box takeover, too: shorter leases and nimble retail concepts that allow a space to daypart, reaching different audiences depending on the time of day. A restaurant can be a cooking school or a coworking space. A coworking space can become an events venue, as in the case of Rockwell's 2013 design for NeueHouse. Meyer recalls Rockwell designing a restaurant for him in the original Whitney Museum that could be taken apart every evening, so that the museum could turn it into an event space, then convert it back into a restaurant. "If developers and tenants could get their minds around shorter-term leases," Rockwell says, "you would find a space that maybe for four or five years is affordable." It will also require some imagination, he adds—"imagining that something doesn't have to be there forever." ■

contract



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41ST ANNUAL INTERIORS AWARDS

WINNERS

ADAPTIVE REUSE

Google, Spruce Goose
ZGF

BAR/ RESTAURANT

**The Fleur Room and Feroce Ristorante/
Caffè at Moxy NYC Chelsea**
Rockwell Group

CIVIC/PUBLIC

Government of Canada Visitor Welcome Centre
IBI Group and Moriyama & Teshima Architects

EDUCATION

Haverford College Visual Culture, Arts, and Media (VCAM)
MSR Design

ENTERTAINMENT

Jinyi IMAX Cinemas at Liuzhou The MIXC
One Plus Partnership Limited

HEALTHCARE

Kindbody
Isllyn Studio

HISTORIC RESTORATION

New York Stock Exchange
Rottet Studio and STUDIOS Architecture

HOTEL

Shinola Hotel
Gachot Studios

LARGE OFFICE

Bond Collective
Bond Collective and Christian Lahoude Studio

LOBBY

Summer Street Lobby
Atelier Cho Thompson

RETAIL

SND
Various Associates

SHOWROOM

Tong Yue Li Sales Center
Zest Art

SMALL OFFICE

Studio Penthouse
JHL Design

SPA/FITNESS

E by Equinox
Woods Bagot and Joyce Wang Studio

STUDENT

St. Gallen Center for Assisted Suicide
Christopher Ogren
Savannah College of Art and Design

SUSTAINABLE

United Therapeutics Unisphere
EwingCole

JUDGES



Verda Alexander
Principal and Co-Founder
Studio O+A



Krista Ninivaggi, Allied ASID
Founder
K&CO



Tara Roscoe, IIDA, LEED AP
Partner
Schiller Projects



Margaret Sullivan
Principal and Founder
Margaret Sullivan Studio



David Taglione
Team Leader
ICRAVE

INTERIORS AWARDS

GOOGLE, SPRUCE GOOSE

ZGF

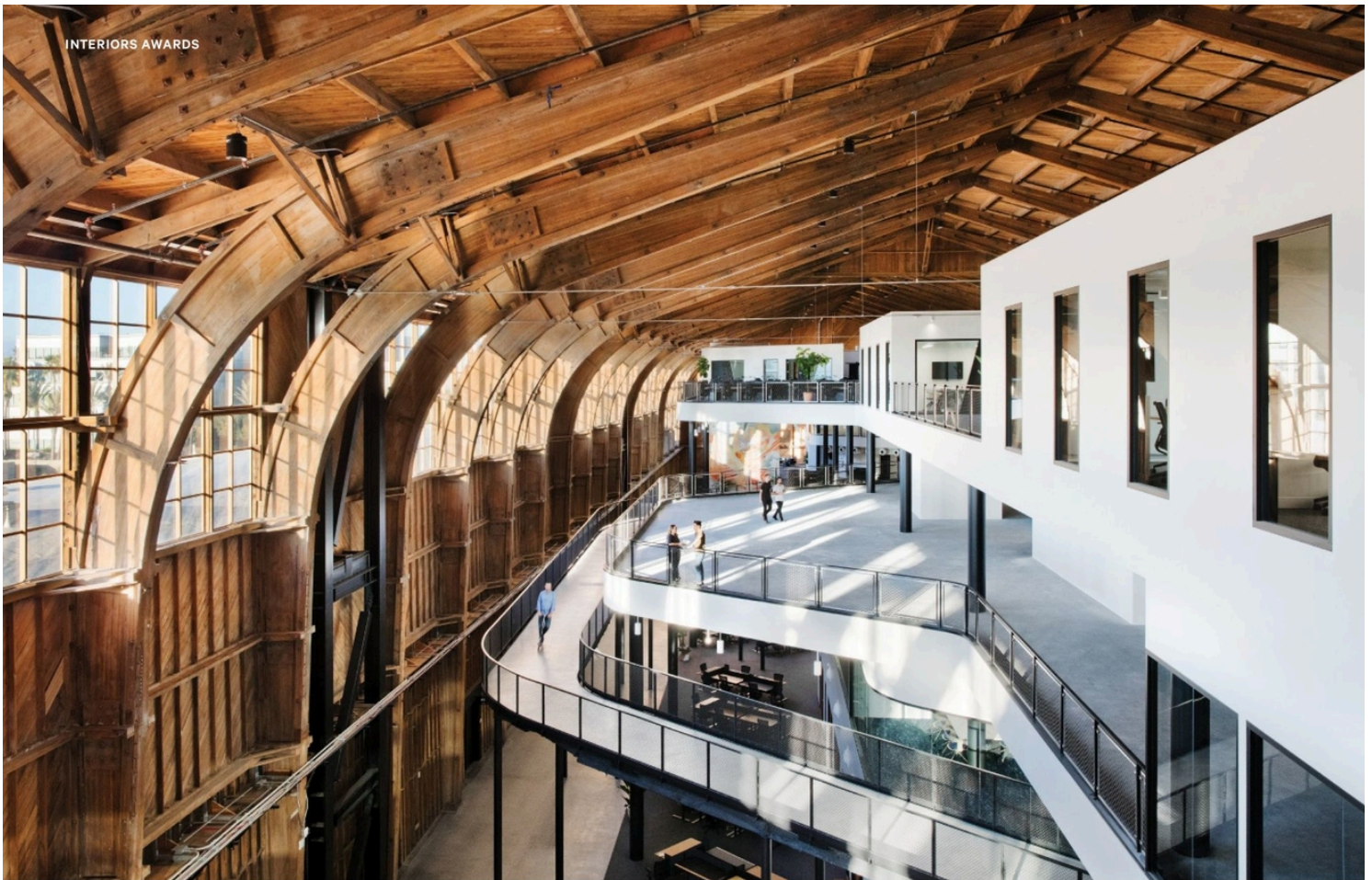
CATEGORY **Adaptive Reuse** CLIENT **Google** LOCATION **Playa Vista, California**



PHOTOGRAPHY: CONNIE ZHOU



ZGF has transformed the hangar originally built in 1943 to house the "Spruce Goose" airplane into a workplace for Google. Located in Playa Vista, California, the new space features a stunning wood spine. "The whole central spine, which was made out of wood, had to be taken apart piece by piece, cataloged, and stored before it was put together again meticulously," says James Woolum, partner at ZGF. The backbone divides the four-story, 450,000-square-foot building lengthwise, with open floor plates that are pulled away from this locus and interior envelope. The varied shaping of each floor and added skylights allow for abundant daylight to filter through every level.



“Google’s a tech company, but it’s interesting, because a lot of the way that we did this was analog, and we never would have ended up with this result if we had done this all digitally.”
—James Woolum, partner at ZGF

PHOTOGRAPHY: CONNIE ZHOU



ZGF was tasked with a one-of-a-kind project—transforming a landmark hangar into an office for Google. The structure was built by famed business magnate, film producer, and aviator Howard Hughes in 1943 for the construction of his H-4 Hercules airplane, more commonly known as the “Spruce Goose” because it was almost entirely crafted from wood (although it was actually made of birch, not spruce).

Today, the Spruce Goose is housed in Oregon, but the hangar remains in Southern California in the city of Playa Vista, and now comprises a range of office, meeting, and food service spaces for the tech company. With Google’s specific requirements, and the building’s rich history, ZGF embraced a unique approach to complete the remarkable conversion from an airplane shed to a contemporary workplace.

The different facets of the project went beyond anything the architects had done before, because it was crucial to respect the past while still designing a workplace that reflected Google’s core values. “This project was a historic preservation, an adaptive reuse of an important historic structure, and the construction of a modern, four-story office building. Google’s a tech company, but it’s interesting, because a lot of the way that we did this was analog, and we never would have ended up with this result if we had done this all digitally,” says James Woolum, partner at ZGF.

Indeed, the ZGF team went back to basics—think printouts, not pixels. Diagrams, photocopies, and an endless selection of fabric swatches were the tools of the trade. This thorough attention to detail was the key to creating a cohesive space with just enough variety to keep the interiors fresh for the employees who are on-site every day.

The spine is a stunning feature that was restored, highlighting the intricate rehab work required for the latest iteration of the hangar. “The whole central spine, which was made out of wood, had to be taken apart piece by piece, cataloged, and stored before it was put together again meticulously,” Woolum explains. The backbone divides the four-story, 450,000-square-foot building lengthwise, with open floor plates that are pulled away from this locus and interior envelope. The varied shape of each floor and added skylights allow for abundant daylight to filter through every level.

The circulation routes were designed to increase interaction, which is key in any Google office, where employees often collaborate in several different areas during the day. The architects devised a boardwalk, on the perimeter of each floor, which allows individuals to weave through the long structure. “On the boardwalk, you are moving vertically and laterally through the space. The places where the boardwalk penetrates through the spine were really natural points to locate some of the important amenities like the micro-kitchens,” Woolum notes. Along the boardwalk, no two amenity areas are alike, giving users options and allowing

them to view the impressive structure from all angles.

It was crucial to respect the past while still designing a workplace that reflected Google’s core values. “This project was a historic preservation, an adaptive reuse of an important historic structure, and the construction of a modern, four-story office building,” Woolum says. The goal was to create an office that gives its users experiences that go beyond basic job tasks. “It’s not just the architecture or the beautiful furniture, or the artwork. It all comes together to support a layered and rich human experience. It really is a magical space,” Woolum adds.

them to view the impressive structure from all angles.

In this particular office, more sophisticated materials and colors were used to bring a new refinement to the company’s signature look. “They wanted a grown-up Google, and it was really about this macro, micro way of looking at all of the spaces, and then being able to look at one piece to see how it complemented everything else,” says Antony Tavlian, ZGF associate and interior designer for the project.

For the ZGF team, all of these interesting components were combined to create an office that gives its users enhanced experiences that go beyond basic job tasks. “It’s not just the architecture or the beautiful furniture, or the artwork. It all comes together to support a layered and rich human experience. It really is a magical space,” adds Woolum. —ANNA ZAPPIA

PROJECT CREDITS

Architect ZGF

ZGF team Ted Hyman, FAIA, LEED AP BD+C, partner; James Woolum, AIA, IIDA, partner; Chris Conaway, AIA, LEED AP, principal; Matthew Tribe, associate principal; Hieu Phan, associate principal; Claus Best, AIA, LEED AP BD+C, associate principal; Jenny Apostol, AIA, LEED AP BD+C, associate principal; Jerry Bryant, associate principal; Jack Poulin, IIDA, NCIDQ, LEED AP ID+C, associate principal; Chulho Woo, associate; Binh Nguyen, associate; Antony Tavlian, associate IIDA, associate; Jill Edelman, AIA, LEED AP BD+C, associate; Brian Maguire, associate; Buzz Poltorak; Tony Gonzalez; Giovanni Spreafico; Jesung Park

Interior designer ZGF

Contractor MATT Construction

Lighting Arup

Engineering Arup (structural, civil & MEP)

Landscape Tom Leader Studio

Graphics Volume, Inc.

Acoustician Arup

Art and fabrication SPMD

SELECTED SOURCES

Wallcoverings Woodchip & Magnolia, Chemetal

Paint Dunn-Edwards

Hard flooring Sustainable Surfacing

Carpet/carpet tile Shaw

Recessed lighting SPMD (downlighting for framed art)

Floor/table lamps West Elm

Pendants/chandeliers Ligne Roset

Workstations Systems Source

Workstation/task seating Systems Source

Conference seating Systems Source

Other seating Danish Design Store, Pedrali, Systems Source, Arper, Moroso, Platform, Fritz Hansen, Martin Bratrud, Bernhardt Design

Fabrics 1502 Fabrics, Maharam, Gabriel, Continental, Sunbrella, Mayer Fabrics

Tables WCI, Pedrali, Danish Design Store, Knoll, Davis, Moooi

Planters, accessories QCP

contract

INTERIORS AWARDS

THE FLEUR ROOM AND FEROCE RISTORANTE/CAFFÈ AT MOXY NYC CHELSEA

ROCKWELL GROUP

CATEGORY **Bar/Restaurant** CLIENT **Tao Group, Lightstone Group** LOCATION **New York**



PHOTOGRAPHY: MICHAEL KLEINBERG, MOXY CHELSEA HARRIOTT INTL.



contract

INTERIORS AWARDS

The Fleur Room's centerpiece is a giant, Art Deco-influenced disco ball that was once housed in the '80s L.A. nightclub Vertigo (opposite, left). On the ground floor of Moxy Chelsea, Feroce Caffè (below) opens up to the sidewalk via airplane hangar doors, offering a breezy space for pastries and coffee inspired by Italy's *caffè* culture. Beyond the cafe, Feroce Ristorante, an indoor/outdoor destination for Italian cuisine, features a palette of jewel tones, cognac, and racing-striped leather banquettes (right), and a private dining room with deconstructed vintage aperitifs posters (opposite, right).



“There is exquisite craftsmanship and unexpected details at every turn, which makes Moxy Chelsea unique.”

—Greg Keffer, partner, Rockwell Group

PHOTOGRAPHY: MICHAEL KLEINBERG, MOXY CHELSEA MARRIOTT INTL.



Marriott's Moxy Hotels brand, synonymous with individuality, experientiality, and creativity, recently debuted its Moxy Chelsea location, complete with two restaurants—The Fleur Room and Feroce Ristorante/Caffè—that enhance the hotel's distinctive personality. "Our goal for each Moxy hotel that we've designed is to craft a compelling narrative that reflects the hotel's surroundings," says Greg Keffer, partner, Rockwell Group. "There is exquisite craftsmanship and unexpected details at every turn, which makes Moxy Chelsea unique."

Given that the hotel is nestled in Manhattan's vibrant Flower District, the Rockwell Group design team set out to create the surreal experience of being surrounded by lush foliage in a bustling commercial neighborhood, according to Keffer. They accomplished just that with The Fleur Room, a showstopping "crown jewel" at the top of the 35-floor Moxy Chelsea tower, with rich floral fabrics and custom resin tables embedded with floral arrangements, as well as smaller touches like the bathroom ceiling fixture that evokes a plucked daisy with petals drifting down the walls.

Glamorous details—like a copper-clad bar, glass chandeliers that resemble giant water droplets, and a massive disco ball salvaged from the 1980s L.A. nightclub Vertigo—and witty moments, like a Roman statue designed to hold a smartphone for selfies, complement the botanical theme and set a lush scene for visitors to take in the 360-degree views of Manhattan. "The goal was to create a space that's stunning for day and night," says Susan Nugraha, vice president of design and development, Tao Group. "And there's a secret weapon: a lounge wrapped in a wall of glass that retracts at the touch of a button, transforming the space into an alfresco sky veranda."

Down on the ground floor, Feroce Ristorante/Caffè also offers an open-air vibe, with airplane hangar-style doors that face out onto the street, seamlessly incorporating the Italian dining spot into the neighborhood. "With its Venetian plaster walls, cork barrel-vaulted ceilings, and terrazzo flooring, Feroce Ristorante/Caffè feels like a fresh interpretation of a secret spot off of a narrow side street in Rome," Keffer says. The design offers a twist of traditional Italian motifs with a playful floor pattern and oversize glass pendants, the perfect backdrop for patrons to enjoy house-made pastries and traditional Italian sandwiches. Cheerful details, like a vintage doughnut machine and walls lined with old-school candy jars and aperitif and digestif bottles, entice locals to enter the space, while a dedicated window counter at the hotel entrance encourages visitors to grab a treat on the go.

A sliding glass door opens up to a private dining room with walls adorned in large-scale, deconstructed vintage Italian liquor posters behind antiqued mirrors. The restrooms boast rich, emerald-painted walls and dark terrazzo, and replicas of Italian figurative sculptures in cheeky poses further support the hotel's sense of whimsy.



"Each Moxy is different and inspired by its surroundings," Keffer says. "I think our client recognizes that hotel stays are innately experiential, and travelers want to stay in places that feel connected to the location and are well designed and unique. Moxy Chelsea feels integrated into the neighborhood, and offers guests different experiences for dining, socializing, and working." —LAUREN VOLKER

PROJECT CREDITS

Client Tao Group, Lightstone Group

Architect Stonehill Taylor

Interior designer Rockwell Group

Rockwell Group project team David

Rockwell, FAIA, founder and president; Greg Keffer, AIA, LEED AP, partner and studio leader; Brad Zuger, project manager; Jenny Bukovec; Yulia Frumkin; Courtney Richardson

Contractor C & A Seneca Construction

Lighting Focus Lighting

Kitchen Next Step Design

SELECTED SOURCES

FEROCE RISTORANTE/CAFFÈ

Floor/table lamps CRW Lighting; Bloom Lighting; DCW Editions

Pendants/chandeliers CRW Lighting; Bloom Lighting

Sconces CRW Lighting; Roll & Hill

Other decorative Tony Milici (artist)/ RAREculture, LLC (grappa glass and metal art); Lee Jofa (floral pillow); Samuel & Sons (rectangular pillows); Stellar Works (custom grappa cart); Jane Millett Design (vintage painted mirrors)

Lounge seating Dine Rite Seating Products Inc.; Stellar Works

Dining seating Stellar Works; Munrod Custom Upholsterers; Jay Edward

Outdoor seating Stellar Works (cushions)

Upholstery Demar Leather Co.; Angela Brown; Mokum Textiles; Donghia Inc.; Kravet; Holly Hunt

Dining tables John Houshmand

THE FLEUR ROOM

Pendants/chandeliers Compasso SRL; Jamie Harris; CRW Lighting

Sconces CRW Lighting; Venicem SRL; Roll & Hill

Floor/table lamps CRW Lighting

Other decorative Blackman Cruz (1980s disco ball from the L.A. club Vertigo); Rockwell Group/RAREculture, LLC (infinity mirror)

Lounge seating Stellar Works; Dine Rite Seating Products Inc.; Munrod Custom Upholsterers; 1stdibs

Dining seating M.A.D./Nuans Design (stacking barstool)

Upholstery/fabrics/textiles Majilite Corp.; Tiger Leather; Creations Metaphores; Osborne & Little; Turning Star Inc.; Bramson House; Kravet

Dining tables Stellar Works; Putnam & Putnam/Atta Inc. (custom resin high table)

Custom DJ booth Stellar Works

Carpet/carpet tile Moooi/MCI Carpets BV (floral area rug)

contract

INTERIORS AWARDS

GOVERNMENT OF CANADA VISITOR WELCOME CENTRE

IBI GROUP AND MORIYAMA & TESHIMA ARCHITECTS

CATEGORY **Civic/Public** CLIENT **Public Services and Procurement Canada** LOCATION **Ottawa, Ontario, Canada**



PHOTOGRAPHY: JAMES BRITAIN PHOTOGRAPHY

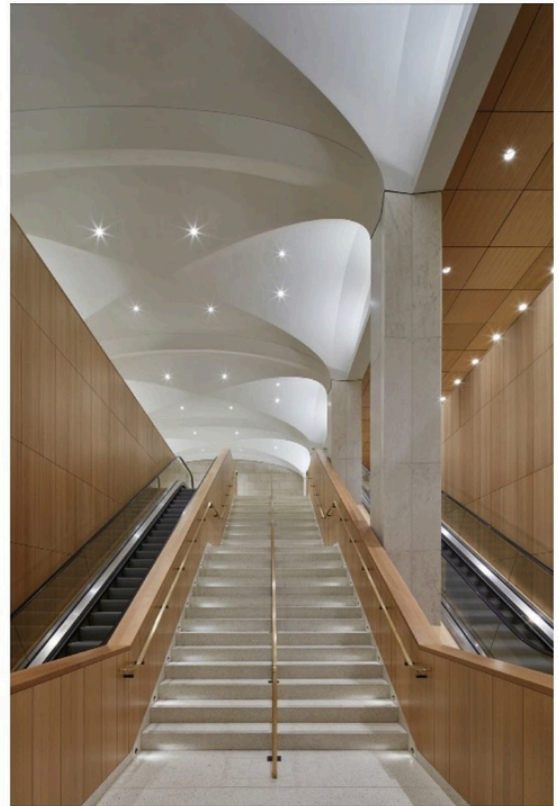


The Government of Canada Visitor Welcome Centre is the first new major addition on Parliament Hill in more than 75 years, and part of a 20-year rehabilitation. This infill project was designed to improve security and enhance circulation between the buildings in the precinct. To respectfully merge contemporary and heritage design, the architects undertook a full audit of Parliament Hill, looking at an array of details for inspiration, including the forecourts, corridors, and doorways of the Gothic Revival buildings. They achieved an unexpected sense of lightness and height in the subterranean structure, which welcomes more than 350,000 visitors a year.

contract



The architects wanted to create an open and inviting space for all, not just a utilitarian civic building (above). "The space is really a series of thresholds of arrival, and we had to see it through those different narratives. So, it was an interesting paradox. We had to make sure it was a robust, secure entry point, but that everybody still felt that generosity as they walked through the doors," notes Carol Phillips, project architect. The arches throughout were key to creating expansiveness, taking their cues from the landscaping of Calvert Vaux (right). "We found these elliptical shapes of Vaux's, and we were able to interpret his hand and pull it together, in this generous arch that then became the major form of our building," Phillips adds.



PHOTOGRAPHY: JAMES BRITAIN PHOTOGRAPHY

“Ultimately, we were creating a front door to Parliament and it had to be tremendously welcoming.”
—Carol Phillips, project architect, Moriyama & Teshima Architects

The Government of Canada Visitor Welcome Centre in Ottawa serves as the new point of entry to Parliament Hill, the home of Canada's government that boasts more than 350,000 visitors a year. IBI Group served as the prime consultant, in association with Moriyama & Teshima Architects as the design architects. The first new major addition on Parliament Hill in more than 75 years, and part of a 20-year rehabilitation, the infill project was designed to improve security and enhance circulation between the buildings in the precinct.

To respectfully merge contemporary and heritage design, the architects undertook a full audit of Parliament Hill, looking at the forecourts, corridors, and doorways of the Gothic Revival buildings for inspiration, updating forms to achieve an unexpected sense of lightness in the subterranean structure, which measures 450,000 square feet.

Not only did the teams study the detailing of the surrounding buildings, which date from the late 1800s to the 1920s, they also surveyed the grounds designed by landscape architect Calvert Vaux. “We found these elliptical shapes of Vaux's, and we were able to interpret his hand and pull it together in this generous arch that then became the major form of our building,” says Carol Phillips, project architect, Moriyama & Teshima Architects.

The building is a gateway for tourists, government officials, and residents, and the designers were keenly aware of its special set of requirements, but the interior still had to be open and inviting. “The space is really a series of thresholds of arrival, and we had to see it through those different narratives. So it was an interesting paradox. We had to make sure it was a robust, secure entry point but that everybody still felt that generosity as they walked through the doors,” Phillips notes.

As a person moves in different directions underground where natural light is limited, a feeling of disorientation can occur. The team wanted to make the visitor experience as transparent and comfortable as possible. By creating an overlook into the barrel-vaulted passageway called the Galleria on the lower level, the architects were able to create a sense of expansiveness that resonates with individuals immediately, and that is carried throughout the entire building.

Textural folds are used as a unifying element on handrails and millwork, while columns feature a pleated profile to create a visual slimming effect, and at the top, these pleats also serve to accentuate the spring point of the vaults. “We were really trying to strike a balance between the verticality and the width. We used the pleating specifically where we needed to accommodate the depth of structure, allowing it to get shallower where we could, to create that sense of spaciousness,” Phillips says.

Such careful attention to detail extended to the material palette. Limestone, marble, and white oak echo the materials already present on Parliament Hill, yet they do not have the same heavy look as aged stone, metal, or wood. “We used many of the high-end finishes befitting the dignity of Parliament Hill, but we tooled them in a more contemporary way,” explains Heather Semple of IBI Group, the project lead.

Even with all the challenges of creating a secure building that accommodates a variety of functions and users, at its heart the Visitor Welcome Centre is a place of hospitality for all, and that is its greatest success. “Ultimately, we were creating a front door to Parliament and it had to be tremendously welcoming,” Phillips says. —ANNA ZAPPIA

PROJECT CREDITS

Prime consultant IBI Group (Canada)

IBI Group team Diane Phillips, partner-in-charge, OAA, FRAIC; Heather Semple, project lead, OAA, MRAIC; Farhan Haqqani; Bernie Duquette; Jamy Beauchamp; Mark D'Agostino; Chris Tudin; Earl Reinke; Om Madan, OAA; Bob Wingate, P. Eng.; Ryan Magladry; Sandy Ng; Rosemarie Albert

Design architects Moriyama & Teshima Architects (Canada)

Moriyama & Teshima Architects team

Diarmuid Nash, partner-in-charge, OAA, FRAIC (PP); Carol Phillips, project architect, OAA, FRAIC; Emmanuelle van Rutten, OAA, MRAIC; Chen Cohen, IDC, NCIDQ, ARIDO; Amanda Gilbert; Greg Perkins, OAA, MRAIC; Will Klassen, MRAIC; Chris Ertsenian; Shawn Geddes; Maria Pavlou; Mei Chow; Claudia Cozzitorto; Hamia Aghaiemeybodi

Interior designer Moriyama & Teshima Architects

Contractor PCL Constructors Canada Inc.

Lighting Gabriel Mackinnon Lighting Design

Structural Adjeleian Allen Rubeli Limited / WSP Global

Mechanical Pageau Morel

Electrical Pageau Morel

Civil IBI Group

Landscape Lemay

Acoustician State of the Art Acoustik Inc.

Heritage DFS Inc. Architecture & Design

Wayfinding Jaan Krusberg Design

Sustainability/building envelope/code Morrison Hershfield

Elevator KJA Consultants Inc.

Hardware Upper Canada Specialty Hardware

Costing Hanscomb Limited

SELECTED SOURCES

Wallcoverings Architectural

Components Group (Microperf acoustic wood ceiling and wall tile)

Exterior limestone and sandstone

RJW Stonemasons

Decorative metals Mariani Metal (bronze)

Interior dimension stone Gem

Campbell (Danby marble); Arriscraft (Adair limestone)

Flooring Franklin Terrazzo

(Cementitious terrazzo)

Ceramic tile Olympia Tile + Stone

Acoustical ceiling tile USG/CGC

(Halcyon acoustical panels)

Acoustic plaster BASWA acoustic

Door hardware Upper Canada Specialty Hardware

Security doors Ambico

Decorative metals Carleton

Iron Works (steel)

Millwork Beaubois

INTERIORS AWARDS

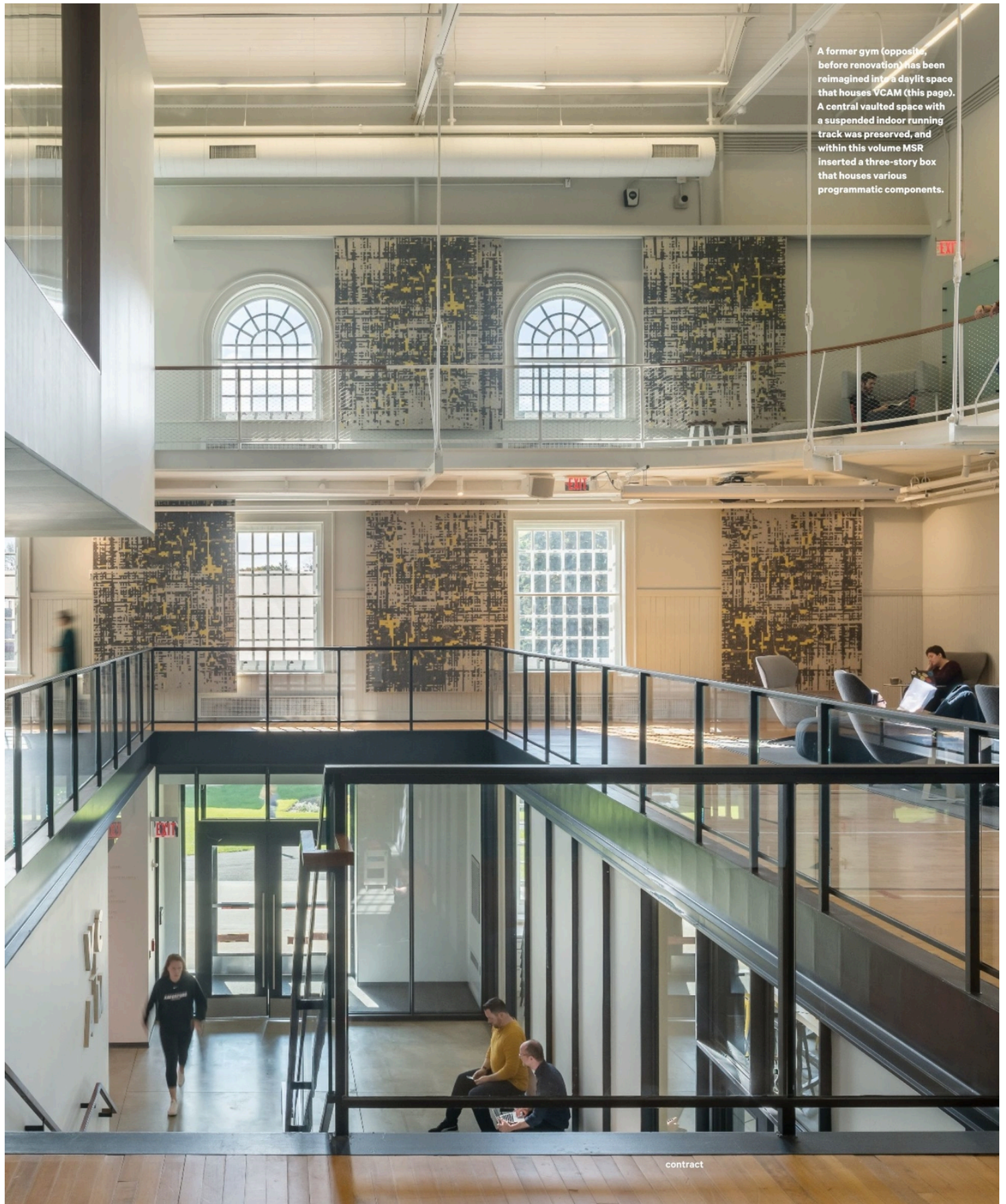
HAVERFORD COLLEGE VISUAL CULTURE, ARTS, AND MEDIA (VCAM)

MSR DESIGN

CATEGORY **Education** CLIENT **Haverford College** LOCATION **Haverford, Pennsylvania**



PHOTOGRAPHY: LARA SWIMMER

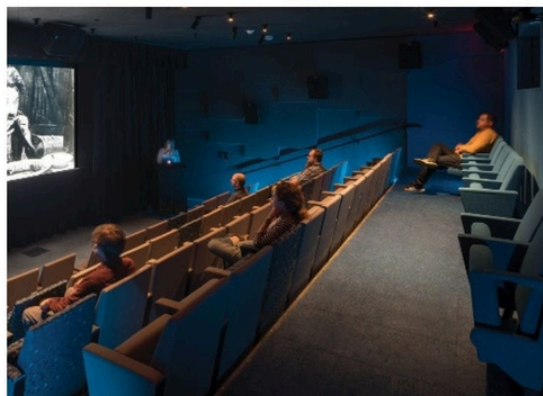
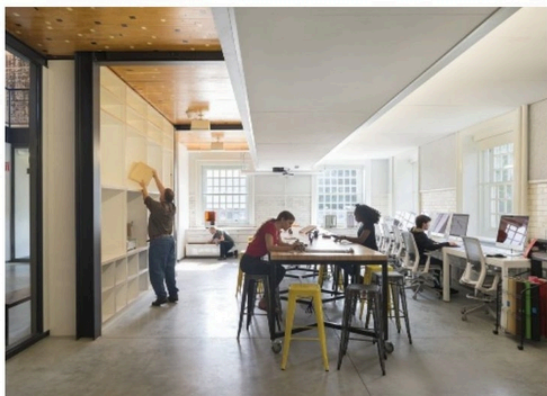


A former gym (opposite, before renovation) has been reimagined into a daylight space that houses VCAM (this page). A central vaulted space with a suspended indoor running track was preserved, and within this volume MSR inserted a three-story box that houses various programmatic components.

contract



“VCAM suits the Haverfordian spirit of educating the whole person, of engaging all our sensibilities. Such sensibility is expressed in the very architectural makeup of VCAM.”
—Laura McGrane, director of VCAM



VCAM regularly hosts film screenings (above). Amenities include a maker studio (right) and a screening room (far right).

PHOTOGRAPHY: LARA SWIMMER



The clean lines and Quaker character of the original structure (far left) have been maintained, resulting in comfortable, bright spaces that encourage collaboration (left).

Haverford College, a small liberal arts college outside Philadelphia with 1,300 students on a 200-acre campus, enlisted Minneapolis-based MSR Design, which boasts a portfolio of successful adaptive reuse projects, to conceive a place for learning and exploration within a historic former gym.

Inspired by today's creative workplaces, Haverford College's new Visual Culture, Arts, and Media (VCAM) Building delivers a flexible, collaborative environment that is open around the clock and was intended to be utilized and shared by the entire campus. VCAM houses the college's interdisciplinary minor in visual studies, the Haverford Innovations Program, a maker arts space, and the John B. Hurford '60 Center for the Arts and Humanities and its Philadelphia Area Creative Collaboratives initiative.

Facing the historic Founders Green in the center of campus, the stone-clad, Quaker-style former gym was built in 1900 but had been underutilized for decades. MSR repurposed the 25,000-square-foot building to accommodate VCAM, restoring its shell, cupola, and exposed roof truss system. A former swimming pool was filled in, while a central two-story vaulted space with a suspended indoor running track was maintained. Within this volume, MSR inserted a three-story, 5,130-square-foot box containing classrooms, labs, a screening room, offices, and presentation spaces that encourage collaboration between the departments of digital media, film, 3D fabrication, and material culture.

VCAM invites students and faculty from all over campus to gather in a variety of welcoming spaces. The running track now serves as circulation along the upper level, and also occasionally hosts film screenings and events. A campus family room has a kitchen, a community table, a display area, a projection wall, and movable furniture. The top floor of the inserted box provides another gathering place, where daylight filters in through the building's original arched windows, lending itself to the sense of openness and connection to the community.

The material palette is simple and straightforward in a nod to the building's Quaker roots, extending an invitation to students to explore and create on this blank canvas. MSR was mindful to reuse original elements from the building and around campus to infuse the space with a sense of history. For example, wood from the basketball court was used to create patterned ceilings and floors; old stairway spindles were recycled into legs for a table in the new community kitchen; and gym lockers were used to create the video-equipment checkout counter. Wood from an old walnut tree that fell on campus was made into stair treads and tabletops, and squash court glass panels were transformed into marker boards for students to create spontaneous works of art.

"VCAM suits the Haverfordian spirit of educating the whole person, of engaging all our sensibilities," says Laura McGrane, director of VCAM. "Such sensibility is expressed in the very architectural makeup of VCAM—designed along the principles of 'bodies in motion' and visual play, and we encourage you to explore today with all the curiosity and excitement that we ourselves feel about this extraordinary addition to the college's ever-evolving educational environment."

"As a nexus of making and learning, VCAM will play a dynamic role in our curricular and cocurricular experience for many generations to come," says Kimberly Benston, a former president of Haverford.

MSR's design holds on to pieces of the past while creating spaces that are entirely new and encourage experimentation and innovation. The resulting building is warm, open, and inviting—24/7. —MURRYE BERNARD

PROJECT CREDITS

Architect and interior designer MSR Design

MSR Design project team Traci Engel Lesneski, CID, IIDA, LEED AP, Assoc. AIA, principal in charge; Thomas Meyer, FAIA, principal design adviser; Dagmara Larsen, AIA, LEED AP, project manager/project designer; Bob Ganser, AIA, project architect; Veronica McCracken, CID, IIDA, project interior designer; Ligeia Cholensky, signage designer; Patrick Lynch, RA, LEED AP; Martin Meyer; Benjamin Schwarz; Daniel Vercruysse, AIA, LEED AP

Contractor Whiting-Turner

Lighting Gallina Design, LLC

MEP Bruce E. Brooks & Associates

Structural engineer Keast & Hood Co.

Civil engineer Nave Newell Inc.

Graphics MSR Design

Acoustician Threshold Acoustics, LLC

Historic preservation Keystone

Preservation Group Inc.

Code and fire protection LaSalle

Engineering, LLC

Specifications writer WC Consulting Inc.

Paint Scuffmaster

Resilient flooring Mondo

Carpet/carpet tile Interface, DESSO

Lighting controls Acuity Controls

Floor/table lamps Pablo, Santa & Cole

Pendants/chandeliers Incipit Lab

Decorative bollards Hess

Doors/hardware Stanley Security Solutions, Norton, Rixson, Von Duprin, Best, Rockwood, Assa Abloy, Pemko, Curries, VT Industries

Architectural glass/glazing PPG

Industries, Luxar, McGrory, Trulite, Oldcastle

Window frames Iconic Windows, Curries, Assa Abloy, Allied Window

Workstation/task seating Herman Miller, Haworth, Andreu World

Conference seating Sedia Systems

Lounge/reception seating Allermuir, Andreu World, Davis, Stylex, Kettal

Cafeteria/dining seating Leland, Muuto

Auditorium seating Sedia Systems

Other seating Andreu World, Emeco, Tolix, Vitra, Rypen, Paul Brayton, Stylex, Kettal

Tables Allermuir, Knoll, Rypen, Artless

Storage systems Alias

Architectural/custom woodworking

Stofanek Custom Cabinetry

Signage (fabricator) OSS Kroy

Plumbing fixtures/fittings WS Bath Collections, American Standard, Moen, Elkay

SELECTED SOURCES

Wallcoverings Wolf-Gordon

Laminate Formica

Floor and wall tile Appiani, Ann Sacks

Rug GAN

Window treatments Wolf-Gordon

Handrail wrap Architex

contract

INTERIORS AWARDS

JINYI IMAX CINEMAS AT LIUZHOU THE MIXC

ONE PLUS PARTNERSHIP LIMITED

CATEGORY **Entertainment** CLIENT **Guangzhou Jinyi Film & Television Media Co. Ltd.** LOCATION **Liuzhou, China**



PHOTOGRAPHY: JONATHAN LEIJONHUFVUD

Wavy metal panels cascade from the ceiling of the cinema's lobby (this page). Their forms reference both the meandering path of the nearby Liu River and film rolls. The curving panels extend to line the walls of the corridor leading to the auditorium (opposite), heightening the sense of anticipation.



contract

INTERIORS AWARDS



Each metal panel is custom-designed in different sizes and features two different textures (above right). The river theme permeates the auditorium (above and right), which relies on a blue color palette and lighting scheme that evokes the sensation of being underwater at night. Niches are carved out in the corridor (opposite page) to offer patrons semiprivate areas for respite.

“We hope that cinemagoers can make the connection between their river and their cinema,
which are both about connecting people.”

—*Virginia Lung, director, One Plus Partnership Limited*

PHOTOGRAPHY: JONATHAN LEJONHUFVUD



One Plus Partnership, a Hong Kong-based design firm established in 2004 by directors Ajax Law and Virginia Lung, has perfected the art of designing theatrical interiors for cinemas that are as moving as the images cast from the reels. In fact, they have almost single-handedly dominated this category of the Interiors Awards over the past several years.

The firm's latest cinema design for the Jinyi IMAX Cinemas at Liuzhou The MIXC in Liuzhou, China, evokes the form of the Liu River on which it is located. A tributary within the Pearl River system in Guangxi, China, the Liu River has a particularly winding form and strikingly clear blue-green water, and Law and Lung focused on this concept when shaping the public spaces for the project.

In the cinema's lobby, wavy metal panels are suspended from the ceiling and extend to clad the walls, echoing the path of the river while also referencing film rolls—an essential element in the filmmaking process. The designers utilized various types of metal; each piece is custom-designed in different sizes and features two textures—smooth and a ripple effect. They are illuminated from above, and the result captures the movement of the river as well as the effect of sunlight reflecting off the surface of the water.

“Liuzhou is all about the Liu River, and how it winds its way, creating curves and connecting people. We brought this concept into the cinema design by using film as the shape in curves to represent the river. Just like a river, film also connects people,” Lung says. “The curves appear in different elements of the design, and there is no hard-and-fast rule, so they appear to be much more natural. We hope that cinemagoers can make the connection between their river and their cinema, which are both about connecting people.”

The lobby features a muted color palette with an emphasis on the range of textures, including the metal panels, stone accents, and flooring. Selected to complement the metal panel design, soft, rounded upholstered furnishings in neutral tones are grouped on various circular rugs throughout the lobby, creating intimate seating areas for patrons on their way to and from viewing films.

The metal waves extend to form the walls of the corridors, drawing patrons toward the auditorium. Their spacing builds a sense of procession and anticipation, which is enhanced by a dramatic lighting scheme. The panels form niches that invite patrons to pause and learn in a semiprivate environment.

Inside the auditorium, the river theme continues in the blue color palette and lighting scheme. The walls are clad in gray acoustic panels and punctuated by irregularly spaced blue rectangular light fixtures with rounded edges. The theater seating is upholstered in gray and blue tones, the carpeting features a wavy pattern, and the stairs leading up each side are accented with blue light. These components combine to create an otherworldly effect not unlike the sensation of being underwater at night.

Even the washrooms reflect the theme of the winding river; fixtures feature rounded edges, from mirrors to washbasins, and even down to the door pulls.

In the Jinyi IMAX Cinemas, One Plus Partnership has succeeded in conceiving a design that is evocative of the cinema's geographical context as well as the art that it serves to celebrate. Watching a film can often feel like an escape, and these interiors elevate it into a pleasurable and unforgettable one. —MURRYE BERNARD

PROJECT CREDITS

Interior designer One Plus Partnership
One Plus Partnership project team
 Ajax Law and Virginia Lung
Contractor Jinyi Cinema

SELECTED SOURCES

Wallcoverings Metal Art Collection Ltd.
Laminate Lok Ko Flooring Contractor Ltd.
Drywall Ziliani Industriale
Hard flooring Kinland Décor
Partition (washroom) Formica

contract

INTERIORS AWARDS

KINDBODY

ISLYN STUDIO

CATEGORY **Healthcare** CLIENT **Kindbody, Gina Bartasi, Annbeth Eschbach** LOCATION **New York**



PHOTOGRAPHY: ARTEM KUPRIANENKO

For every project it takes on, Islyn Studio goes through an extensive research and strategy phase to home in on exactly who the client is and what they want people to feel in their space. For Kindbody, that was comfort and ease, which is why every part of the facility, from lobby to clinical spaces, was designed through the lens of hospitality. A “plant screen” on the window ledge intrigues passersby while still prioritizing patient privacy (this page).



contract



Due to a fast-paced construction timeline of four months, all furniture and decor had to be quick-ship and off-the-shelf. Islyn Studio worked closely with Rich Brilliant Willing, sourced accessories from shops like Oak and Fort, and utilized Rove Concepts, Menu, and IKEA for furniture (above). Within clinical spaces, all hard, cold touches were replaced with nurturing materials, and greenery and artwork add to a sense of solace.



“We created spaces that foster conversation and socializing, so women don’t ever have to feel alone. With our branding and identity, we introduced a sense of humor and a lightness, removing the stigma of the fertility experience.”
—Ashley Wilkins, Islyn Studio founder

Healthcare facilities are often thought of as sterile, unwelcoming spaces associated with poking and prodding, bad news, and sickness. But with the help of firms like women-run, -owned, and -operated Islyn Studio, healthcare design is evolving, incorporating wellness principles and hospitality ideals to create more inviting, friendly environments.

When Islyn Studio was approached by New York-based women’s health and fertility care company Kindbody to re-envision its IVF and egg-freezing facility in midtown’s Flatiron district, the studio chose a holistic approach to the design. Often, these procedures can be anxiety-inducing and uncomfortable for women, which is why avoiding the cold, sterile ambiance of a traditional doctor’s office and changing the way people perceive and experience a clinical environment was a critical desire of Kindbody’s. And as a studio that generally designs hotels and restaurants—this was Islyn’s first-ever project in the healthcare sphere—the design team had no problem looking at the project through a hospitality lens.

“I think that our experience working with high-volume restaurants like the ones you’d find at a Disney park was really helpful in giving us the understanding of durability and how you don’t have to sacrifice design for cleanability,” says Islyn Studio founder Ashley Wilkins.

Approaching the project just as the firm would a boutique lifestyle hotel, Islyn Studio revitalized the space through curved lines, warm lighting, abstract art, and organic shapes, mirroring the female form and creating a softer, warmer environment that functions as an extension of the demographic. Formerly cold, metallic touches were replaced with tender, intuitive materials such as soft woods and crinkly paper on tables. “We created spaces that foster conversation and socializing, so women don’t ever have to feel alone,” says Wilkins. “With our branding and identity, we introduced a sense of humor and a lightness, removing the stigma of the fertility experience, even going so far as to redesign the interpersonal interactions between staff and patients.”

Aside from being inspired by hospitality values, Kindbody drew upon concepts of some of the most successful coworking spaces, including The Wing, private clubs like Soho House, and lifestyle hotels such as Ace—specifically the range of programs that change from morning to evening in these spaces.

Kindbody is a multifunctional space that serves more purposes to women than just the service they’re coming in for. Thanks to a mobile reception desk and flexible seating, the space can be broken down to host parties and meetups, as well as talks and seminars, like “Egg Freezing 101.” A retail component in the lobby sells products in partnership with like-minded brands, such as soothing fragrances, prenatal vitamins, body oils, and other items that complement the experience of going through the fertility process.

“For us, we are first and foremost a hospitality firm, but when special healthcare clients like Kindbody come to us with a goal of changing up a dated industry, it is definitely exciting to be on the forefront of that movement and help drive the narrative for things that impact all of our daily lives,” Wilkins says. “Our goal is to be able to give people great design in the most unexpected places, whether that be a boutique hotel, a vet clinic, or where you go to freeze your eggs.” —MEGHAN DWYER

PROJECT CREDITS

Client Kindbody, Gina Bartasi, Annbeth Eschbach

Architect Zacs Intl.

Interior designer Islyn Studio

Islyn Studio project team Ashley Wilkins, Emily Febrizio

Contractor Michael Ghaida

Procurement Denzil Martin

SELECTED SOURCES

Wallcoverings Brick It

Paint Benjamin Moore

Hard flooring Lumber Liquidators

Floor/table lamps Victoria Morris

Pendants/chandeliers West Elm, Rich Brilliant Willing, Noguchi

Sconces Rich Brilliant Willing

Window treatments Maharam

Workstation/task seating Poppin

Lounge/reception seating France and Son, IKEA, Rove Concepts

Patient seating Hay

Architectural/custom woodworking Michael Ghaida

Planters/accessories West Elm, Oak and Fort, Stillhouse

Textile treatments/finishes Crypton

contract

INTERIORS AWARDS

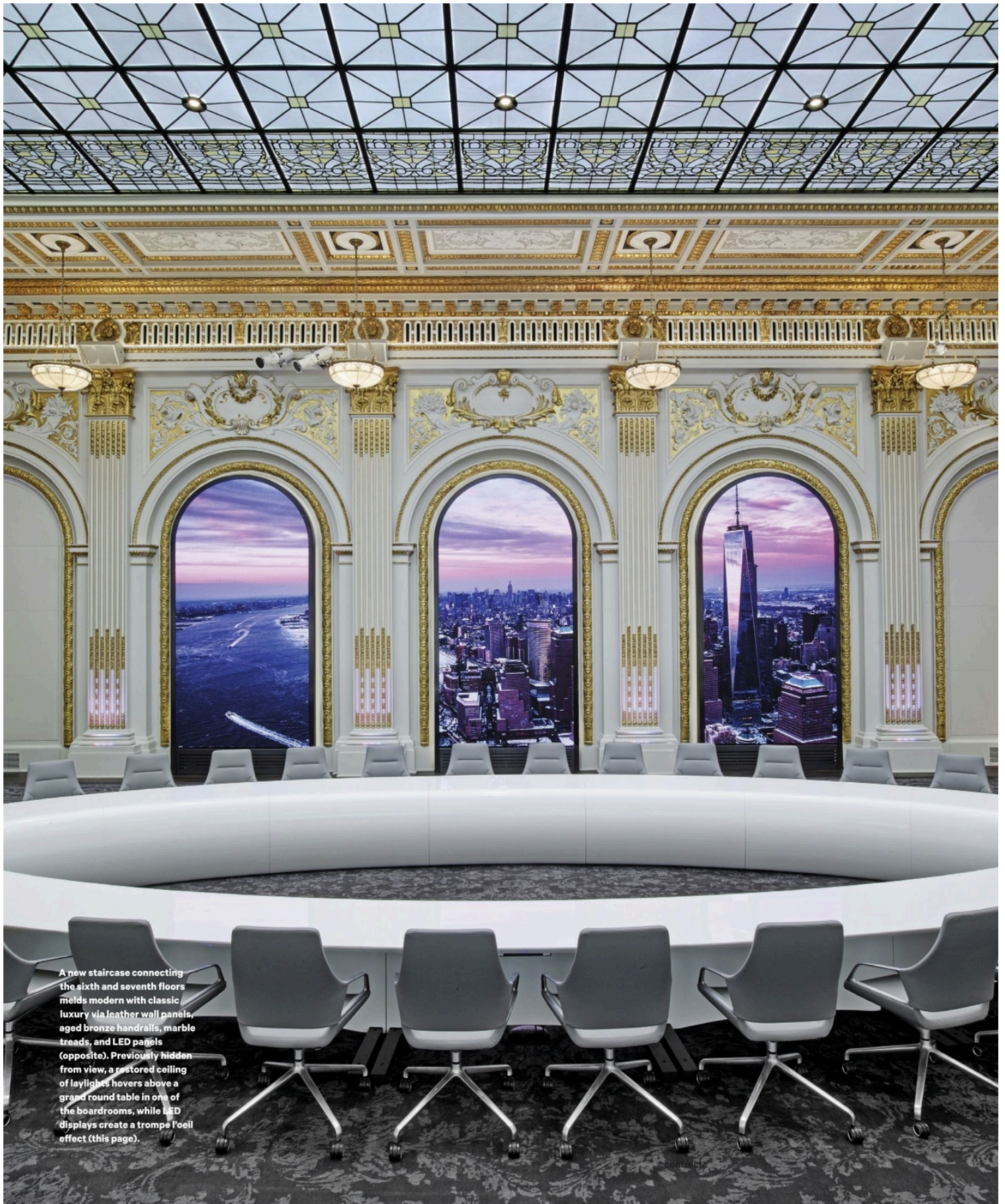
NEW YORK STOCK EXCHANGE

ROTTET STUDIO AND STUDIOS ARCHITECTURE

CATEGORY **Historic Restoration** CLIENT **Intercontinental Exchange Inc. | NYSE** LOCATION **New York**



PHOTOGRAPHY: ERIC LAIGNEL





A meeting space in Siebert Hall sports an eye-catching ceiling sculpture framed by cove lighting (above). A pre-function hall retains character through restored wainscoting, molding, massive columns, and a coffered ceiling. The Bond Room has a laid-back, lounge-like atmosphere with soft seating and a low coffee table. The library's clean, modern aesthetic is anything but an old and stuffy traditional design; shelf lighting makes it easier to find a title while also illuminating the space. The restaurant holds the original bar and back bar with some refinished surfaces (this page, clockwise from right). Some of the existing artifacts—such as an ornate fire hose and old bond documents—become decorative elements within the new halls and rooms (opposite).



PHOTOGRAPHY: ERIC LAIGNEL



“My version of historic preservation is: If something is historically significant, is a gift back to people that creates positive emotions, and marks a point in time, keep it as much as you possibly can and restore it.”

—*Lauren Rottet, founding principal and president, Rottet Studio*

The legendary New York Stock Exchange (NYSE) might at first conjure up images of yesteryear's traders shouting across a floor covered in ticker tape. But today's technologies have enabled them to conveniently buy and sell in real time electronically. While the trading floor has caught up with modern times, other parts of the landmarked NYSE building on Wall Street have remained stagnant, whether in infrastructure or design. Among them are the sixth and seventh floors, which encompass a whopping 45,000 square feet of outdated executive and meeting spaces. Working in collaboration with STUDIOS Architecture, Rottet Studio refreshed these floors while preserving and restoring their significant early-1900s elements.

“My version of historic preservation is: If something is historically significant, is a gift back to people that creates positive emotions, and marks a point in time, keep it as much as you possibly can and restore it,” says Lauren Rottet, the design firm's founding principal and president. Adhering to this philosophy, her team investigated archives to learn what was original to the plan. Most prominently, a grand boardroom on the sixth floor, subdivided into three zones, boasted original features such as ornate painted molding, bowl light pendants, and a soaring ceiling of laylights. Unfortunately, the latter had been covered up at some point in time, so the project team exposed the feature, replacing some of the glass to match the original, and backlit it for maximum effect. It was imperative to provide TV screens for the meetings and presentations taking place in this boardroom, but mounted units would stand out and lessen the room's turn-of-the-century character. Instead, Rottet Studio's elegant solution was to commission custom curved LED displays and nestle them within three monumental arches along one wall.

On the seventh floor, the designers restored an existing bar as well as its 1930s painting commemorating the signing of the Buttonwood Agreement (which led to the NYSE's formation). They refurbished the back bar and added furnishings that appear original to the space such as tufted-leather banquettes. Nearby, a lofty gallery-like pre-function hall retains character through restored wainscoting, molding, massive columns, and a coffered ceiling, but seamlessly integrates updated downlighting, acoustical materials, and mirror-backed fluted-glass walls.

The project was not devoid of major interventions, however. The design team demolished a seldom-used kitchen, for example, to make way for a new staircase connecting the sixth and seventh floors. Here, a palette of leather and wood panels, bronze, and marble stair treads mingles with recessed handrails accentuated by cove lighting to imbue a sleek modern-yet-timeless aesthetic. Various conference rooms sport more contemporary light fixtures tempered by original trim and crown or picture molding. A dramatic ceiling installation of blue ribbons, conceived by STUDIOS Architecture, hovers above one of the meeting rooms and is mirrored in blue LED panels mounted within the new stairwell.

Modern-luxe seating and tables furnish many of the meeting and lounge spaces, a move to inject more hospitality and rid the NYSE of old-fashioned decor. “Firms are courting people to come do their IPOs there, and people come for big corporate meetings or talks about mergers. Maybe they don't want to meet in their offices and instead meet on neutral ground. So this acts like a hospitality suite one can rent,” says Rottet. “The NYSE is the economic center of the universe, and what happens in the space on a daily basis is a monitor for what's happening in the world. It's important to the nation's economy.” Thanks to Rottet Studio's successful balance of restoring historic beauty and bringing the floors into the 21st century, the NYSE's revamped sixth and seventh floors are finally befitting such important matters. —SHEILA KIM

PROJECT CREDITS

Architect STUDIOS Architecture

STUDIOS Architecture project team

Tom Krizmanic, AIA, principal; Kurt Wayne, associate principal; LoriAnn Maas, IIDA, CID, LEED AP, associate principal, project designer; Sarah Poist, AIA, associate, project architect; Morielle Hoffman, designer

Interior designer Rottet Studio

Rottet Studio project team Lauren Rottet, FAIA, FIDA, NCARB, design principal; David Davis, AIA, IIDA, NCARB, managing principal; Ana Maria Nater, designer; Lori Firpo, project manager; Melody Faircloth, executive assistant to Lauren Rottet

Project and cost manager Gardiner & Theobald Inc.

Contractor Benchmark Builders Inc.

Code consultant/expediter Milrose Consultants

Lighting SBLD Studio

Structural engineering Severud Associates Consulting Engineers

MEP/FP engineer Jaros, Baum & Bolles

Environmental consultant Cardno ATC

Kitchen H. Weiss

Security contractor Trillium Technologies Limited

Special inspection Emtec Engineers

Branding Landor Associates

Audiovisual designer TAD Associates

Acoustics consultant Cerami & Associates

SELECTED SOURCES

Seating Wilkhahn, Rottet Collection, Lily Jack, Avenue Road, Richardson Seating, Longhi

Tables and case goods DatesWeiser, Chai Ming Studios, Bernhardt Hospitality, Dune, Rottet Collection, Holly Hunt, The Bright Group, Moore+Friesl

Lighting EOS Light Panel, Rambusch Lighting Co., Preciosa Lighting, Circa Lighting, Crenshaw, Studio Van den Akker, Henge

Paint Benjamin Moore

Ceilings BASWA (acoustical), Novo Arts (custom sculpture)

Carpet TSAR

Wood floors Junckers Hardwood

Walls Optima Leathers, Knoll, Nathan Allan Glass Studios, Spinneybeck

Screens DetailLED Solutions

Stone Biordi Inc. (treads)

contract

INTERIORS AWARDS

SHINOLA HOTEL

GACHOT STUDIOS

CATEGORY **Hotel** CLIENTS **Shinola, Bedrock Manufacturing** LOCATION **Detroit**



PHOTOGRAPHY NICOLE FRANZEN

Shinola's new boutique hotel, located on a thoroughfare of downtown Detroit, is the brand's foray into hospitality with offerings for locals and visitors alike. A palette of warm, rich materials in caramel, camel, and gray tones forges an aesthetic rooted in heritage (opposite page). Gachot Studios tackled the challenge of combining two existing buildings—the historic Singer Building and the T.B. Rayl & Co. store—and three new annexes into a single structure, with the help of Kraemer Design Group, a historic renovation and architectural consulting firm, to preserve original architectural details and moldings (this page).





“We wanted to make sure the hotel felt familiar and authentic, yet exciting and lush.”
—Christine Gachot, principal and founder of Gachot Studios

Historic details combine with refreshed interiors (this page) featuring blush tones, deep greens, rich woods, and a custom Shinola blue to create “a sense of timely familiarity that would link the hotel to Detroit’s past and place it firmly at the center of downtown revitalization,” says Christine Gachot, principal, Gachot Studios. An array of contemporary artwork, curated by Detroit gallery Library Street Collective, brings a burst of color and injects local flavor into the communal spaces. Owing to the hotel’s idiosyncratic architecture, Gachot Studios designed 57 different layout configurations for the 129 guest rooms (opposite page).



PHOTOGRAPHY: NICOLE FRANZEN



A purveyor of American-made luxury goods, from watches to bicycles and leather accessories, Shinola has become synonymous with its home base in Detroit and its legacy of manufacturing. For its next chapter of growth, the company has doubled down on its Motor City presence with the opening of a new boutique hotel, in collaboration with real estate firm Bedrock Manufacturing and designed by Gachot Studios.

"Shinola was designed with the community in mind," says Christine Gachot, principal and founder of Gachot Studios. "We wanted to make sure the hotel felt familiar and authentic, yet exciting and lush. With the rich history and buzzing energy of Detroit in mind, we set out to design with texture, weight, and substance. We used these notes as the baseline to tell a new story, one of an exciting future that is unfolded in real time, welcoming to new ideas and experiences."

Gachot Studios had already been collaborating on the brand's flagship stores when it was tapped for the hotel project as a development consultant. Located on Woodward Avenue in downtown Detroit, the new 129-room, eight-story property combines two existing buildings—the historic Singer Building and the T.B. Rayl & Co. store—and three new annexes into a single structure. Working with Bedrock and Shinola to establish the programming and user experience for the hotel, Gachot Studios also consulted on the exterior architecture and designed all interiors throughout the property, which began booking stays in January 2019.

While the brand's name is baked into the property, the designers' brief was much more expansive. Their approach sought to convey "the high level of craftsmanship and elegant detailing that defines the Shinola brand," Gachot

says. "Beyond that, our goal was to design an environment that would serve as a hub—an energetic landmark for visitors, and an inviting, inclusive space for locals to linger."

That respect for craftsmanship began with the designers' treatment of the existing historical structures. Gachot Studios worked with Detroit's Kraemer Design Group, a leading historic renovation and architectural consulting firm, to oversee the complex and delicate undertaking. The idiosyncratic arrangement of the three buildings led the formation and reorganization of all interior spaces, including the layout of the guest rooms, which includes 57 different configurations in all.

Furniture, wallcoverings, and accessories were all custom designed, many of them manufactured in the United States and produced in Michigan by local vendors: They tapped Pewabic for the ceramics, Booms Stone Co. for the stone finishes in the guest rooms, and Great Lakes Stainless for the decorative metalwork found throughout common spaces and public areas. A cocktail lounge called the Evening Bar awaits visitors through a discreet passage in the main "living room," outfitted with etched glass panes and curved ceilings gilded in gold leaf.

Local flavor further permeates the space through the selection of many artworks, curated by local gallery Library Street Collective, as well as custom-woven panels by Detroit artist Margo Wolowiec, which provide a burst of color and energy at reception.

The design team also took care to repurpose original materials and details, such as the charming terra-cotta tile from the old Rayl's hardware store exterior, which they molded and recast as plaster for the ceiling of the event space. They also took an old paint chip from the Singer sewing machine building and developed it into a custom Shinola blue, which is used throughout the hotel in concert with a palette of caramel, camel, and gray hues accented by touches of soft blush, deep greens, rich woods, plush mohair, and oil-rubbed bronze, in order to create "that mix of intimacy, comfort, style, and familiarity that defines the world's greatest hotels," Gachot says.

It's a sentiment that echoes that of Shinola's creative director, Daniel Caudill: "Shinola is a brand that was built by the city and people of Detroit, and that's what sets us apart from other brands opening hotels in the city. We are aiming to be Detroit's 'living room,' so to speak. We want the space to be welcoming to travelers and tourists, but also be a space where locals feel at home." —AILEEN KWUN

PROJECT CREDITS

Clients Shinola, Bedrock Manufacturing

Architect Kraemer Design Group

Kraemer Design Group project leader Brian Rebain, principal

Interior designer Gachot Studios

Gachot Studios project leader Christine Gachot, principal

Contractor Barton Malow Co.

Art consultant Library Street Collective

Lighting L'Observatoire Intl.

Engineering Engineering Plus (low-voltage, IT); IDS (mechanical, plumbing, electrical)

Landscape Planterra

Graphic design/branding/visual identity Shinola, Jacque Ostrom,

Love & War

Operators Mac & Lo, NoHo Hospitality Group

Developer Bedrock Manufacturing

Purchasing firm/procurement The Parker Co.

SELECTED SOURCES

Woodwork (public space) MOD

Interiors, Master Craft Floors

Woodwork (guest rooms) Division 6

Fabrication & Installation, D.E. McNabb Flooring

Stone and tile (public space)

Wolverine Stone Co.

Stone and tile (guest rooms) Artisan

Tile Inc.

Wood flooring (guest rooms) D.E.

McNabb Flooring

Plaster vaulted ceiling (public space)

Russell Plastering

contract

INTERIORS AWARDS

BOND COLLECTIVE

BOND COLLECTIVE AND CHRISTIAN LAHOUE STUDIO
CATEGORY **Large Office** CLIENT **Bond Collective** LOCATION **Brooklyn, New York**



PHOTOGRAPHY: AMANDA KIRKPATRICK

PHOTOGRAPHY: BRANDON SCHULMAN

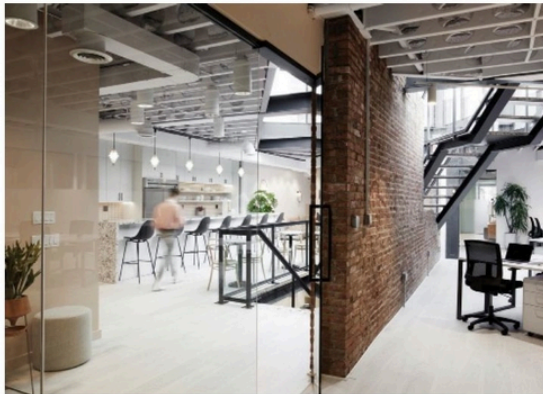
The latest location for coworking start-up Bond Collective, in Brooklyn's artsy Bushwick neighborhood, combines two existing buildings and a mix of new construction along the Broadway corridor. The space has plenty of on-trend interior touches to appeal to millennial members: candy-colored pastel hues, deep velvet monochromes, and custom plantings by Max Reis (this page and opposite).



contract



A custom terrazzo from Terrazzo brings visual variation and cohesion to a largely monochromatic palette, and was "inspired by nougat," says Elide Rathborne, Bond Collective's in-house director of design, who specified the material for the central staircase's pavers, as well as the communal kitchen counter, and various tables throughout. The overall design brings a residential feel into the workspace, which has the capacity for 111 private offices and a range of shared amenities.



PHOTOGRAPHY: AMANDA KIRKPATRICK, BRANDON SCHULMAN, AND PAUL TUCKER



“The selected materials and colors merge the different eras of construction and unify the overall building with a sense of respect for the past.”
—Katharina Hoerath, director of architecture, Bond Collective

Broadway, the grand thoroughfare that stretches along the whole length of Manhattan, is a fixture of the pop culture canon. The mononym is associated with everything from Times Square and the theater district to Piet Mondrian's “Broadway Boogie-Woogie” and countless songs and films. Head to Brooklyn across the East River, and you'll find a second Broadway—one less grandly associated with showbiz and tourism, but abuzz with culture, commerce, and creativity all the same. It's here, beside the elevated J/M/Z subway line that runs along the avenue, from the Williamsburg waterfront to East New York, that coworking start-up Bond Collective opened its latest location.

“Bushwick is a vibrant, evolving community, and we want to be at the center of its growth,” says Bond Collective's cofounder and CEO Shlomo Silver, who jumped at the opportunity to expand the company's footprint when a vacant historic corner property on the Broadway corridor became available. While the close proximity to an elevated subway line might seem unappealing, with the constant noise and rattle of trains and cars running by, Bond's in-house design team, which oversaw the complete renovation and build-out, saw an opportunity to embrace and connect with the character and history of the neighborhood.

They also found aesthetic inspiration in the wear and age of the imposing structure, erected in 1897, which has developed “this incredible green patinated surface over the years,” says creative director Thomas Gibbons. “With the help of Surface & Architecture Workshop, we swathed the existing brick-and-stucco facade in a billowing mint-green wash that echoes the subway's timeworn finish.” As for the sound pollution, double-pane exterior windows and sealant ensure that any interior noise is minimized to a light hum.

Merged with a neighboring structure for a combined 35,000 square feet of interior space, the property is a mix of existing buildings and new construction, explains Katharina Hoerath, director of architecture for Bond Collective's in-house team. “The selected materials and colors merge the different eras of construction and unify the overall building with a sense of respect for the past,” she says. A central staircase, with pavers built from a colorful custom terrazzo, winds through each of the structures to both physically and materially unite the spaces.

Adding visual variation to the largely neutral and modern, pastel-hued furnishings, this custom terrazzo was also used for surfaces and accent tables throughout the space and was “inspired by nougat,” says Elide Rathborne, director of design, who specified a lively millennial-friendly palette to mix and play with the original exposed brick walls and steel beams. Meanwhile, the bathrooms look “as if they were coated in candy,” lined with light pink tile and mint-green walls. “We are bona fide color junkies and will spend weeks refining color palettes,” she adds. “In general, we were trying to tell this story of something old becoming new again and found color to be pivotal in doing so.”

The color and material palette brings a residential feel into the workspace, which boasts the capacity for 111 private offices, with a mix of sizes ranging from single- to 50-person occupancy and 35 dedicated or hot desks. The pet-friendly property also includes a range of shared amenities: booths for phone calls or small meetings, 20-person conference rooms, full-function kitchens, rooms for mothers, shower rooms with towel service, bicycle storage, personal mailboxes, two furnished outdoor roof spaces, and a back patio.

This colorful variety and multimodality of Bond Collective Bushwick is meant to speak to the diversity of its local environs, as Gibbons attests, from the Haitian cafe across the street to its neighboring family-owned flower shop. “The Broadway corridor in Brooklyn is a lively and ever-evolving mash-up of cultures and styles,” he says. “We knew that we had to make something that didn't feel like an imposing corporate structure but had an open, uplifting, and democratic spirit—really something for everyone.” —Aileen Kwun

PROJECT CREDITS

Client Bond Collective

Architects Katharina Hoerath, Bond Collective; Christian Lahoude Studio

Interior designers Elide Rathborne and Thomas Gibbons, Bond Collective

Contractor Elbo Construction

Consultants Elie Deitsch and Shlomo Silber

Lighting Elide Rathborne and Katharina Hoerath

Kitchen Elide Rathborne, Thomas Gibbons, Katharina Hoerath, and Matis Biederman

Landscape Custom plantings by Max Reis

Graphics Loren Polster

SELECTED SOURCES

Custom terrazzo Terrazco, Josh Boncosky

Exterior facade finish SAAW (Surface & Architecture Workshop), Scott Stewart and Young Yoon

Sustainable acoustic installation Carpetcycle, Sean Ragiel

Custom upholstery Bay Decorators, Kenny Gams

Wallcoverings Kravet, Duralee

Paint Benjamin Moore

Laminate Abet Laminati

Masonry walls Existing

Hard flooring Wood Havwoods

Tile Town & Country Surfaces

Carpet/carpet tile Bentley Mills

Recessed lighting Lumen

Track lighting Nora

Floor/table lamps Entler, In Common With, Sho Modern, West Elm x Bower

Pendants/chandeliers Lee Broome,

O'Lampia Studio, Kelly Wearstler

Sconces O'Lampia Studio, Sho Modern

Custom carpets Stepevi

Decorative glass panels/partitions

Crystal Glass and Mirror

Window treatments Elite Decor

Workstation/task seating HON

Conference seating Scandinavian Design

Lounge/reception seating

Scandinavian Design

Cafeteria/dining seating TON, DWR, Industry West

Other seating Industry West

Conference tables Urbia, CB2, and Custom

Cafeteria/dining tables Custom terrazzo with Falcon base, CB2

Reception desk Custom terrazzo

Side tables Vintage Maitland-Smith, Blu Dot, West Elm, CB2, Urbia, Scandinavian Design

Other tables Noir, IKEA X Semihandmade

Planters, accessories NewGrowth Designs, Allstate Floral, Crate and Barrel planters

Signage (fabricator) Front Signs, NY Sign Art

Plumbing fixtures/fittings Duravit, Sanliv, Gatco, Soho Dispensers

contract

INTERIORS AWARDS

SUMMER STREET LOBBY

ATELIER CHO THOMPSON

CATEGORY **Lobby** CLIENT **EQ Office** LOCATION **Boston**



PHOTOGRAPHY NICOLE FRANZEN



Refined architectural elements include an elegant marble-accented reception desk (opposite page) and a sophisticated material palette that includes blackened steel, brass, marble, stone, white concrete, mohair, and wool (this page).

contract

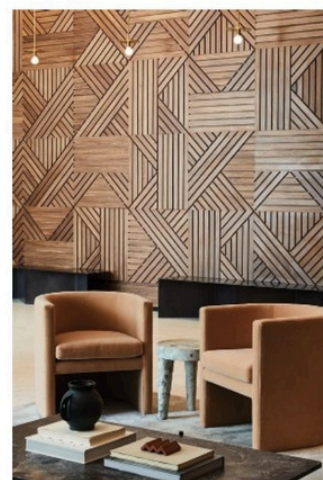
INTERIORS AWARDS

“Work takes place everywhere. The in-between spaces of buildings—corridors, amenities suites, lobbies—are becoming rich social sites for collaboration.”
—Ming Thompson, AIA, IIDA, Atelier Cho Thompson



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JANUARY 2020

PHOTOGRAPHY: NICOLE FRANZEN



Setting the stage for a new standard of shared spaces within a corporate skyscraper, Atelier Cho Thompson embraced the inclinations of a modern workforce to transform the 8,500-square-foot lobby of 100 Summer Street in downtown Boston. Spearheaded by Christina Cho Yoo, AIA, IIDA, and Ming Thompson, AIA, IIDA, the San Francisco- and New Haven, Connecticut-based multidisciplinary design firm approached the renovation with an intrinsic understanding of how the shifting landscape of the workplace necessitates adaptations to supporting spaces as well.

Debating on Boston's skyline in 1974, the marquee high-rise was constructed by architect Welton Becket with 32 floors to offer over one million square feet of office space. Despite a recent renovation, the lobby's spatial paradigm had quickly become outdated, recalls Thompson: "It was a vast and empty space with a few clusters of furniture and a large and unwelcoming security desk front and center. The space was designed for a different era of work—one where workers were confined to offices, and the lobby was meant to be only a liminal space between city and office." The redesign was needed to reflect the unfolding ideals of the building's changing pool of tenants, which had progressively evolved from white-shoe law firms and banks to technology and coworking companies. Approached by real estate investment company EQ Office, Atelier Cho Thompson acted on its client's ambitions to reimagine the lobby as a vibrant respite that reflects the wayfaring nature of an evolving workforce. "Work takes place everywhere," says Thompson. "The in-between spaces of buildings—corridors, amenities suites, lobbies—are becoming rich social sites for collaboration."

In addition to an awareness of the nomadic nature of modern work, an understanding of the blurring boundaries between the residential, hospitality, and workplace sectors shaped the redesign. The team took advantage of several focal points in the lobby's preexisting material palette—including the white Calacatta marble floor boasting an intricate triangular pattern—while they repositioned others to fit the refresh, such as the original glossy cherry wall paneling, which they replaced with a complex system of wall panels crafted in matte natural walnut. Celebrating the heritage of Boston's historical landscape, the lobby's rich and inviting materiality is also distinguished by blackened steel, natural brass, marble, stone, white concrete, mohair, and wool.

A host of refined architectural elements are employed to delineate four distinct zones—dubbed Visit, Perch, Linger, and Collaborate—that accommodate different work styles at a range of scales. "While thousands of visitors a day traverse this space, moving like a great river from the street into the tower, we created each of these zones as an eddy to capture visitors for different uses," Thompson says. The security station has been shifted away from the main circulation area in the Visit zone, which evokes the exuberance of an elegant hotel reception as it invites guests to announce their entrance at a low and luxurious marble-accented desk, which cleverly masks the fastidious architectural feat needed to condense a complex nest of equipment. Stretching along the primary path of travel, Perch orients an elongated marble bar as a touchdown point for visitors as they



navigate the space. Enabling short visits for intimate groups, Linger comprises soft seating options, while larger assemblies can gather for extended stays at Collaborate, which features cozy walnut millwork booths, a library table, shelves, and nooks tucked into panelized walls. Lighting is raised gradually within each successive zone to foster a grander aesthetic across the interior, while furniture is selected to reinforce each zone's primary function. "These details create a balanced dichotomy between rationality and exuberance, between grand gestures and intimate intricacies, between concise formal logic and sophisticated ornament," Thompson says. —HAYLEY ARSENAULT

PROJECT CREDITS

Architect and interior designer Atelier Cho Thompson

Atelier Cho Thompson project team Emilia Baker; Christina Cho Yoo, AIA, IIDA; Ming Thompson, IIDA, AIA

Contractor Structure Tone

Interior design and furnishings consultant Shannon Dunn, Studio Shannon Dunn

Lighting consultant Dan Weissman, AIA, Lam Partners

Engineering WB Engineers

Graphics Atelier Cho Thompson

Tables Custom by Butler Architectural Woodworking (conference tables and reception desk); Fort Standard; Debra Folz; Gubi; Kelly Wearstler; Room & Board (side tables)

Architectural/custom woodworking Butler Architectural Woodworking

Planters, accessories Ferm Living; Menu; Light + Ladder; Cym Warkov; Ank; B.Zippy; CB2; Pat Kim

Signage (fabricator) Cadwell Sign

SELECTED SOURCES

Wallcoverings Butler Architectural Woodworking (custom wood millwork and steel panels); Spinneybeck (leather); Benjamin Moore (paint); Concrete LCDA (concrete panels); Cle Tile (tile)

Flooring Interface; Shaw (carpet/carpet tile); Steven King (rugs)

Lighting Liteline; Starfire; Interlux; Lumini; Amerlux; Jesco (recessed lighting); Custom Katy Skelton Lighting (pendants/chandeliers)

Doors Spaceworks (doors, hardware)

Seating Lawson Fenning; Grazia and Co; Simon James; Egg Collective; TRNK; Luteca Eugenio; Uhuru (lounge/reception seating)

contract

INTERIORS AWARDS

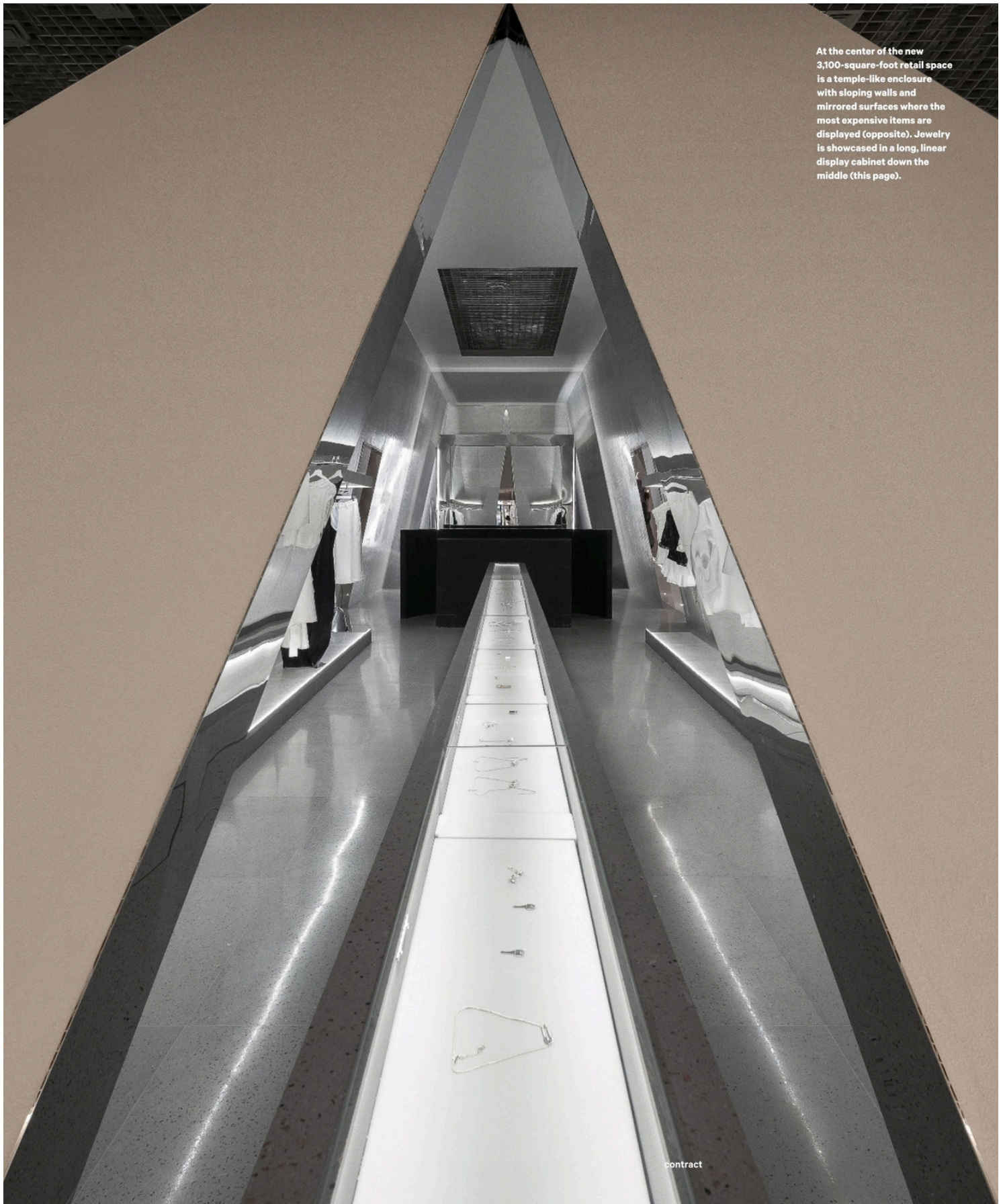
SND

VARIOUS ASSOCIATES

CATEGORY **Retail** CLIENT **SND** LOCATION **Shin Kong Place, Chongqing, China**

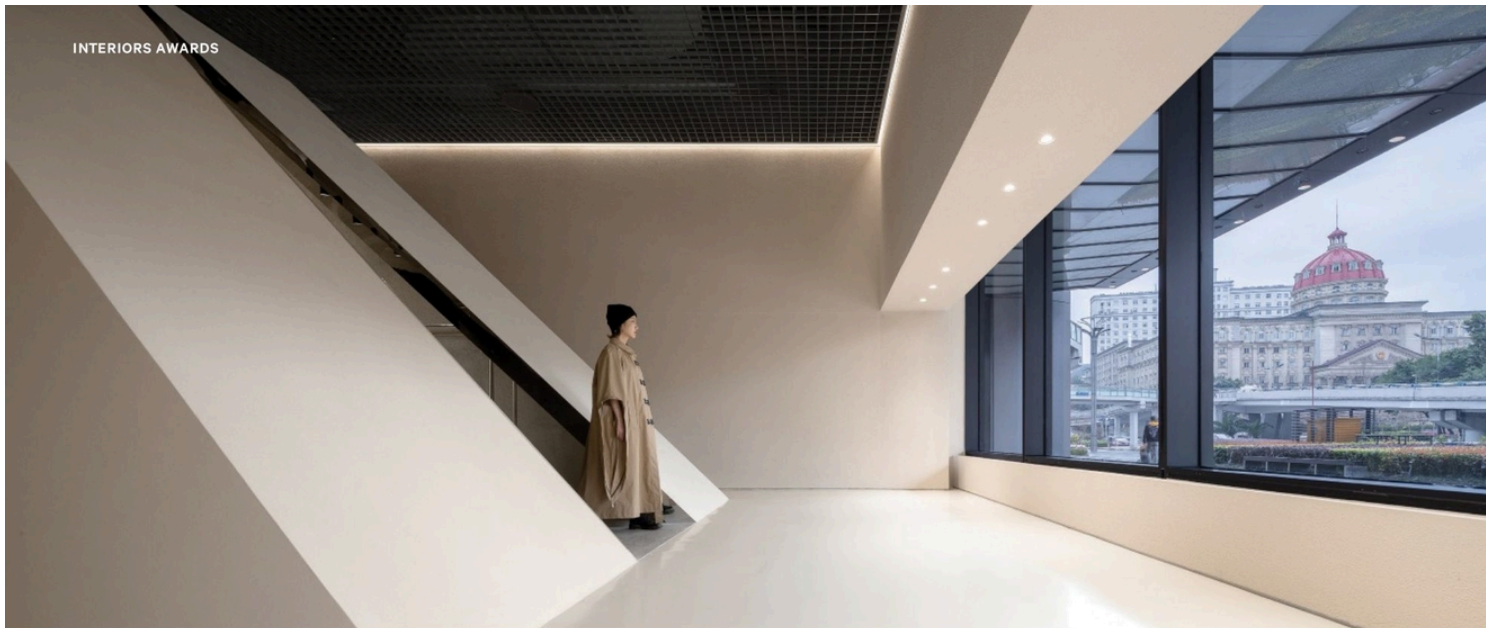


PHOTOGRAPHY SHAO FENG



At the center of the new 3,100-square-foot retail space is a temple-like enclosure with sloping walls and mirrored surfaces where the most expensive items are displayed (opposite). Jewelry is showcased in a long, linear display cabinet down the middle (this page).

contract



INTERIORS AWARDS

“The idea was to separate its avant-garde fashion pieces from the mundane
by displaying them as artwork.”

—*Qianyi Lin, cofounder, Various Associates*



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JANUARY 2020

The single-level shop is located on the ground floor of Shin Kong Place, a luxury shopping mall, and can be seen from the street, adding an urban aspect to the project (opposite, top). Inside, lighting plays an integral role in the design (opposite, bottom). The rich material palette includes gray terrazzo (below).

PHOTOGRAPHY: SHAO FENG



Established in 2013, SND is upending traditional shopping with its new flagship store, which opened last March in Chongqing, China, living up to the retailer's name—an acronym for Selection of Nonconformist Design. "The idea was to separate its avant-garde fashion pieces from the mundane by displaying them as artwork," says Qianyi Lin, cofounder of Various Associates, the Shenzhen-based architecture and interior design firm tasked with elevating the brand's retail experience.

Since its launch in 2017, the 10-person team at Various Associates has focused on enhancing spaces and developing material details using a bespoke approach, giving each project in its portfolio—which includes high-end boutique hotels, restaurants, workspaces, and galleries—a unique expression. They set out to do just that for SND, developing a symmetrical yet flexible space.

A mix of haute couture menswear and womenswear—including clothing and jewelry brands with cultlike followings such as Ambush, Y/Project, Martine Rose, and Samuel Gui Yang—is carefully and sparingly displayed within the 3,100-square-foot, single-level shop, located on the ground floor of luxury shopping mall Shin Kong Place. The store features two mall entry points, one for those arriving to browse and shop, and another for those participating in events, which the shop hosts regularly. Various Associates also maximized the window display to produce an expansive, double-height panorama visible from the street, adding an urban aspect to the project.

Despite its rich material palette, the rectangular shop has a minimal, churchlike feel. The layout is pure and simple, taking advantage of the long, narrow property, with a symbolic element placed at the center. That element, a long, enclosed structure with sloping walls at its ends, acts as a sacred temple, where the most expensive items are displayed.

The goal of the space, according to the architects, was to inspire a sense of awe. Light gray terrazzo sets the tone throughout the store and serves as a neutral backdrop, but within the enclosed area, dressing room walls and other surfaces are covered in a sort of fur, lending a different personality. "We chose a plush material to neutralize the sense of ritual and make people feel friendly and comfortable," Lin says. Mirrored surfaces offer yet another sensation. "The use of mirrors within the circulation spaces enables people to have more interactions with the space while walking around; it gives it a more fun and futuristic feel." Signature curved elements like the reception desk are carved from a dark, porous volcanic stone, contrasting with the smoothness of the terrazzo.

Throughout the store, lighting plays an integral role in the design. Discreet spots highlight certain pieces, while in other areas diffuse overhead light illuminates broad swaths. The clothes swing freely on the hangers along suspended rails, forming dangling shadows under linear light fixtures.

The SND concept provides an environment where customers can explore the relation between body and space, while simultaneously offering a distinct retail landscape that challenges conventional thinking around the design of brand stores. —BEATRICE SPINOZA

PROJECT CREDITS

Client SND

Architect Dongzi Yang, Various Associates

Interior designers Dongzi Yang, Qianyi Lin, and Jingjing Tang, Various Associates

Lighting Viabizzuno

SELECTED SOURCES

Paint Dulux

Hard flooring Custom

Track lighting Viabizzuno

Task lighting Viabizzuno

Architectural glass/glazing Custom

contract

INTERIORS AWARDS

TONG YUE LI SALES CENTER

ZEST ART

CATEGORY **Showroom** CLIENT **CIDA & LEGEND** LOCATION **Zhongshan, China**



PHOTOGRAPHY: SHI XIANG WAN HE AND ZEST ART



Evoking an enchanted forest environment, the showroom's lobby is painted dark turquoise and the reception desk is backed by an intricate relief with carvings of scenes from nature (this page). Secluded seating areas provide a place for private conversations in the negotiation area (opposite page), which also features a carved relief that showcases scenes from fairy tales.



Color coordination creates moments of entry across the showroom (right), which features a large central space with an architectural model of the forthcoming residential towers for sales presentations (above), as well as an abundance of seating areas (opposite page) designed to provide a welcoming environment for clients.

“In this imaginative and artistic interior, elements are changed and combined to interpret the pleasure and happiness inside people.” —*Luo Manli, Zest Art*

PHOTOGRAPHY: SHI XIANG WAN HE AND ZEST ART



Teeming with playful patterning, fanciful forms, and pops of primary colors, Tong Yue Li is the sales showroom for a trendy and towering residential building within the competitive real estate market of Zhongshan, China. With young families and prospective parents identified as the primary potential patrons, Zest Art rendered a refreshingly whimsical showroom that injects good cheer at every opportunity as it aims to appeal to the childlike wonder in its clientele.

In visioning sessions, Zest Art's design team—based in nearby Shenzhen—recalled the bonding benefits of a bedtime story shared between parent and child, as they tackled their task to create an inviting showroom interior that could meet the needs of family-oriented buyers. From there, a figurative fairy tale motif emerged: “Being told a fairy tale at bedtime is a beautiful thing that everyone has been exposed to in the process of growing up,” says Zest Art's Luo Manli. “We believe that it can shorten the psychological distance between our project and the customer in an instant.” With an overt friendliness that connects to the corporate goal of providing superlative customer service, the imaginative interior extracts essentials of classic fairy tale tropes across its succession of spaces to deliver a warm and welcoming experience for visitors. Inside the showroom's spacious 3,315 square feet, kaleidoscopic colors cavort with bold geometric forms and arched entryways, atop pale-gray concrete flooring layered with contrasting spliced hexagonal carpet tiles.

The designers deployed color coordination as a primary means for creating moments of entry across each of the showroom's sequential spaces. Passersby young and old can feel a pull starting with the showroom's lobby, which is painted in an enveloping turquoise-green hue to evoke the atmosphere of an enchanted forest at night. Behind the reception desk, the pastoral premise is asserted by a bucolic backdrop wall boasting an intricate relief that alludes to verdant trees, grass, and blooming flowers. Hidden light strips overhead outline and animate the idyllic imagery while an ornate chandelier emulates twinkling stars to saturate the lobby in warm yellow light.

A milky-white corridor leads customers to the showroom's capacious central space, designed to be devoid of extraneous details in order to accommodate large groups of visitors gathered around a carefully crafted architectural model of the forthcoming residential towers during sales presentations. Hovering above the building's figurative blueprint, a decorative mobile adds cheer to the showroom as it comprises delicate depictions of spirited skyline features, including a plane, a rainbow, clouds, and the sun. The space is characterized by soft yellow colors that stand in contrast to splashes of green seen in playful cactus sculptures. Lemon-yellow hues extend into the adjacent meeting area and cafe, where



aquamarine accents re-emerge. Inviting patrons of all ages to linger, beverages are served at the mint-green-accented bar, which sits beneath a series of striking globe pendants, while an expanse of white built-in bookshelves backed in dark turquoise paint is stocked with reading materials and decorative elements. Upholstery on an array of modernist seating options provides a calming foil to the polychrome palette that abounds.

Additional seating options are offered in the negotiation areas that boast more intimate settings for private conversation. The refreshingly childlike and playful sensibility of this space is further augmented by illusory elements: A screen's outward face is carved into a relief abstracting scenes from fairy tales, while allegorical miniature mannequins from Antoine de Saint-Exupéry's 1943 children's classic “The Little Prince” peer out whimsically from various posts. “The space allows visitors to experience the most precious and interesting parts of childhood again,” Manli says. “In this imaginative and artistic interior, elements are changed and combined to interpret the pleasure and happiness inside people.” —HAYLEY ARSENAULT

PROJECT CREDITS

Architect SLD-YM Design Consultant
Architecture project leader Wu Junming
Interior designer Zest Art
Interior design project leader Yi Tonghua

SELECTED SOURCES

Wallcoverings Shenzhen Jinnuowebang Decoration Materials (panels); Shenzhen Qinyeda Trading (paint)
Flooring Shenzhen Fashion Great Vision Carpet (carpet)
Lighting Shenzhen Shangchen Photoelectric Technology (recessed and track lighting); Shenzhen ANGA Art Soft Decoration (floor/table lamps); Guangzhou Guangcan Lighting Technology (pendants/chandeliers); Shenzhen Weimei Lighting (sconces)

Doors Haifule (hardware)

Glass Shenzhen NANYAO Glass (architectural glass/glazing and decorative glass panels/partitions)

Seating Shenzhen Modern Wind Home Culture

Upholstery Sumei Fabric Design

Tables Shenzhen Modern Wind Home Culture

Plumbing fixtures/fittings Shenzhen Jiameile Decoration Materials

contract

INTERIORS AWARDS

STUDIO PENTHOUSE

JHL DESIGN

CATEGORY **Small Office** CLIENT **GTT Group** LOCATION **Portland, Oregon**



PHOTOGRAPHY: HABIB KINJAR

The original vacant penthouse was one large void. To establish offices and a large conference room within the workspace, JHL Design created a wooden structure with large windows, fabricated by contractor Hammer & Hand, which fosters a quiet and tranquil environment as well as a social, collaborative one. As a result, the dramatic character of the concrete walls and pillars is kept intact, while privacy is also considered.

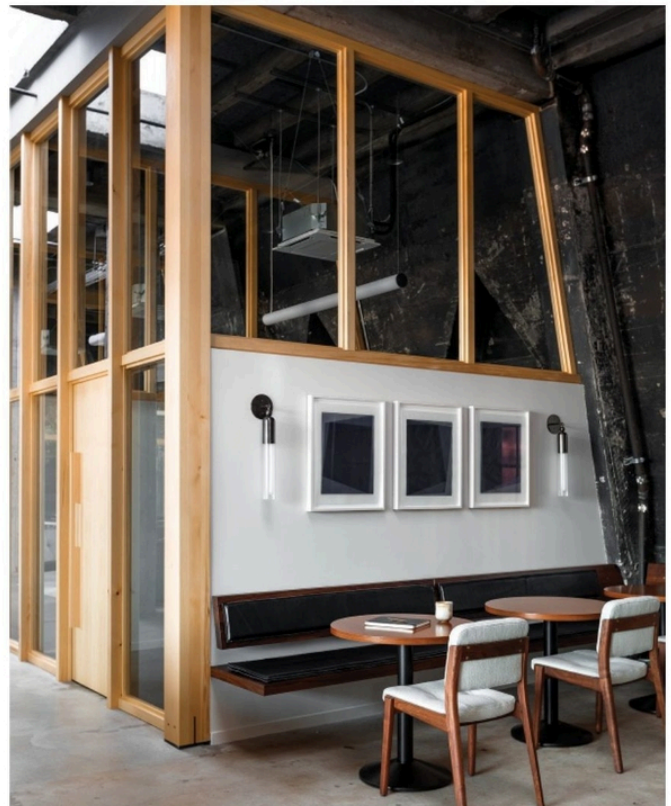


contract

INTERIORS AWARDS



PHOTOGRAPHY: HARRIS KENJAR



“[The client] wanted a tranquil space that embodied their values of presence and authenticity and offered an inviting place for guests to visit and stay.”

—Liz Morgan, creative director, JHL Design

The walnut desks and conference tables were custom designed to maintain the ethos of simplicity in a nod to Japanese design (opposite, top). The open pantry faces outward toward the common space and built-in cafe seating (opposite, bottom right) and allows for daily use by employees or as a gathering space or bar for events (opposite, bottom left).

When the Portland technology company GTT Group approached local multidisciplinary studio JHL Design to transform the penthouse of a 1927 building into the company's new office, the first objective of the design team was to embrace the raw quality of the space. Although the downtown Portland penthouse had been vacant for many years, it possessed a unique charm with expansive views of the city through soaring glass windows, making it a desirable space for the client.

With the intention of preserving as many of the historic aspects as possible, including the dramatic mansard roof, windows, gabled dormers, and rough concrete walls, materiality quickly became a key component of the redesign. “We kept as much of the raw qualities as possible—opting not to finish any of the exterior walls, leaving the darkened and market concrete visible,” says Liz Morgan, creative director at JHL Design. “Upon honing the concrete floors, we discovered old terrazzo remnants, which we left as is to highlight the connection to the past. With this intention in mind, our team began working on the layout of the space.”

When considering the blueprint of the office, the team opted to keep the central space open, rather than enclosing the core like most offices, in order to accentuate the soaring ceilings and repetitive nature of the columns. Furthermore, to make the welcome area worthy of the dramatic architecture, an intimate entryway was designed directly off of the elevator with a lowered ceiling and a textured, dark-stained wallpaper. “It was both an aesthetic and practical move,” Morgan says. “This created a pronounced transition into the lighter, full-height space while also serving as a location for concealing mechanical equipment overhead.”

As the clients work primarily with Japanese companies and previously lived in Kyoto, Japan, for several years, subtle nods to Japanese forms and materials became an integral part of all design interventions. The office wall system was crafted from Alaskan yellow cedar—a prominent material in Japanese architecture—in collaboration with MOA Architecture. The historical texture of the building was complemented by handwoven rugs and textiles, textured stone, a hand-painted Phillip Jeffries bamboo wallcovering at the entry, double-glazed ceramic tiles from Heath Ceramics, and

cast bronze, which will naturally patinate over time. “Many of the existing textures—such as the wall markings, concrete floors, and terrazzo remnant—contributed to the Japanese wabi-sabi intent of imperfection and nonuniform design,” Morgan adds.

Functionally, the client desired a space that would facilitate collaboration and flexibility. Though the firm's small team requires little space, they often cater to visiting clients, so having a private office for each employee, yet an equal amount of open space for communal work and socializing, was a must. “A large conference room provides a location for formal gatherings while the custom library table, breakout lounge spaces, and cafe seating offer places for small, informal discussions,” Morgan says. “The clients also requested that there be an open pantry that could double as a catering kitchen or bar for events. We designed the kitchenette to face outward toward the open space and built-in cafe seating in order to maximize the space and facilitate their hosting needs.”

While functionality was a guiding principle, the client was also intent on the office being relaxed and more comfortable than your typical workplace, but at the same time elegant and refined. “They wanted a tranquil space that embodied their values of presence and authenticity and offered an inviting place for guests to visit and stay,” Morgan says. “These desires informed our natural, textured material palette as well as our warm lighting choices, such as cast bronze sconces—not typically seen in an office.” —MEGHAN DWYER

PROJECT CREDITS

Client GTT Group
Architect MOA Architecture
MOA project team David Horning, architect
Interior designer JHL Design
JHL Design project team Liz Morgan, creative director/project manager; Holly Freres, president; Kelsey Sikkema, designer; Chandler Redding, project coordinator
Contractor Hammer & Hand
Consultants Custom Furniture, QuarterTwenty

SELECTED SOURCES

Wallcoverings Phillip Jeffries
Paint Benjamin Moore
Drywall US Gypsum
Carpet/carpet tile Patcraft
Hard flooring Existing concrete and terrazzo
Track lighting Philips
Task lighting XAL
Floor/table lamps Norm Copenhagen
Pendants/chandeliers Allied Maker, MOLO
Sconces Henry Wilson, Allied Maker, Apparatus

Door hardware Ives, Schlage, Sugatsune
Doors Custom, Hammer & Hand
Window treatments Lutron
Workstation/task seating Herman Miller
Conference seating Herman Miller
Lounge/reception seating de la espada, CB2
Cafeteria/dining seating de la espada
Upholstery Helvetia Leather
Conference tables Designed by JHL Design, fabricated by Quarter Twenty
Cafeteria/dining tables West Coast Industries
Side tables Design Within Reach
Other tables Yucca Stuff, Pfeifer Studio
Files Poppin
Drawers/case goods IKEA
Architectural/custom woodworking Designed by JHL and MOA Architecture, fabricated by Quarter Twenty
Planters, accessories Modernica, Canoe, Spartan Shop
Signage (fabricator) Rob Roy
Plumbing fixtures/fittings Watermark, Toto, Stone Forest

contract

INTERIORS AWARDS

E BY EQUINOX

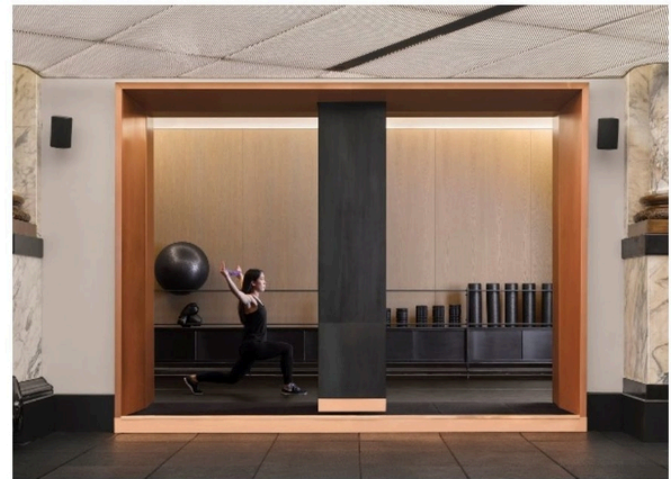
WOODS BAGOT AND JOYCE WANG STUDIO

CATEGORY **Spa/Fitness** CLIENT **Equinox** LOCATION **London**



PHOTOGRAPHY WILL PRICE





PHOTOGRAPHY: WILL PRICE

“The challenge was in ensuring we got the correct balance between the original building and the Equinox brand.”
—Peter O'Donnell, principal at the London studio of Woods Bagot

A new grand staircase with black metal mesh guardrails continues up and across the mezzanine level overlooking the ground floor. A small open studio used for stretching and yoga repeats the club's sleek black and warm timber palette. Luxurious locker rooms boast black marble vanity stations outfitted with custom slatted stools and individual LED-ringed mirrors (opposite, clockwise from top).

With neighbors like Buckingham Palace, 10 Downing Street, and the National Gallery, the St. James's historic district in London is a cross section of high society, affluent businesspeople, power brokers, and purveyors of upscale art—just the right demographic for the swanky E by Equinox. As the most exclusive brand of American fitness company Equinox—which also includes the signature Equinox clubs and spinning-studio chain SoulCycle—E by Equinox requires equally posh and unique homes for its locations. The company found just that in the St. James's conservation area, a former Lloyds bank, and tapped architecture firm Woods Bagot and interior designer Joyce Wang Studio to transform it.

Since the building is historically significant, the architects kept exterior alterations to a minimum: They preserved its majestic neoclassical facade and soaring arched windows but added louvers at the basement level on the St. James and King Street elevations to conceal mechanical ventilation. Sleek frameless glass entrance doors lead to an interior where old and new blend. “The challenge was in ensuring we got the correct balance between the original building and the Equinox brand,” says Peter O'Donnell, principal at the London studio of Woods Bagot. “We did this through contemporary use of timbers and a more industrial edge.”

Preserved stately elements—the double-height ceiling and arches, marble cladding and columns, moldings, and intricate ceiling ornamentation—successfully intermingle with an au courant 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. Black slate tiles clad the basement walls flanking the stairwell while complementary gray-black stone covers the stair treads and risers. Oak lockers and slatted benches and stools inject some warmth into the predominantly dark palette, and Nero Marquina marble clads the counters and walls of vanity table-like mirrored stations for a dramatic effect.

One of the bold architectural interventions is a monumental staircase connecting the ground and existing mezzanine levels. Perforated black metal forms the new staircase's balustrades, which, in turn, extend farther to form the sinuous guardrails of the mezzanine's overlook. “It was clear from the character and quality of the double-height volumes of the original banking hall that this [mezzanine] set the stage for an elevated members' experience,” O'Donnell says. Cardio machines and Pilates and spinning studios on this upper level offer pleasant views of the ground floor and street activity outside the double-height arched windows. The mezzanine also affords a closer look at the ornate molding and ceiling medallions, which are 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 architects created visual continuity by extending the perforated black metal panels from the floating mezzanine to the soffit of the ground floor, which holds stretching and strength-training zones. Here, the panels serve as decorative screening for ceiling lighting. Adjacent to these spaces is a member lounge that looks 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 are 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. Personal attention, training, pampering, and valet services are par for the course for E by Equinox, after all. So, while clients relax and rejuvenate, they're also prepping their bodies and minds for their next workout session. —SHEILA KIM

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; 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 MunchFit (operator)

Graphics Equinox

Acoustician Sandy Brown

SELECTED SOURCES

Tiling Domus, Focus Ceramics

Stone/marble Estudio Arqué

Paint Dulux

Laminate Octolam, 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 Radian

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

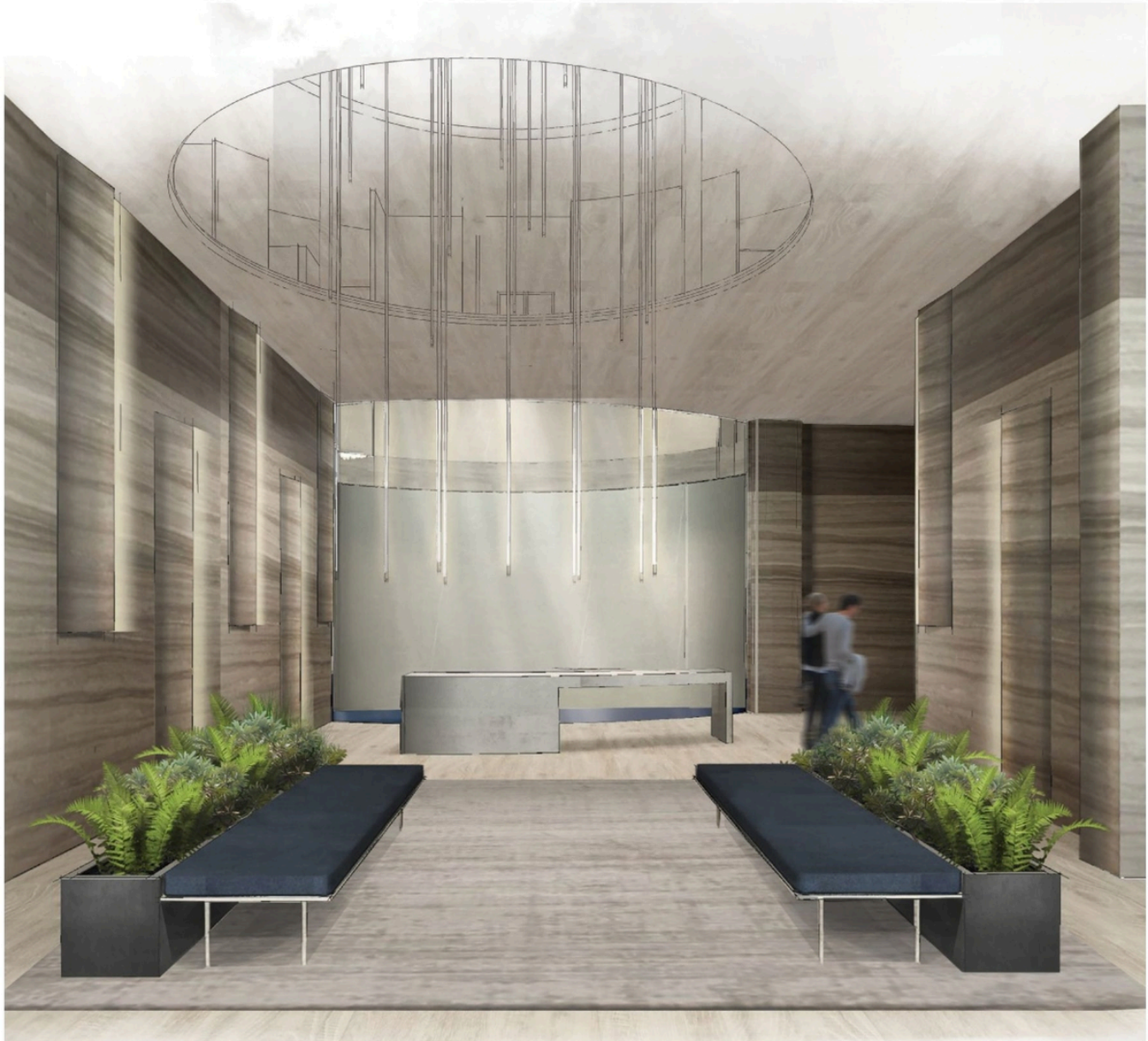
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INTERIORS AWARDS

ST. GALLEN CENTER FOR ASSISTED SUICIDE

CHRISTOPHER OGREN

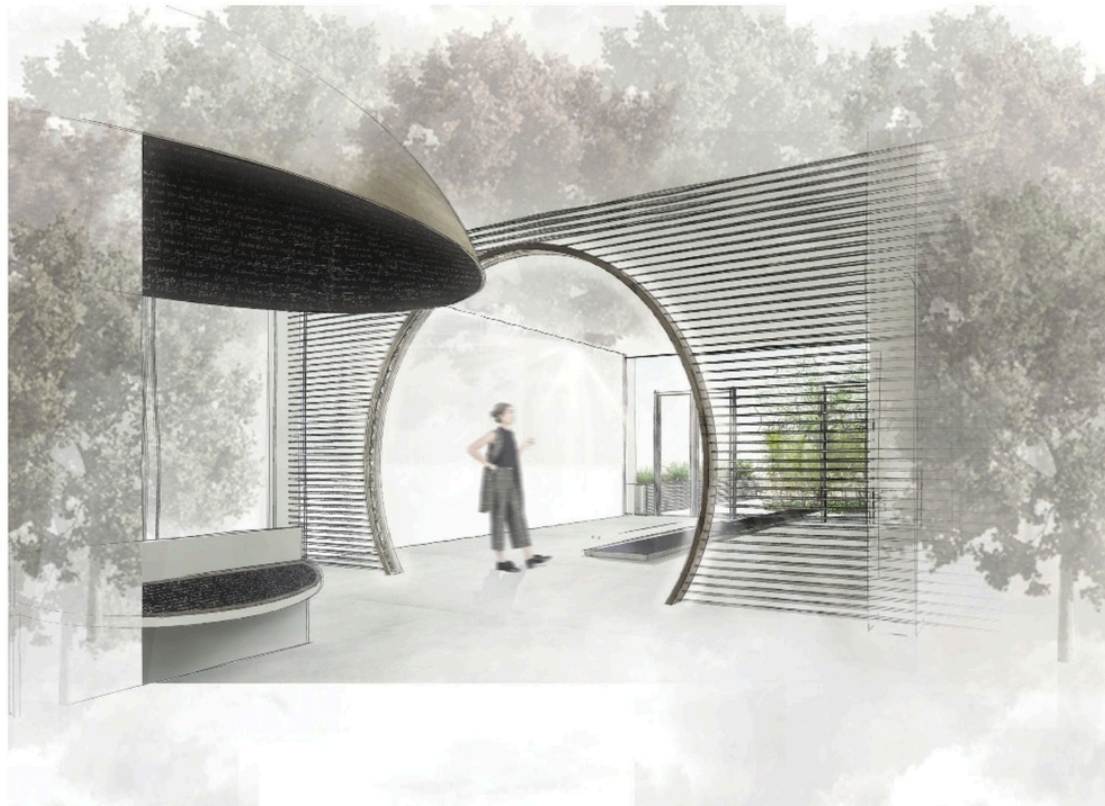
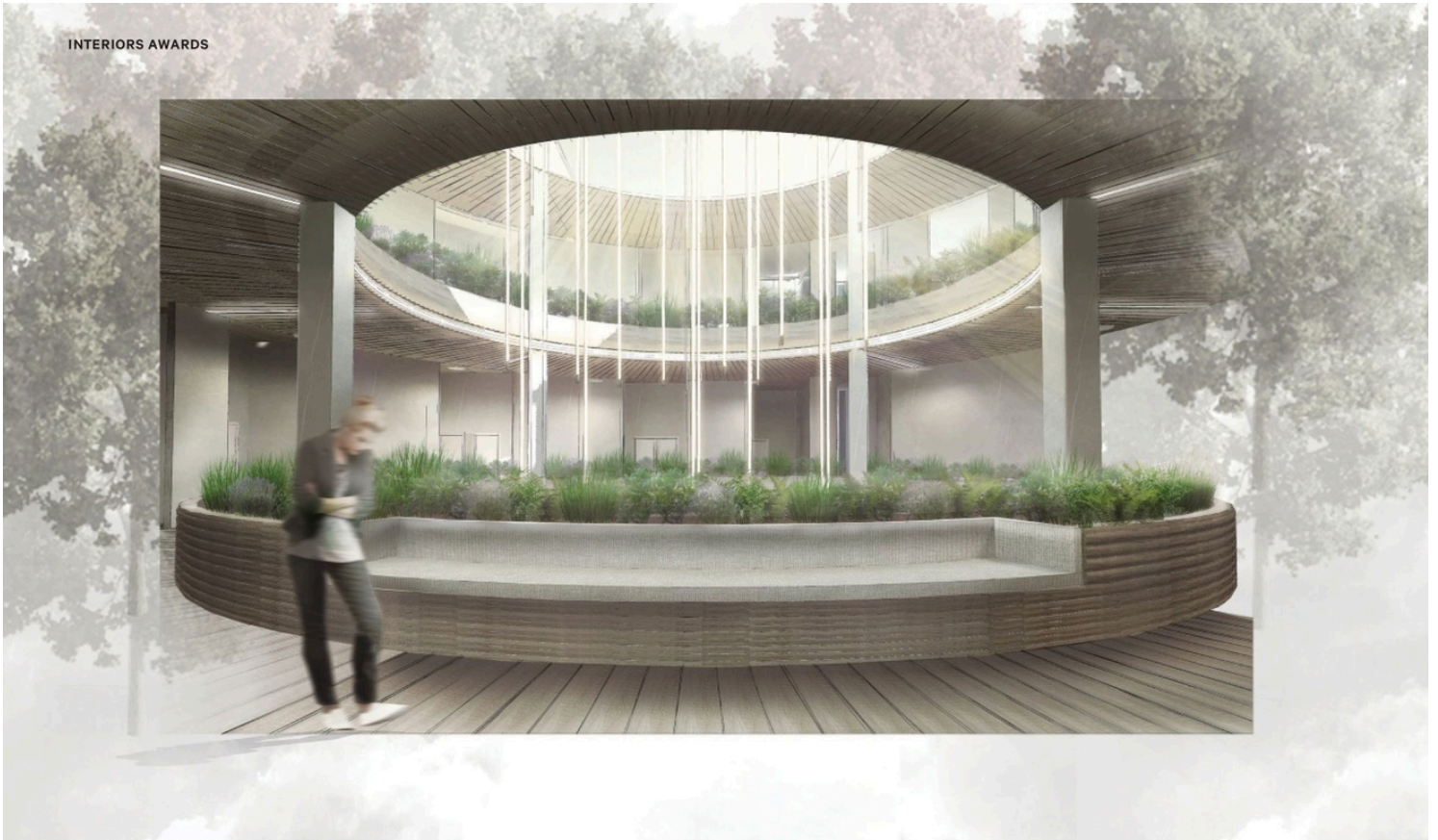
CATEGORY **Student** SCHOOL Savannah College of Art and Design



The St. Gallen Center for Assisted Suicide features a muted palette, beginning in the reception area, where earth tones flow through to the atrium behind the welcome desk (opposite). Natural light and connection to the outdoors and wild flora were key components of the design.



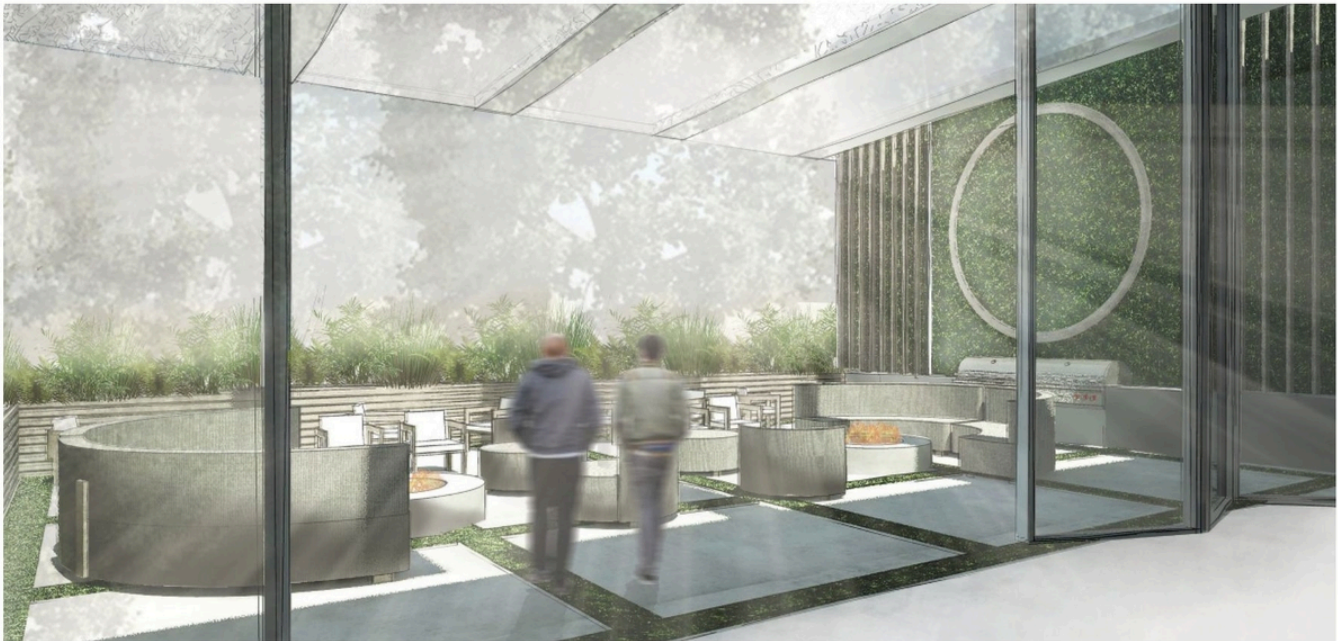
INTERIORS AWARDS



A circular opening connects the three levels of the facility and serves as the core of the space, with additional areas flowing from the central volume (above). Designed to offer more than a traditional therapy environment, the center provides areas for spiritual practice, physical rehabilitation, and communal gatherings (this page, right, and opposite).

“This project takes a taboo subject like suicide and dissects its aspects, removing the stigma, to challenge the thoughts of others and to open society up to new levels of understanding.”

—Christopher Ogren, Savannah College of Art and Design



Dignitas is a Switzerland-based nonprofit society that provides assisted suicide to its members with terminal or severe physical or mental illnesses. While assisted suicide is a hotly debated issue, Dignitas' operations are permitted under Swiss law, which allows for providing the means to commit suicide as long as the reasons for doing so are not selfishly motivated. Inspired by a letter written to the organization that detailed how a particular patient wished he had known of a program that would give him the ability to be heard and understood, Christopher Ogren—who graduated from Savannah College of Art and Design in June 2019 with an interior design degree—set out to design the St. Gallen Center for Assisted Suicide.

“I was interested in this company because of their belief in exploring every possible option before proceeding with an assisted suicide,” Ogren says. “Eighty-seven percent of patients approved for this procedure never follow through with it. There is more of a desire for control and understanding than there is for a desire to end one's life.” Moved by Dignitas' philosophy and research, Ogren designed every aspect of the center with the goal to give the patient full control over his or her situation. There are multiple levels of therapy, dedicated spaces for the patients' loved ones, and the opportunity for patients to consider whether or not they wish to proceed at each stage.

“Most people would envision a center for assisted suicide as bright, full of color, and designed to persuade happiness,” Ogren says. “However, research says that patients in these critical conditions are very sensitive to bright color and lighting.” Ogren's vision was to create a space that would exude serenity and warmth. “It was important for the users to have a feeling of complete comfort and relaxation,” he says. “This is how the mind can be completely cleared, and how the best decisions can be made.”

The resulting design features a muted palette, starting with the reception area, which was meant to mimic waves, where earth tones flow through to the atrium behind the welcome desk. Lighting throughout the center provides a warm,

nondirectional glow, and the main spaces are filled with wild plant life to promote well-being and to comfort the space's visitors.

A standout design element is the circular opening that connects all three levels of the facility. This was meant to symbolize eternity, having no beginning and no ending. Functionally, it establishes the core of the space, with all circulation occurring in the primary corridor, bringing users to an airy area filled with wild flora and warmth, and all of the programmatic spaces flowing from the central volume.

Dignitas provides a service for assisted suicide, but there is currently no center for patients and families to connect and reflect. The 15-day program at St. Gallen goes beyond the traditional methods of therapy, with a spiritual practice space, physical rehabilitation, medical treatment, and communal therapy opportunities that allow patients to engage and share experiences.

“This project takes a taboo subject like suicide and dissects its aspects, removing the stigma, to challenge the thoughts of others and to open society up to new levels of understanding,” Ogren says. “As designers, we have the ability to influence the masses, and it is our job to constantly explore things from new angles to find solutions to problems that others may not see.” —LAUREN VOLKER

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INTERIORS AWARDS

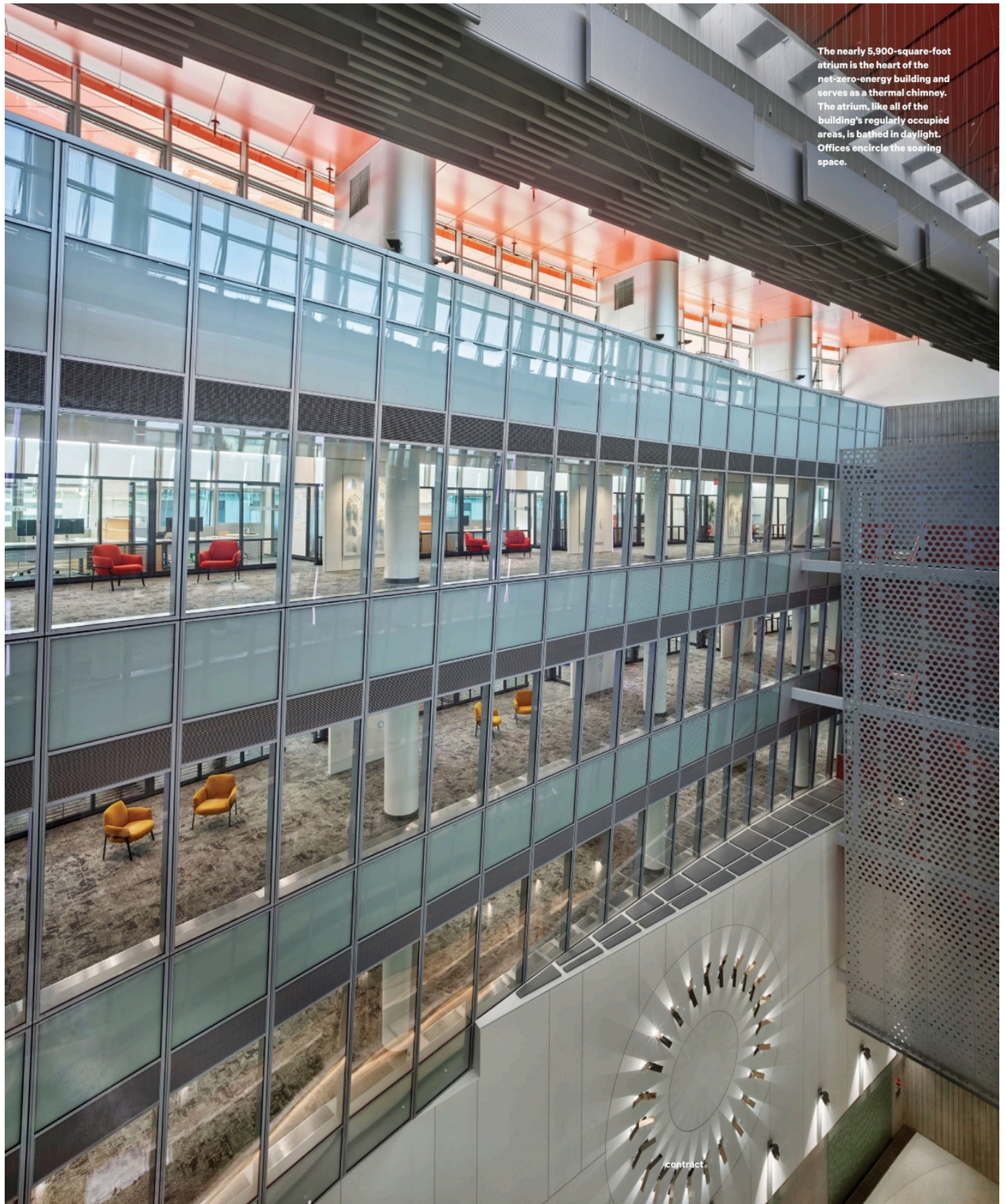
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CATEGORY **Sustainable** CLIENT **United Therapeutics Corp.** LOCATION **Silver Spring, Maryland**



PHOTOGRAPHY: HALKIN/MASON PHOTOGRAPHY



The nearly 5,900-square-foot atrium is the heart of the net-zero-energy building and serves as a thermal chimney. The atrium, like all of the building's regularly occupied areas, is bathed in daylight. Offices encircle the soaring space.



“Our hope is that this leads other owners and developers to do what they thought was maybe not possible.”

—Thomas Kaufman, associate director of corporate real estate, United Therapeutics



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The atrium includes a heated swimming pool with a 20-meter swim lane and color-changing LED lighting (opposite, top). Office partitions are designed to permit the passage of light and air. Each office has individual controls for lighting, temperature, window position, ceiling fan speed, and window tint level (opposite, bottom left). A stormwater management planter on the building's fourth-floor terrace and other vegetated areas reduce heat island effects (opposite, bottom right). The elliptical south facade and the building's orange lid are covered in high-efficiency photovoltaic panels (left).

Building sustainably is no longer an admirable gesture, but an urgent necessity. When a building client and its architect are on the same page about that, real strides can be made. Biotechnology company United Therapeutics (UT) enlisted EwingCole to design a net-zero-energy building in downtown Silver Spring, Maryland, as a physical manifestation of the mission-driven organization's values. The 207,000-square-foot, elliptical structure, called Unisphere, which contains offices and labs for employees working toward creating an unlimited supply of transplantable lungs and other organs, uses many tried-and-true energy-saving methods, as well as some more arcane, but equally effective, approaches on the cutting edge of sustainable building technologies.

Most immediately apparent are the 2,959 high-efficiency photovoltaic (PV) panels covering the roof and south-facing side of Unisphere and the adjacent parking garage. The array, skillfully integrated into the design of the ellipse's exterior, generates 1.175 MW of energy per year, enough to power over 100 average American homes. "We maximized the orange lid of the building to fit as many PVs as possible, and angled the side panels for greatest solar exposure," says Jennifer Wampler, principal at EwingCole. The rest of the building envelope is composed of triple-paned dynamic glazing and super-insulated daylighting panels that offer diffuse light without glare, as well as over 500 operable windows.

Below the surface, a closed loop geo-exchange system includes nearly 20 miles of tubing drilled 500 feet into the earth, a first in Maryland. In fact, the design team worked with the state government to rewrite legislation to encourage the use of such a system in future buildings. A quarter-mile-long concrete labyrinth with corrugated surfaces, located 12 feet beneath the building, warms the air in winter and cools it in summer. "It's an old passive technology that uses thermal mass to temper the air," Wampler points out. "We needed every opportunity to reduce energy use, so we got creative."

It is within the building itself, however, that design efforts were mainly directed, not just from a sustainability perspective, but also for occupant comfort as UT aspires to create a "health-positive" workplace. There is an abundance of daylight; all of the building's regularly occupied spaces, including the multistory central atrium, have access to natural light, while office partitions are designed to permit the passage of light and air.

The central atrium works both as a heat sink and a thermal chimney. A highly efficient water-to-water heat pump provides chilled water to the building—there are nearly 200 active chilled beams to provide cooling—while simultaneously creating heated water for the swimming pool at the bottom of the atrium. (The pool is treated with a combination of sphagnum moss and carbon dioxide to minimize

reliance on chlorine and other chemicals.) Natural ventilation through operable windows across the office floor plates draws hot air to the roof of the atrium.

The goal of a net-zero building is to produce as much energy as it uses on an annual basis. Unisphere has been measuring these levels since January 2019, and though the solar power generated is slightly lower than predicted, it is still on track to become the largest net-zero commercial building site in the United States because energy use is also lower than anticipated. Throughout the year, a display wall shows occupants how much energy the building is creating and consuming at any given time.

For a company that embraces innovation, Unisphere is just the latest in a series of UT eco-friendly campuses. In speaking about the building, Thomas Kaufman, UT associate director of corporate real estate, says, "Our hope is that this leads other owners and developers to do what they thought was maybe not possible." —BEATRICE SPINOZA

PROJECT CREDITS

Client United Therapeutics Corp.

Architect EwingCole

Architecture project team Olga Zaremba; Dan Gulbins, RA; Jared Loos, PE, AIA; Howard Skoke, AIA; Jennifer Wampler, AIA, LEED AP

Interior designer Gayle Lane, IIDA, LEED AP, EwingCole

Interior design project team Levina Chi, NCIDQ, LEED AP ID+C, EwingCole

Contractor Whiting-Turner

Consultants Stranix Associates (project management); Cornerstone Commissioning (commissioning authority); Atelier Ten (green building consultant)

Lighting Angela Matchica, PE, LEED AP, LC, EwingCole

Engineering Richard Garman, PE; Anthony Arnone, PE, LEED AP, CEM; Jason Fierko, PE, LEED AP, CEM; Carter Davis-Hayes; Greg Martin, PE; Roger Rudy, PE; and Taylor Wright, PE, EwingCole; Macris, Hendricks & Glascock (MHG)

Kitchen EwingCole

Landscape Oculus

Graphics Hush

Other Wallover Architects (pool consultant); J&A Engineering (security and A/V)

Lighting, Bega, Gotham, IO Lighting, Lumenpulse, Birchwood, Corelite, Voigt Lighting, Kenall, Modalight, I2 Systems, Portfolio, OCL, Lithonia, Focal Point, USA Illumination, Eureka, RAB Lighting, Prudential, Finelite, Cree, Spring City, Arancia, Evenlite, Bodine, Signtex, Hydrel, Lutron (lighting controls)

Task lighting Humanscale

Floor/table lamps Santa & Cole

Door hardware Von Duprin, LCN, Ives, Glynn-Johnson, Schlage

Doors CS Acrovyn Doors, Steelcraft Manufacturing

Architectural glass/glazing Sage

Window treatments Lutron

Offices Haworth

Workstation/task seating Haworth

Conference seating Davis

Lounge/reception seating Davis, Haworth, Keilhauer

Cafeteria/dining seating Keilhauer

Other seating Davis

Upholstery Maharam

Conference tables Nucraft, KnollStudio

Cafeteria/dining tables Keilhauer

Training tables Davis

Other tables Davis

Architectural/custom woodworking

Allegheny Millwork

Planters, benches DuPont

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Charlotte Perriand collaborated closely with Le Corbusier (far left) throughout the '20s and '30s. She also spent a great deal of time in the Far East, helping to give a modern drive to Japanese production (left). Her Double chaise longue (left, bottom) was originally designed in 1952 for the villa of Maurice Delage. At the exhibition, the interiors of the Salon d'Automne (1929) have been reconstructed for the first time (left, middle).

Through a special installation dedicated to the pioneering designer, visitors can experience Perriand's relationship with 20th-century arts.

In honor of the 20th anniversary of the passing of renowned French architect and designer Charlotte Perriand (1903–1999), Cassina, the only company authorized to manufacture furniture designed by Perriand, has teamed up with the Fondation Louis Vuitton for the exhibition “Charlotte Perriand: Inventing a New World.” The exhibition, currently on display through Feb. 24, pays tribute to the prominent designer through display of her architectural works, but also through investigation into her pioneering role during this historical period, and her relationship with the 20th-century arts and evolving social and political order.

Throughout her life, Perriand was a key player in revolutionizing the relationship between the arts—including architecture, painting, and sculpture—across different cultures, from Asia to Latin America. Her works encapsulate the transition from the 19th century to the 20th century, highlighting the evolving role of women and changing attitudes toward urban living.

Through carefully researched reconstructions, in collaboration with Pernet Perriand-Barsac, daughter of Charlotte Perriand and guardian of her legacy, Cassina has created the interiors of the annual Paris art exhibition “Salon d'Automne” (1929) to include reissues and study models that represent the revolutionary project. It has also reproduced some items of furniture for the “Maison du Jeune Homme” (1935), a housing project that Perriand proposed for the French section of the Universal Expositions in Brussels; the “Proposition d'une Synthèse des Arts” (1955), an installation by Perriand that was part of an exhibition in Tokyo; and a selection of other pieces designed during Perriand's time in Asia. The futuristic “Refuge Tonneau” (1938), an authentic masterpiece of mobile architecture envisioned with Pierre Jeanneret for the mountains, has also been loaned from the Cassina headquarters for the exhibition.

Throughout her life, as a pioneer of modernity, Perriand was committed to defining a new art de vivre, or “art of living,” that would break the traditional character of her era. She placed human needs at the center of every project she completed, while employing local craftsmanship and materials. Cassina was careful to produce faithful reconstructions of some of her most interesting works for the exhibition, including the Banquette Méandre (1937/40), which was designed during her time in Japan, where she was called as a consultant for industrial art in 1940. The bench, composed of modular elements with a wooden structure and bamboo slats, has seats that are assembled perpendicularly thanks to the junction of low square tables, which feature photos taken by Perriand. Visitors also will be introduced to a selection of works from the Cassina I Maestri Collection, including the Refolo bench by Perriand and the LC2 armchairs by Le Corbusier, Pierre Jeanneret, and Perriand. —MEGHAN DWYER





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