



contract

Designer of the Year
Joey Shimoda

2013 Interiors Awards

Legend Award: Michael Graves

Joey Shimoda
Photographed by Gregory Miller
Santa Monica, California
April 2006



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volume 54 issue 1

cover: Joey Shimoda in Steelcase's
Chicago showroom that he designed.
Photo by Bob Coscarelli.



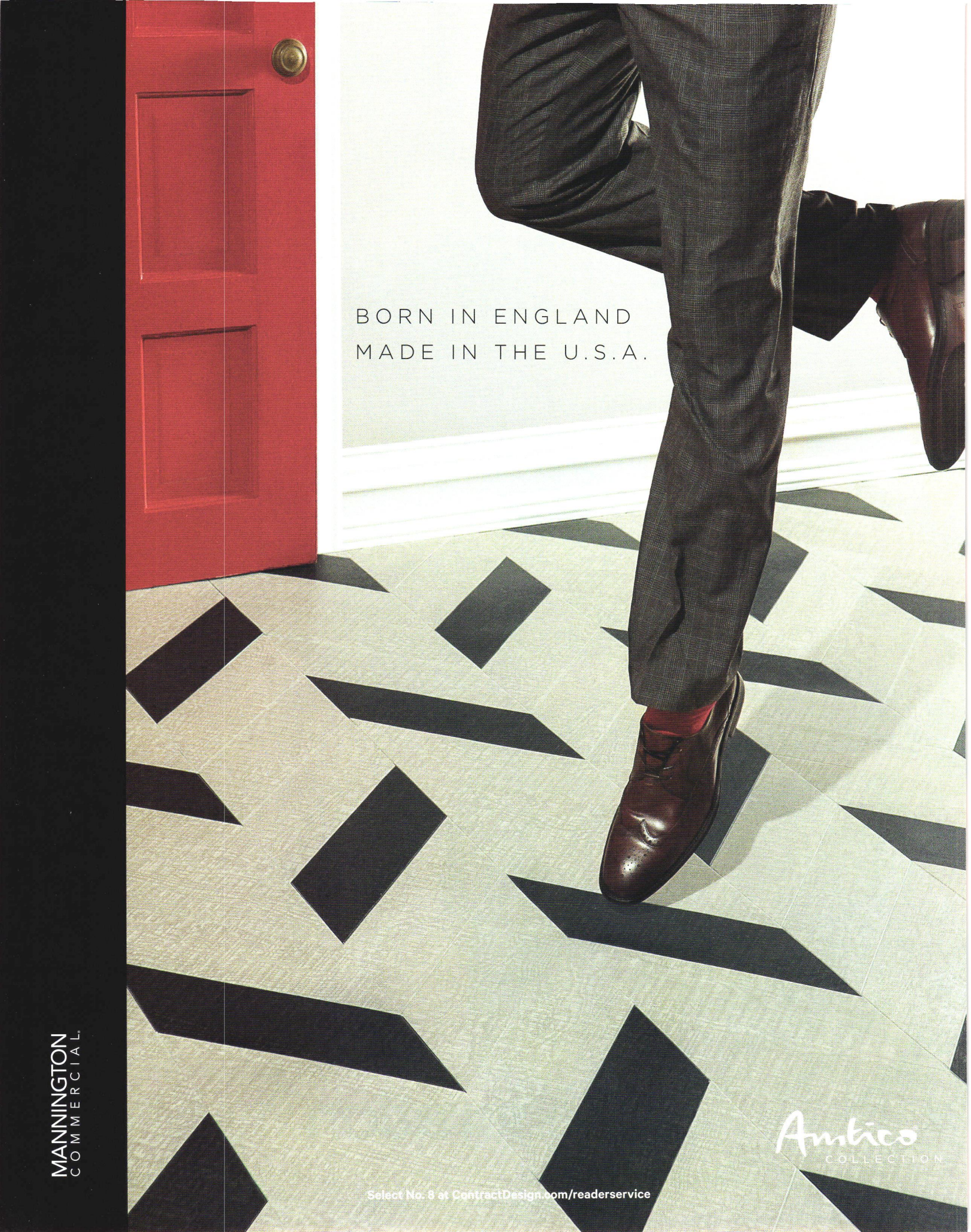
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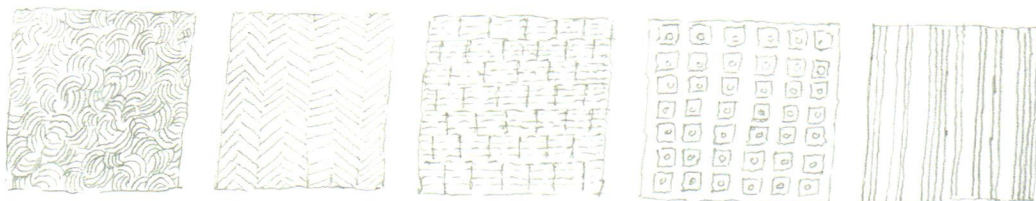
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Contract Makes Public Interest Design 100 List

Editor John Czarnecki and Publisher John Rouse are honored to be included on the list that recognizes leaders in public interest design at the intersection of design, service, and social change
contractdesign.com/100list

Salto & Sigsgaard Curate Danish Crafts Exhibition in Milan

The designers will select participants for MINDCRAFT13 at Salone Internazionale del Mobile
contractdesign.com/mindcraft13

PLAY WORK BUILD at the National Building Museum

An exhibition designed by the Rockwell Group features the museum's architectural toy collection and highlights the importance of play
contractdesign.com/playworkbuild

Mickey Jacob, FAIA, Sworn In as 2013 AIA President

The 89th president of the American Institute of Architects succeeds Jeff Potter, FAIA
contractdesign.com/presidentjacob

University of Minnesota Hosts Inaugural Public Interest Design Week

A week of events, March 19–24, will include keynotes from architecture critic Michael Kimmelman and D-Rev CEO Krista Donaldson
contractdesign.com/publicinterestdesignweek

AIA Announces Recipients of the 2013 Gold Medal and Architecture Firm Award

Thom Mayne, FAIA, wins the Gold Medal and Tod Williams Billie Tsien Architects receive the Architecture Firm Award
contractdesign.com/aiagoldmedal

Ceramic Tiles of Italy 2013 Design Competition Call for Entries

Now in its 20th year, the competition recognizes exceptional projects by North American architects and designers that prominently feature Italian ceramic tile
contractdesign.com/ceramicsofitalycompetition

Zefftron Nylon Announces 2012 Sustainable Practices Award Winners

Projects in Los Angeles and Washington, D.C. highlight the competition's best in sustainable design and innovation
contractdesign.com/sustainablepracticesaward

PERKINS+WILL Designing for Health: Physician Shortages and Implications for Design

The healthcare design and construction industry sees a shift to ambulatory care centers, community health clinics, and medical office buildings to accommodate new healthcare delivery models and legislation
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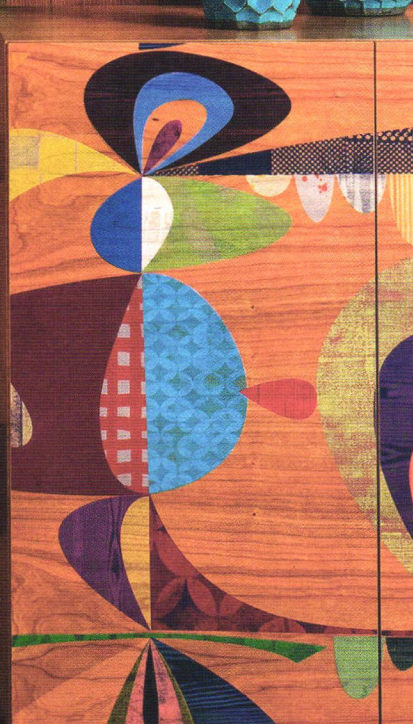
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Celebrating a Designer of the Year and a Legend

How does an architect or designer successfully lead a small practice through a changing economy while maintaining client relationships that result in multiple projects? Ask Joey Shimoda, who has done just that and has thrived thanks to focused client collaborations and intense creativity. Shimoda's design work—and his ability to deliver a project in tandem with a client in a way that enriches the process—sets Shimoda apart from many designers. Therefore, I'm extremely pleased to name Shimoda as *Contract's* 2013 Designer of the Year.

Based in Los Angeles, Shimoda leads a 10-person office in the city's Downtown Arts District. Situated in a loft building, his studio is much more like an artist's atelier, and he lives in the building as well. His devotion to his practice is evident. Because he is passionate about what he does, you can see a soul in his work, which is infused with innovation and technical excellence.

And Shimoda has developed trusted client affiliations that have served him very well. He is currently completing his fourth project for furniture company Steelcase, and his second at its Grand Rapids, Michigan headquarters. He began that relationship by designing its showroom in Santa Monica, California, and then the company's Merchandise Mart, Chicago showroom. James Ludwig, vice president of global design at Steelcase, has collaborated closely with him on all of those projects. When interviewed for our Interiors Awards Breakfast, Ludwig said of Shimoda, "What I think is really important about the partnership is that it is really based on this notion of being comfortable pushing each other. Our comfort being pushed as a client and his firm's comfort in being pushed—that's a really important tension to capitalize on."

Shimoda has mastered projects that are extremely relevant to the 21st century economy, each with its own authentic solution. For a screenwriter and producer, Shimoda connected two existing buildings and renovated them for a sophisticated office and studio. For TOMS Shoes, known for its humanitarian efforts as well as its footwear, Shimoda worked with founder Blake Mycoskie on every step of the design process, including comprehensive strategic planning and programming, helping Mycoskie envision how his new Los Angeles warehouse and office could accommodate growth as the company rapidly expanded.

For Tishman Speyer, Shimoda redesigned the public spaces of a formerly mundane office building that is less than 40 years old, breathing new life into the structure. Why is that a big deal? There's a multitude of similar office buildings across the country—built within most of our lifetimes—that already appear dated, worn, and inadequate. Like it or not, those buildings are a significant part of our urban and suburban fabric, and it is often more costly to tear them down and rebuild. Shimoda took this project on with vigor, and established an excellent precedent for how savvy designers can work with developers to reinvigorate existing office infrastructure.

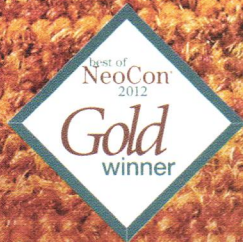
And Shimoda is highly respected as a person. Over the past year, when I asked other designers for their impressions of Shimoda and his work, there was an absolutely unanimous respect for him as a professional. That goes a long way in this industry. He's on a trajectory to do more, to grow, to take on projects in other building types or perhaps product design. Looking to the future, I see great things for him.

Shimoda was in architecture school at Cal Poly San Luis Obispo in the 1980s when Michael Graves had risen to national prominence after completing structures such as the Portland Building (1982) and Humana Building (1985). Shimoda tells me that, when he was beginning his career, Graves was an inspiration. Graves himself was the second recipient of the Designer of the Year Award in 1981, and I am extremely delighted to honor him this year with the Legend Award for his lifetime of outstanding work.

Graves's amazing career and influence on American design is without equal. I'm extremely pleased that our feature story on Graves (page 52) was authored by James S. Russell, FAIA, architecture critic for *Bloomberg*. Russell is an excellent writer, and he captured the importance of Graves as an American icon in architecture, interiors, products, and most recently in healthcare design. Enjoy our annual awards issue, and I wish everyone a fantastic 2013!

Sincerely,

John Czarnecki, Editor in Chief



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Foster + Partners Design for NYPL Unveiled

The New York Public Library (NYPL) has unveiled schematic designs by Foster + Partners of renovation plans for its iconic Carrere & Hastings-designed Fifth Avenue building. The major highlight will be a new lending library with a soaring four-level atrium of floor-to-ceiling windows overlooking Bryant Park. To make room for this approximately 100,000-square-foot circulating hall, the library will relocate seven floors of its collections, currently stored under the Rose Main Reading Room, to a Princeton, New Jersey facility, to much public outcry.

Also under the plan, the Mid-Manhattan and the Science, Industry, and Business branches will close and their materials will be absorbed by the Fifth Avenue location. Proceeds from the sales of these buildings are projected to generate a savings of up to \$15 million annually.

"Our design does not seek to alter the character of the building, which will remain unmistakably a library in its feel, in its details, materials, and lighting," says Foster + Partners Founder and Chairman Sir Norman Foster. "The parts that are currently inaccessible will be opened up, inviting the whole of the community. It is a strategy that reflects the principles of a free institution upon which the library was first founded."

Pending Landmarks Preservation Commission approvals, construction begins this summer, with completion by 2018. The building will remain open throughout construction. —EMILY HOOPER



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
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Architecture Critic Ada Louise Huxtable Dies at 91



Huxtable was the first full-time architecture critic for an American newspaper, at a time when the field was male dominated.

Defining the role of the modern architecture critic for the popular press, Pulitzer Prize-winning architecture critic Ada Louise Huxtable was the first full-time architecture critic for an American newspaper, writing for *The New York Times* for nearly 20 years beginning in 1963. Huxtable died on January 7 in New York at age 91.

A champion of historic preservation as well as modernism, she invited readers to consider the purpose of the built environment and consequently brought architecture into the daily conversations of the American public. She was also a pioneer as a woman, writing critically about the architecture and real estate professions in an era in which both fields were heavily male dominated.

Huxtable was the initial recipient of the Pulitzer Prize for Criticism in 1970, and left *The New York Times* when she was named a MacArthur Fellow in 1981. She had also written for *The Wall Street Journal* for the last 15 years. In her last published article for the *Journal* on December 3, 2012, she criticized the proposal from Foster + Partners (page 22) to remove the stacks beneath the Rose Reading Room at the New York Public Library. She wrote that the library "is about to undertake its own destruction."

She authored 11 books, including "Kicked a Building Lately?" (1976), "The Tall Building Artistically Reconsidered: The Search for a Skyscraper Style" (1984), and "The Unreal America: Architecture and Illusion" (1997). —EMILY HOOPER

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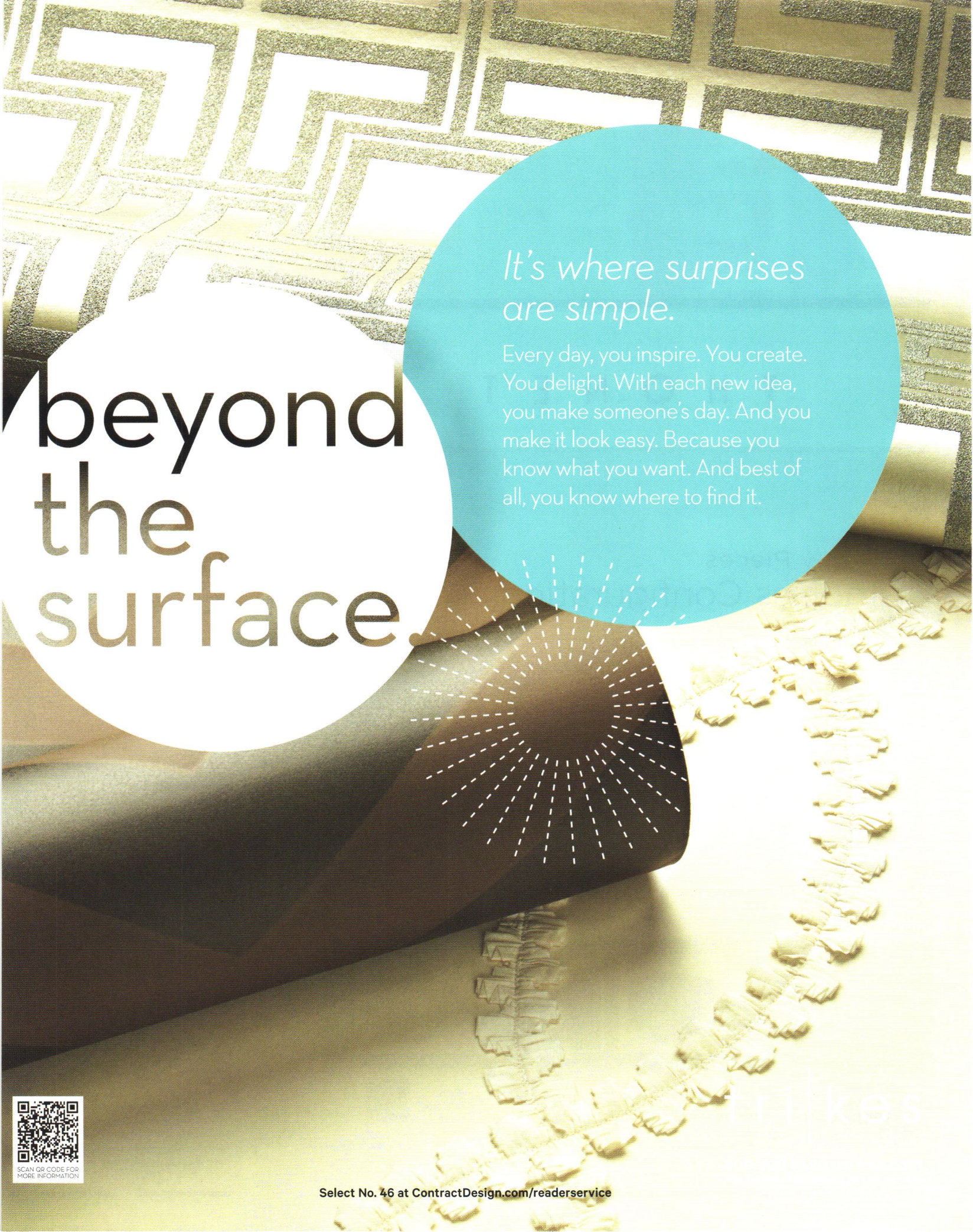
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cosmit.it

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Addendums

A photo in the Healthcare Textiles category of Contract's Brand Report (December 2012, page 94) was incorrectly attributed. This product (shown below) is manufactured by Mayer Fabrics.



In the Brand Report's Lounge Seating category (page 98), the photo labeled Coalesce should have been attributed to Steelcase, and the Steelcase-labeled photos in Occasional Tables (page 100) and Stacking & Ganging Chairs (page 105) should have been attributed to Coalesce.

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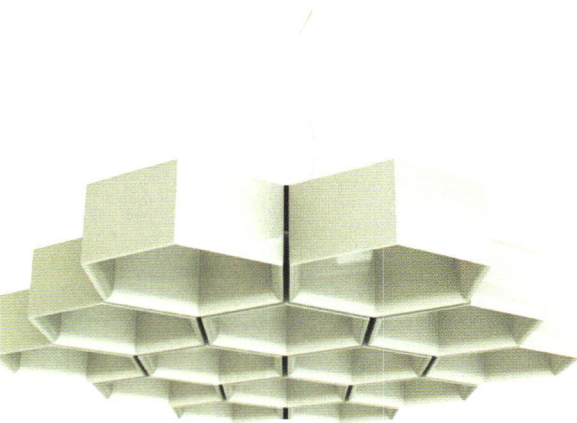
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Luceplan: Honeycomb

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Hexagonal forms haven't lost any popularity with designers, and Habits Studio demonstrates this with its Honeycomb suspension light for Luceplan. The injection-moulded polycarbonate fixtures are composed of three cells that can be connected to other cells via small clasps to create unique configurations. Available in white, Honeycomb can support halogen or LED light sources.

Tech Lighting: Capsian Grande

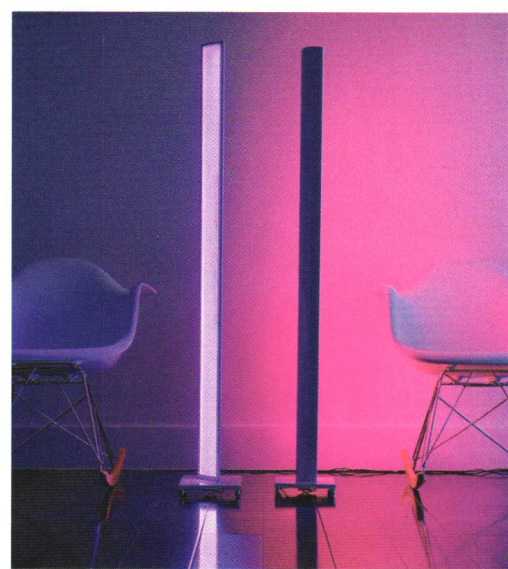
techlighting.com
Reader Service No. 222



Inspired by iconic Moroccan lanterns, the Capsian Grande pendant features an abstracted hanging lamp shape suspended from an antique bronze, black, satin nickel, or white cable. Hand-blown by Italian artisans, the 20-inch-long glass fixtures have a subtle gradient effect in steel blue or smoke hues, and can be specified for compact fluorescent or incandescent lamping.

Koncept Lighting: Tono LED Mood Light

koncept.com
Reader Service No. 223



Those who subscribe to the idea that color can affect one's mental and emotional state will enjoy testing that theory with this new LED lamp. The monolithic floor light stands 48½ inches high and is one slim inch in thickness. Its 126 LEDs produce white light, cool or warm tints, and approximately 1,500 colors that can be changed via touch slider and three simple buttons. A shuffle mode can also be set to cycle through the whole spectrum.

Cappellini: Meltdown

cappellini.it
Reader Service No. 224



Young Swedish designer Johan Lindstén molds delicate transparent spheres that look as if the bulbs are about to melt through colored glass. Inspired by the transformation of objects damaged by the 2011 nuclear accident in Fukushima, Japan, his Meltdown pendants strive to form beauty out of disaster. The 11-inch-diameter pieces are available in amber, amethyst, grey, light blue, rose, and tobacco.

Vintage Marquee Lights: New Colors

vintagemarqueelights.com
Reader Service No. 225



Vintage lights can transform signage from ordinary to sprightly and attention-grabbing, but could also be used simply as decorative accents. Whatever the application, Vintage Marquee Lights is making it easier to pair its lights with interiors by offering new handpainted colors: black, dark blue, dark or light green, orange, pink, purple, red, turquoise, yellow, and white. Letters, numerals, and symbols are available in custom fonts, and each light stands two feet high.

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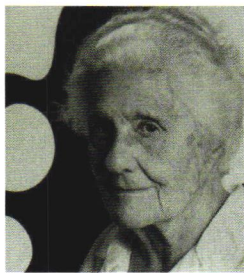
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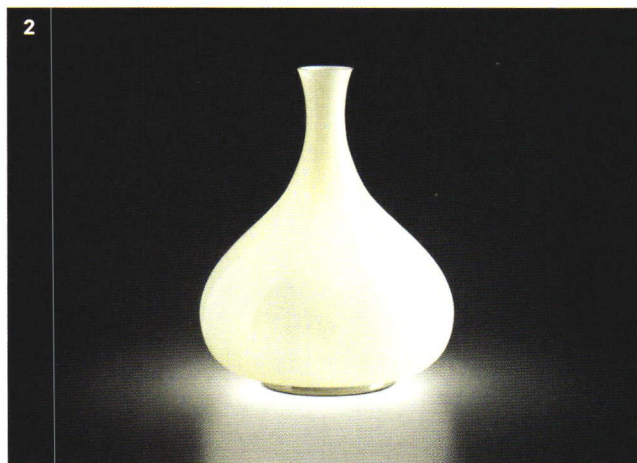
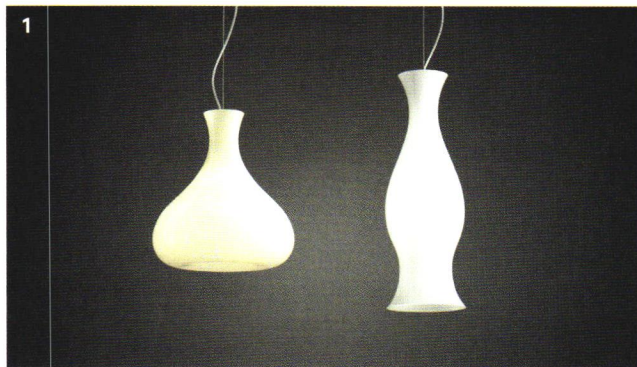
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Leucos launches the late Eva Zeisel's final product line



Eva Zeisel



Legendary industrial designer Eva Zeisel left the world at the end of 2011, but not without leaving us one last product to remember her by. Her only light fixture collection, the eponymous line was freehand-designed by Zeisel herself for Leucos, followed by close collaboration with the Murano glassmakers who fabricated the pieces.

"I always like to design at least two shapes together so that I create a family that relates to each other," Zeisel had said before her death at the age of 105. Thus, the Eva Zeisel Collection consists of two complementary silhouettes—**Spring** and **Summer**. Like many of the ceramic designs Zeisel was best known for, Spring (1, right) presents a shapely body of soft curves, almost resembling an inverted hourglass. Its cousin Summer (1, left; 2) also sports fluid curves, though with a more voluptuous bottom reminiscent of a wine decanter. Both are offered in glossy white or honey-tinted hand-blown glass, and in pendant, wall sconce, and tabletop versions, the latter of which is accented with a polished-chrome base.

"Eva always thought of her designs as gifts to others," says Jean Richards, Zeisel's daughter. "She was so happy Leucos was producing them, so she could share the gift of these lamps with a wider audience." These fixtures were created for both the consumer and commercial markets and, having already been added to the permanent collection of the Museum of Arts and Design (MAD) in New York, will reach a larger audience still. —SHEILA KIM

leucosusa.com

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Joey Shimoda in the
Steelcase Chicago
showroom he designed.

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By Russell Fortmeyer

At the Steelcase headquarters in Grand Rapids, Michigan, Shimoda inserted a walnut staircase with a canopy (opposite) that was inspired by a stint, opening up circulation to the Work Café. The café (above) features a variety of seating options for colleagues to meet casually.

Unlike other design studios that often appropriate the trappings of an industrial loft for effect, Los Angeles architect and designer Joey Shimoda's office is the real deal. Out of a loft in the city's Downtown Arts District, Shimoda leads a 10-person studio—Shimoda Design Group—that balances several projects at once, ranging from a large interior retrofit in Michigan to a new, ground-up creative office development in West L.A. When he founded his firm in 2000, he was one of the early adopters of a downtown neighborhood that is now filled with other designers, trendy restaurants and shops, as well as home to the Southern California Institute of Architecture. And this is Shimoda's home—the loft is his live-work studio.

Like a lot of his pioneering neighbors, his relatively snug studio is messy in the way a creative space becomes through hard work, long hours, and a lot of intense collaboration. It belies the architect's own philosophy when it comes to working for clients. "I like to edit back instead of adding more stuff," Shimoda says. "That's probably a reaction to my years working in corporate firms, where there are eight million finishes in a project."

Of course, he's joking, but the understated elaboration of this "edited down" material palette in each of his projects epitomizes a process that values, among many things, both the design and the fabrication of architecture, often productively influencing the one with the demands of the other. "You have to start sculpting the idea and eventually it becomes something you never realized it would when you started," he says.

Respected in the industry

Shimoda and his two long-time partners in practice, Susan Chang and Dan Allen, have worked with a number of dream clients—Steelcase, Mikimoto, Rolex, and MTV Networks, as well as several local creative companies. It is for the quality and breadth of his design work that often transforms the mundane, for his consistently strong client relationships that have served his small firm well in challenging economic conditions, and for the respect he garners in the profession—that *Contract* magazine names Joey Shimoda its 2013 Designer of the Year.



Shimoda's first project for Steelcase was its Santa Monica, California showroom (right), where he designed four floors to highlight the company's products for the workspace's many needs. For the Steelcase showroom in Chicago's Merchandise Mart (above), Shimoda designed a custom glass-fiber, gypsum-cast covering for columns, an undulating glass wall along the perimeter, and a primarily white palette for the Steelcase products to stand out.





Shimoda's first entertainment project was MTV in Santa Monica, California (above). He renovated the offices in 2006 to be more energetic and youthful, with spaces for events and listening parties (top right).

Shimoda himself is modest and gives clear credit to clients for his firm's success. "Our clients have very, very strong visions about what they want their projects to be like, and we think that is incredibly important to the success of a project because we are able to take those visions and create something well beyond what they had thought to be possible," Shimoda says. "A primary goal in all of our work is that it does not look repetitive—we make sure that each client gets a little bit more, gets something more interesting and more reflective of their own personalities. As a result, because we spend so much time with that relationship, we tend to work with them over longer periods of time, helping them evolve through a collaborative conversation in terms of building their business."

His work for Steelcase exemplifies the kinds of relationships he nurtures to extend beyond one project into repeat commissions. Shimoda first worked with Steelcase on the furniture manufacturer's showroom in Santa Monica, completed in 2004. The showroom brought several of Steelcase's product lines together in one space, establishing a brand identity for the company in Southern California.

During the Santa Monica project, Shimoda developed a collaborative relationship with Steelcase's in-house design staff, particularly with James Ludwig, the company's vice president of global design. Ludwig, who instantly hit it off with Shimoda, describes working with Joey as a "kind of work alchemy that is really special. His ability to crystallize our conversations or to articulate something that is quite nuanced in what we want to capture through drawing, through sketching, in real time, really turns all of our conversations into workshops." After successfully completing the four-floor showroom in Santa Monica, Shimoda

gained several key Steelcase projects, including its showroom in Chicago and significant work at the company's headquarters in Grand Rapids, Michigan.

In each of Shimoda's projects, a single element often emerges that subtly defines a space, not necessarily competing with other materials or design gestures, but given just enough extra attention and finesse to visually read as essential. In the Chicago showroom for Steelcase, the folded landscape of large white columns establishes their primacy. At the total renovation of 6565 Sunset Boulevard, a five-story office building in Hollywood, the new lobby's ceiling creates a geometry and color that ripple through the furniture and floor. At Mikimoto's Beverly Hills flagship store, pronounced cast glass columns attain a presence and gravity when played against white translucent drapes that softly envelop the interior.

Shimoda has a term he uses to describe the mature essentializing logic of his work—extra superfino, an Italian phrase that could be considered the mantra of the architect's practice. Shimoda picked it up after noticing "extra superfine" printed on sugar and rice packages while living in Florence, Italy, to study with Christiano Toraldo di Francia of Superstudio for a year during college. He liked the idea that architecture could bring something unexpected, an additional surprise around which an interior space could pivot. This is not to say that Shimoda doesn't have clear affinities to design in Los Angeles. "When I first moved here in 1989, everything was rusty, pointy, and sharp, and I found that exciting," he says. "Los Angeles has been a great place for young architects because there is no dominant style or expectation for built space. The city is almost indifferent to being built, so you can do pretty much anything."

Beginnings in California

Born in Alabama, Shimoda moved to Marin County in Northern California with his mother when he was still a kid. Before graduating with a Bachelor of Architecture degree at California Polytechnic State University in San Luis Obispo in 1988, Shimoda interned with then-upstarts Thom Mayne and Michael Rotondi in Los Angeles.

Shimoda's early experiences in L.A. architecture mirror the city's slow embrace of edgier homegrown talents, as well as the rise of large corporate firms through the partnerships and consolidations that increasingly define the industry. He worked for Leo Marmol and Ron Radziner for a while before moving on to a more established L.A. firm, Johannes Van Tilburg and Partners (now Van Tilburg, Banvard & Soderbergh), where he worked on multifamily housing projects. He then shifted to a brief tenure at Frank O. Gehry and Associates, now known as Gehry Partners, working on the Olympic Village in Barcelona and the Walt Disney Concert Hall in Los Angeles. In 1991, Shimoda joined the architecture and interiors firm Keating Mann Jernigan Rottet (KMJR), which later became Daniel, Mann, Johnson & Mendenhall Rottet. It was there that he worked closely with Lauren Rottet, the 1994 Designer of the Year who is now the principal of her own firm, Rottet Studio. "I worked with her for nearly nine years," Shimoda says of Rottet. "And that is where I really learned how to work with corporate clients and understand big, big projects for Fortune 500 companies."

Rottet describes Shimoda as a detail-oriented architect who is deliberate—never arbitrary—in his decisions. "What I find interesting about Joey's work is that it's forward-thinking and creative, without being in your face," Rottet says. "It's refined and beautiful. Even when he was younger, his work was very mature."

One of the first projects Shimoda landed on his own was the 2001 full-scale renovation of 6565 Sunset Boulevard, a 1965 office building in the heart of Hollywood. The original building had all of historically unplanned L.A.'s usual architectural signifiers—brown cladding and dark glass, an odd site located mid-block, with no apparent relationship to neighboring buildings, and a lack of visual connection along the ground-floor street front. Shimoda's response was to reclad the south-facing street elevation with a blue glass and open up a reconfigured ground-floor lobby with walls of glass-fin-supported structural glazing. His early use of color-shifting LED lighting along a top-level outdoor terrace, with a striking elliptical cove installation of cold cathode in the ground-floor lobby, still makes the building stand out on the street a decade later.

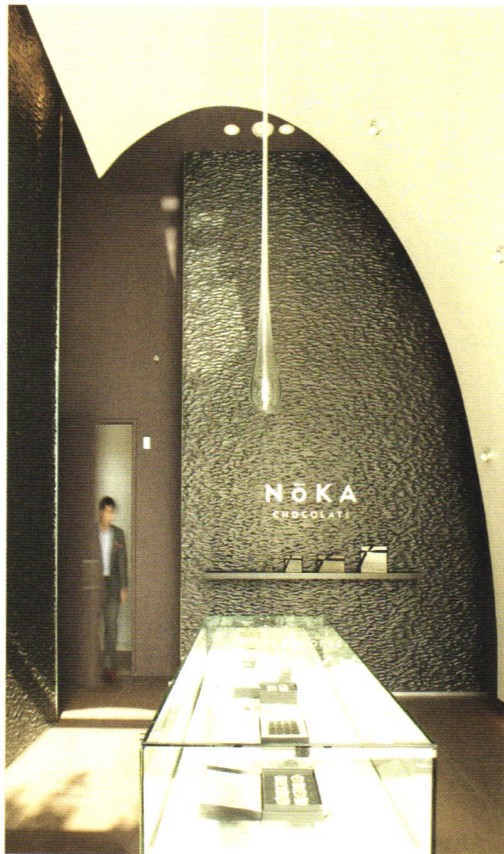
"We wanted to transform the whole building, even though we were only working on the street



For a Santa Monica interior renovation for a producer/director/writer (above), Shimoda combined two buildings together for a space that includes offices, recording studios, video editing studios, and screening rooms.

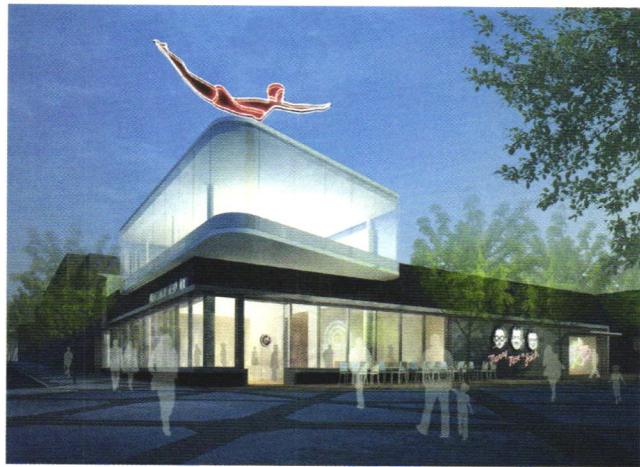
For developer Tishman Speyer, Shimoda's renovation of the entrance and public spaces (left) breathed new life into an otherwise mundane Beverly Hills office building that had been Hilton headquarters. Large glass-enclosed interior spaces were inserted (bottom).





elevation,” Shimoda says. “Unlike a lot of the billboard architecture you find in Hollywood now, the building creates a pause along Sunset.” Prior to completing 6565 Sunset, Shimoda developed an art installation for the project while it was under construction and the south façade had been removed, but not replaced. In the box-like cavities formed by exposing the building’s concrete shell, the architect placed light fixtures that bathed the entire interior in blue light, calling the project 6565 Blue Sunset.

Such art practices, rooted in craft and, increasingly, digital fabrication techniques, materialize in many of the firm’s projects. For the Beverly Hills Mikimoto store, completed in 2004 on the ground floor of the Beverly Wilshire Hotel, Shimoda wanted to soften the arched windows of the historic building with minimal intervention. He divided the space into a series of salons, using internally illuminated cast-glass blocks, which he describes as “frozen glass and water,” to dematerialize the store’s partitions. The blocks were cast by John Lewis, a glass artist in Oakland, California, known widely for fabricating the glass chairs at the Oklahoma City National Memorial. “These took almost a month to fabricate, since he had to pour and cool them individually,” Shimoda says. It sounds easy, until you realize each block is around five feet by 2½ feet and 2¼ inches thick.



Large cast-glass floor-to-ceiling forms define space in the Mikimoto boutique in Beverly Hills (top left).

For NoKA Chocolate in Dallas (above), Shimoda designed a small space with a curved ceiling as a shrine to the chocolates being sold.

To be built this year, the Museum of Neon Art (left) in Glendale, California, will feature an upper-level glass light box with a neon diver on top.

Shimoda’s largest interiors project was the TOMS Shoes headquarters (bottom) in Los Angeles. The space is intentionally spare, allowing for the youthful energy of the company and its staff to be at the forefront.



Steelcase as key client

Shimoda’s Steelcase showroom in Santa Monica was fairly straightforward—he describes it as “see-through planes of materials.” But his second project for the company, the 45,000-square-foot WorkLife Center in Chicago completed in 2008, proved more challenging since it combined four separate existing spaces in a corner of a floor within the city’s vaunted Merchandise Mart. Shimoda wrapped the space in curving glass walls, which have the effect of multiplying reflections, activating the surface visually and drawing one’s eye into the showroom.

The Chicago Steelcase showroom has four clearly defined elements—the undulating glass wall, a series of a dozen faceted columns, a grille over the building’s large return air louvers, and a veil surrounding presentation spaces, a café, and bar. Working with Steelcase’s internal design team, Shimoda developed a diamond pattern for both the white columns and veil (as seen on this issue’s cover) in glass-fiber reinforced gypsum (GRG) that could shift scales and orientations, yet maintain cohesion in the space. Shimoda worked with Toronto-based Formglas to develop Rhino and CATIA models to create molds using a CNC mill in which the gypsum was cast. The columns consist of four pieces, hand-finished and plastered together in place to appear seamless. “At the time, we were looking at medical stints and the notion of revitalizing

something, as well as signifying a change,” Shimoda says. “We were interested in how biology and technology morph in a way that allows different possibilities for how space is made.”

Pleased with the Chicago showroom, Steelcase asked Shimoda to complete a major interior transformation at its headquarters in Grand Rapids, where the company celebrated its 100-year anniversary in 2012. Looking to reinvent how its employees worked and interacted, Steelcase hired Shimoda for both a total redesign of the company’s 20,000-square-foot cafeteria, dubbed the Work Café, completed in 2011 [*Contract*, May 2012, page 144], and a new innovation center that is nearing completion in early 2013. For the Work Café, Shimoda turned to a boat builder in Holland, Michigan, to fabricate another stint-like mesh panel, constructed of foam-filled fiberglass, that swoops down from the ground floor of a building across a new, large walnut staircase that leads to the lower level cafeteria. The innovation center includes a model shop, design center, and testing lab. In both cases, Shimoda and his partners give significant credit to the firm’s 3-D digital modeling process, even though they all admit simple sketching and drawing remains critical to their work. Steelcase’s Ludwig sees the project’s success not in the drawings but in the realized interiors. “The thing the images can never really capture is the culture and spirit of a space that the people bring as they interact with it,” he says.

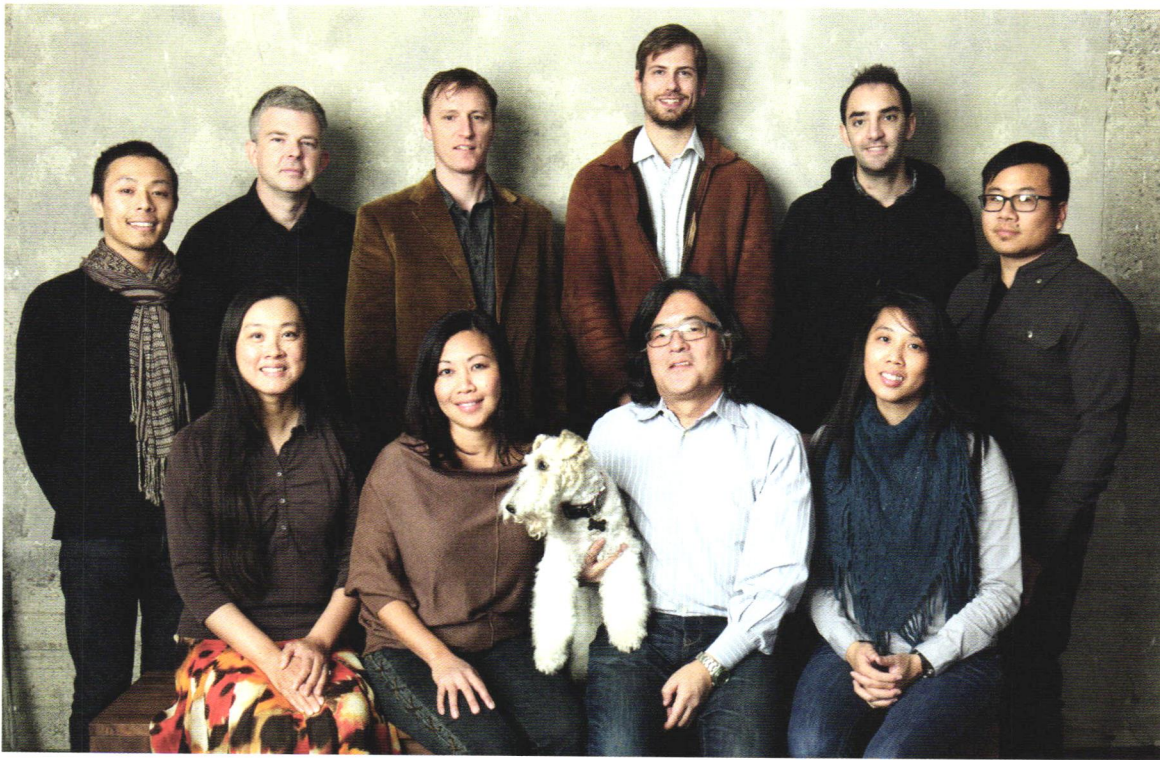
Flexibility as hallmark of his work

Shimoda has brought that aesthetic of flexibility and thus a hybrid quality of spaces to many of his projects over the years. For MTV’s West Coast operations in Santa Monica, completed in 2006, Shimoda created casual meeting rooms that eschewed fixed tables and conventional seating, replacing them with club chairs and a coolly glamorous, though not flashy, interior color scheme. George Sheldon, MTV’s director of planning and design, says Shimoda intuitively understood the fast-paced culture at the network. “We’ve easily adapted the large conference room for impromptu afternoon acoustic concerts,” Sheldon says. “That only began after the space was unveiled and staffers could envision a new use for it.”

For the Santa Monica office of a confidential client who is a producer and screenwriter, completed in 2010, Shimoda renovated two existing adjacent buildings that had a variety of industrial and commercial uses over the years into a single office with an intentionally generic appeal. The architect, working with client design representative Andy Waisler, stripped out existing wood joists and added in steel elements to beef up the structure. This, in turn, allowed Shimoda to design an opening in the building’s interior spaces, which responded to a



For 6565 Sunset Boulevard, the interior lobby was enlivened with color and made more visible with expansive structural glass. More than a decade old, this is still viewed as a simple, clear solution connecting the interior to its L.A. street scene.



The Shimoda Design Group includes (seated, from left) Ying-Ling Sun; Susan Chang; Joey Shimoda holding Phoebe, a wire fox terrier; Elizabeth Cao; (standing, from left) David Khuong; Daniel Allen; Todd Tuntland; Chris Carlton; Barkev Daron; and Paul Vu.

client demand for transparency so that employees and visitors could see the creative processes happening throughout the building. “We wanted to be able to experience movement and sound, all through finding an authenticity to the space,” Shimoda says.

Although retail projects are often small, the firm’s partners enjoy the creativity they allow in unexpected moments. In 2008, the firm completed an award-winning retail interior for a now-defunct Dallas chocolatier, NoKA, where the shape of cocoa pods informed the wall texture. The tiny 500-square-foot flagship store was designed as a chapel for chocolate—a one-room, single idea entirely focused on the product within.

Like many small design practices that had to be nimble in the recent recession, Shimoda is intent on expanding cautiously and taking on projects that are worthwhile. “We are able to work on tailored, bespoke projects that are each quite different intellectually,” Shimoda says. “But we can definitely take on more people and move into larger scales and planning.”

TOMS Shoes: Shimoda’s largest interior

The firm recently completed its largest interiors project—50,000 square feet of creative warehouse office space in West L.A. for TOMS Shoes, a company known for matching every pair of shoes sold with a donation of new shoes to a child in need. The TOMS project takes advantage of the Southern California climate with outdoor rooms and landscape in a

holistic, people-centered approach. The TOMS building, Shimoda points out, is “taking TOMS from a company that started in an apartment to a company that is now a globally relevant force for doing good and for creating a product that helps to do good. We wanted to keep the flavor and energy of what TOMS Shoes was about, which was about authenticity in materials and smart use of materials.”

A sign of things to come for Shimoda is his latest project, the Museum of Neon Art (MONA) in Glendale, California. This renovation and expansion project, likely to be completed this year, will be Shimoda’s first civic project. On the roof, a 19-foot-long neon female diver cantilevers over a proposed water feature in a plaza below. “We wanted to make it feel like she was diving into the water,” Shimoda says. Once completed, MONA will be one of Shimoda’s most accessible projects, and it points in the direction he’d like to take his practice—from the interior and private to the urban and very public. Given the evolving urban nature of L.A. itself and Shimoda’s critical success, the timing for such a move is probably better than ever. **c**

A senior sustainability consultant at Arup’s office in Los Angeles, Russell Fortmeyer is a regular contributor to *Contract* magazine. He is a former senior editor at *Architectural Record*.

TANGENT

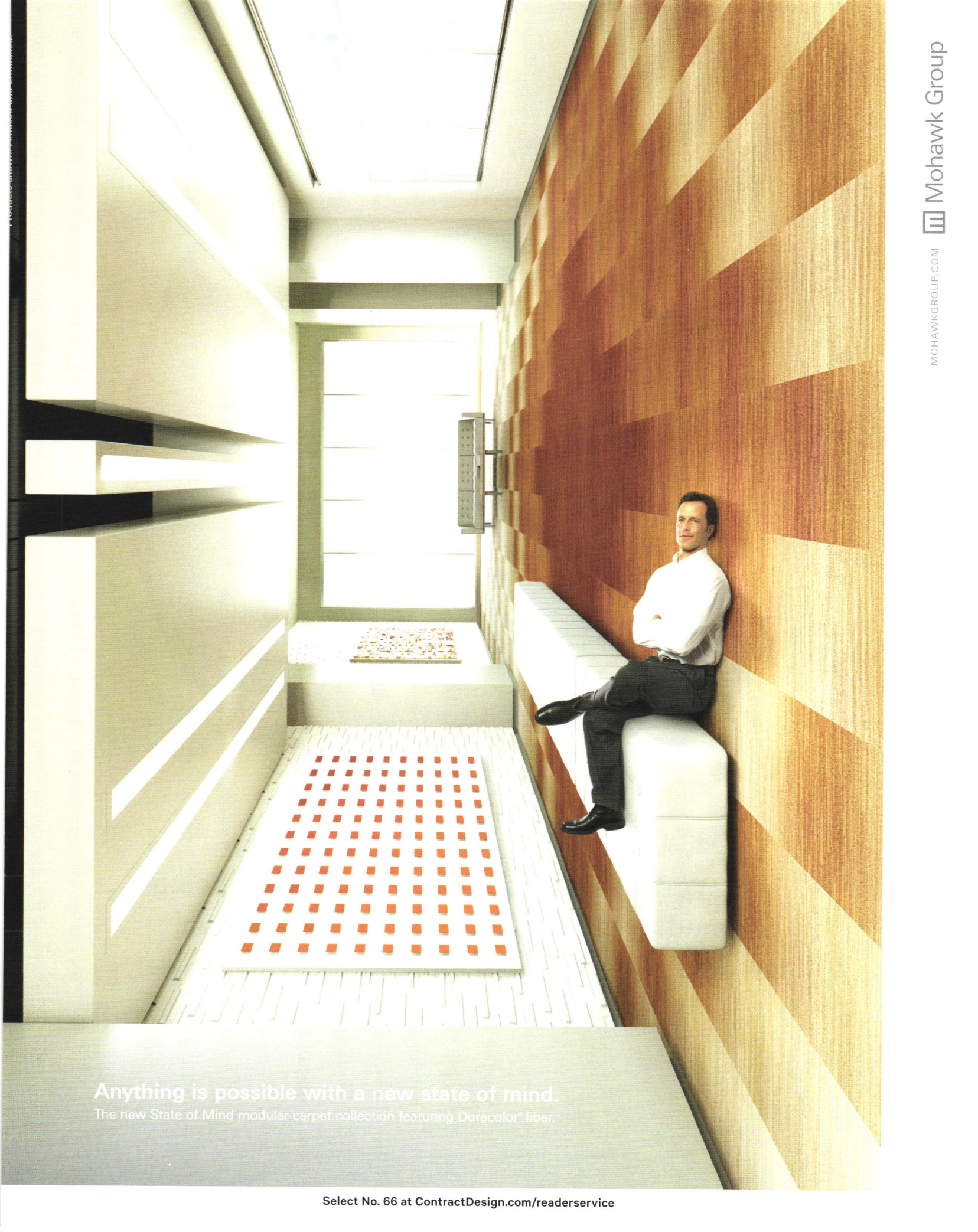
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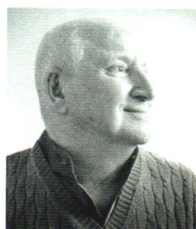
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By James S. Russell, FAIA

In a crowded room of an unassuming white-clapboard house in Princeton, New Jersey, Michael Graves, FAIA, deftly pirouettes in his electric-powered wheelchair. He was showing off the details of a new patient chair for the Stryker medical technology company that he had designed for people lacking leg strength or balance. “The arms are angled toward you, with a protruding loop that invites you to grasp them and ease yourself down,” he explains. The feature also helps patients get into the easiest position to rise from the chair. “The body almost raises itself.”

Healthcare design is the new passion of the architect who brought a stylistic freedom and exuberant romance to architecture in the 1980s. Graves’s designs were a bracing breath of fresh air after the dour Brutalism of the 1970s and the hardened orthodoxies of late Modernism.

Since then he has been turning out richly colored, Beaux Arts-inspired houses, hotels, libraries, museums, civic buildings, and healthcare facilities all over the world. His fluid sketches and sunny paintings continue to be influential, and he has been teaching for close to 50 years. While many architects succeed with a line of furniture or the occasional accessory, Graves has developed a product-design empire out of that clapboard house with his firm Michael Graves Design Group, which is separate from his architecture, interiors, and planning practice, Michael Graves & Associates. More than two million of his whistling-bird teapots for Alessi have sold since its introduction in 1985, and is still a familiar presence in kitchens worldwide. He has designed furniture and lighting for several companies and a multitude of household products for Target. And a new product line for jcp, the rebranded J.C. Penney chain, will roll out this spring.

It is for this body of rich, diverse, even idiosyncratic contributions to the field of design that Michael Graves is awarded the 2013 Legend Award by *Contract*. It’s an influential career come full circle as Graves won the second annual Designer of the Year award in 1981. In fact, Graves is the only past Designer of the Year to also receive the Legend distinction. He also won the American Institute of Architects (AIA) Gold Medal—the AIA’s highest honor—in 2001.

Healthcare might seem a natural design challenge for an architect with people-pleasing buildings and consumer products in his repertoire, but it became a personal mission for Graves after recovering from a sudden paralysis in 2003 that left him with the use of only his upper body. Once his condition stabilized, he says, “I sat in my hospital room and thought, ‘OK, Michael. As a designer and an architect and a patient, what can you do?’” Along with a suite of patient-room furniture for Stryker and healthcare fabrics for c/stinson, Graves has built prototype Wounded Warrior houses for disabled soldiers, and he is designing orthopedic clinics in Vail, Colorado, and Somers Point, New Jersey.



legend

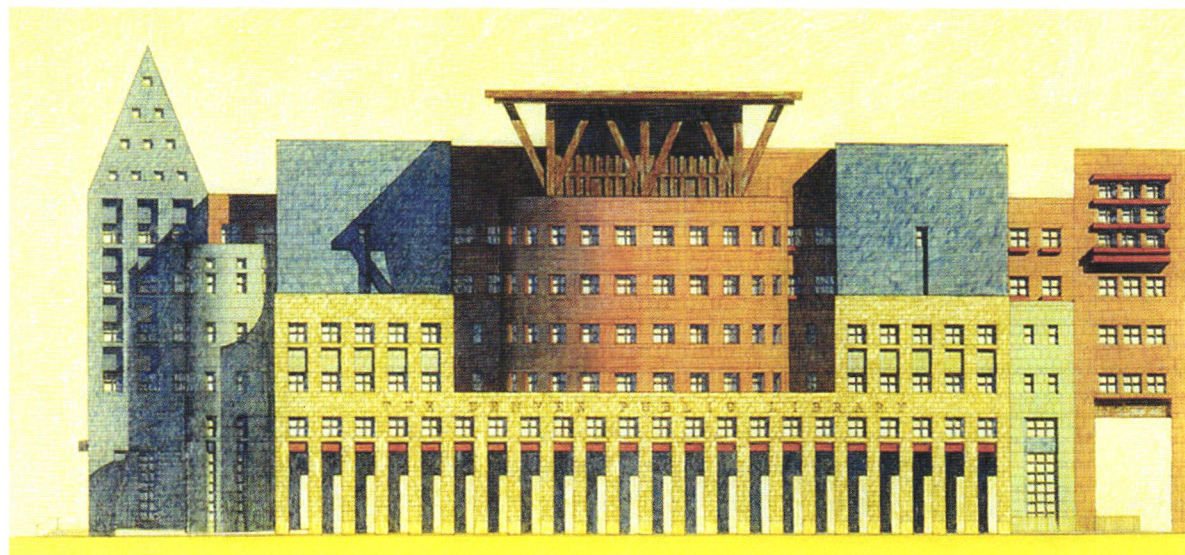


Le jour se lève

C500



Opened in 1995, the Denver Central Library (above and rendering, right) has a strong civic presence in downtown Denver and is one of the largest libraries in the country. The cylindrical rotunda was inspired by the massive timbers that framed mining sites in Colorado in the 19th century.





The Portland Building (top) in Portland, Oregon, was a significant departure from modern office building design when completed in 1982, and it brought Graves's postmodern design aesthetic to the public in a significant way. The iconic office building was listed on the National Register of Historic Places in 2011. The Swan Hotel (above), which opened in Orlando, Florida in 1990, is a fanciful resort hotel for Disney that helped usher in an "entertainment architecture" trend.

"It has been so uplifting to be part of these projects [related to healthcare]," Graves says. The architecture critic Paul Goldberger told him the healthcare work could become his legacy. Graves says, "I hope it isn't."

From Rome to postmodernism

Because, of course, there is much more to Graves. Yale architecture dean Robert A.M. Stern, FAIA, says Graves "is extremely important to the evolution of architecture." Stern is a few years younger than Graves but his academic career and the work of his eponymous architecture firm have long intertwined with that of Graves. "Reinventing architecture based on what went before was the big revolution of postmodernism that still holds," Stern says. "Michael's take on Classicism was a dramatic breakthrough that showed that architecture is a continuity with the past, not a discontinuity."

As recipient of the Rome Prize in 1960, Graves spent two years in the Italian capital, which ultimately influenced him as an architect—though he didn't realize it right away. He first came to prominence in the 1970s with houses and house additions austere in axonometric projections. The drawings exploded ordinary residences into elaborately layered compositions of sculptural walls and pipe-railed screens. He felt that the white abstract architecture he was designing in the early 1970s alongside contemporaries like Peter Eisenman and Richard Meier (part of a group with the late Charles Gwathmey and John Hejduk dubbed the New York Five or "The Whites") didn't take into account what had so astounded him during his time in Rome: "There was no sense of room-making [in the purely Modernist work], no sense of threshold, just expanses of glass," Graves says. As he took time to learn history and channel what was so meaningful to him about the city, his work rapidly changed.

A turning point, according to Karen Nichols, a long-time principal at Graves, was a 1977 competition to build a cultural center spanning the Red River between Fargo, North Dakota, and Moorhead, Minnesota. Graves's recombination of vaults, keystones, and rustication drawn from Italian Mannerism and French Romantic Classicism looked effortless. His evocative renderings in terracotta, sky blue, and mauve tones on yellow tracing paper delighted many. The project was never built but was influential. Synthesizing many references, Graves "filled the project with meaning," according to Stern. "We in America were trying to address issues in new ways. In the midst of a big economic slump, Fargo-Moorhead was a beacon of optimism." Stern later put the project on the cover of a book on drawing he co-authored, *The Architect's Eye*.

Nichols, who has overall responsibility for managing Graves's practices, says the nine showrooms for the contract furniture company Sunar (later Sunar Hauserman) that were commissioned beginning in 1979 were instrumental. "That client relationship was important because we were allowed to execute a lot of projects very quickly. They were built fast and they were colorful, when color was coming back."

That implementation of color was essential to the realization of buildings that would define the next decade, including the competition-winning Portland Building, in Oregon (1982), Graves's first major completed building; the library for San Juan Capistrano, California (1983); and the headquarters for the Humana medical insurer in Louisville,

One of Graves's most recent projects is the Resorts World Sentosa (this page and opposite), which is a resort of four hotels—each with a different theme—on the island of Sentosa off Singapore's southern coast.



Kentucky (1985). Graves was deeply immersed in the 1980s critical conversation around the proper use of history in contemporary architecture, and his work is considered critical in what coalesced into postmodernism.

No work of Graves's became more whimsical than the 1,514-room Dolphin and 758-room Swan hotels, both opened in 1990 for the Walt Disney Company outside Walt Disney World in Orlando, Florida. Graves attached a 27-story triangular slab or flattened pyramid, reminiscent of the 18th-century French Enlightenment architect Etienne-Louis Boullée, to a long, low volume festooned with fountain urns and a pair of 63-foot-high Dolphin statues waving their tales. Stepped seashell fountains descend to a circular plaza. The Swan, with more giant statues and curling waves scribed in its stucco façade, is accessed across a pond via a pedestrian causeway lined with arcades of striped tent fabric. The hotels delight visitors but the "entertainment architecture" trend unleashed by Disney's CEO Michael Eisner seemed to confine architects to spinning fantasy stories in stucco. Architectural critics lambasted the skin-deep effects as unserious, and Graves's cheerful wit didn't translate well to other building types. "A school board in Indiana asked us whether we intended to put a dolphin on its building," says Nichols, "as if that was something we would always do."

In recent years, Graves has largely refined the language he had developed in the 1980s. He continues to assemble primary geometric volumes and deploy a bravura palette of

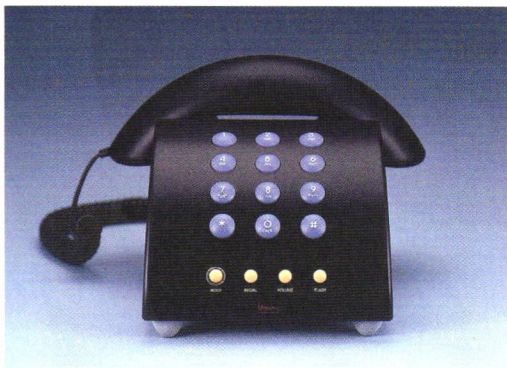
saturated colors. But the most whimsical elements largely disappeared, even in resort projects, where Graves has consistently been successful, designing both the buildings and their interiors.

Ensuing years have brought a new sobriety as Graves was commissioned to do institutional projects, including the Denver Central Library (1995) where a cylindrical rotunda rises to a copper-clad braced roof that seems a wistful relic, evoking the massive timbers that framed Colorado mines in pioneer days. In Castalia, the Dutch Ministry of Health, Welfare and Sport (1998) in the Hague, Netherlands, Graves re-clad a 1950s high-rise in brick and added two tall peaked roofs that recall traditional Dutch architecture while making a powerful silhouette against the skyline.

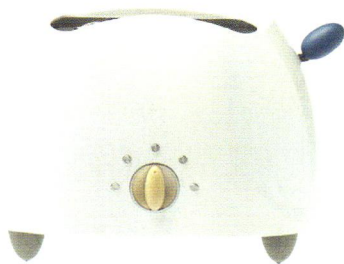
Drawing to convey a story

Throughout his career in architecture and design, hand drawing and painting has been critical in Graves's work. "For me, drawing is an immediate hand-eye-brain relationship that I can't do without," Graves says. "I'm fascinated by drawing upon drawings. I want to see the cross-outs, the writing in the margins." He continues to draw and paint in studios in the Princeton office and in his home, and he says he was touched by the hundreds of letters he received after writing a September 1, 2012 op-ed article in *The New York Times* "Architecture and the Lost Art of Drawing" that advocated for the primacy of drawing in design (see page 128





Graves designed more than 2,000 products for Target, including the four pictured here. The relationship with Target ended in 2012 after more than a decade. Graves is launching a new product line with jcp in 2013.



The Alessi teakettle (1985).

for an excerpt). “The computer is absolutely invaluable for working drawings,” he added. “But all the design decisions have been made by the time we start using it.”

“I always start by drawing the plan organization, not what the building looks like,” he explained. “I then know what the skin and the walls will be like.” He often clusters primary geometric forms—cubes, pyramids, cylinders, and barrel vaults. Then he opens an elaborate sequence of axial entry spaces through them. Rotundas unite vertical circulation in grand stairways, or hinge long arcaded wings.

“I like telling stories in the building,” Graves explains, and he does it largely by developing a wayfinding hierarchy: “How you walk through, how to turn right or left, how to set up primary, secondary, and any tertiary choices that you might want to make.” He orchestrates “movement and stasis, conveyed through the fabric of architecture—the color, the texture, the form.”

A teapot leads to a product-design empire

Wide public acclaim for Graves arrived again in 1997 with an extremely unique project. Big-box chain Target sponsored a fabric covering for the scaffolding used to surround the restoration of the Washington Monument, and Graves devised a super-scaled pattern of running-bond “stone” that wittily evoked the obelisk within. This led to a 13-year product-design relationship with the company and Target literally made Michael Graves a household name synonymous with quality. Graves designed more than 2,000 products for the chain, including the Pop Art Toaster and Spinning Whistle Teakettle. And the partnership extended to architectural projects like the Target Wing of the Minneapolis Institute of Arts.

“In our first meeting at Target, Michael handed me an egg,” says Ron Johnson, who had worked closely with Graves



Graves has designed a new home for the Steadman Clinic (rendering, left), a world-renowned orthopedic clinic. To be complete in 2015, the project is a 75,000-square-foot medical office building and research institute in Vail, Colorado.



In recent years, Graves has designed a number of products for healthcare interiors. For Stryker, this includes an overbed table as well as a stand-assist chair (above) with arms that are raised to allow one to position themselves more easily when standing or sitting. Also part of the Michael Graves/Stryker collection, The Prime TC™ patient transport chair (right) incorporates innovations in comfort, safety, and mobility.

as a merchandizing executive at the chain. “Ron says the egg is a universal shape that will fit everyone’s hand,” Graves says. “We made the oversized ice cream scoop with a soft-touch handle so that an arthritic person would think it not a stretch to pick up. It wasn’t just an abstract form, in other words.”

Johnson went on to shape the iconic Apple stores with Steve Jobs before becoming CEO at J.C. Penney, now rebranded simply as jcp. He has again commissioned exclusive product designs from Graves that are set to launch this March. The 300-item collection will include home goods such as a toaster, vases, and tabletop place settings, as well as utilitarian items like mops, brooms, and buckets. The stylistic cues range widely, from familiarly chubby, whimsical profiles to simple forms reminiscent of midcentury Modernism. And, yes, there will be a new Graves teakettle for jcp.

The Graves products are central to Johnson’s reinvention of the J.C. Penney brand as jcp. “We want to be involved in more aspects of peoples’ lives,” says Johnson, who is widening the store’s product choice considerably and displaying exclusive items within designer boutiques, including one Graves designed as the backdrop for his products. “The customer will experience 360 degrees of Michael Graves,” Johnson explains.

Graves was no stranger to product design prior to the relationship with Target. After graduating from Harvard, he had worked briefly for George Nelson, the renowned designer for Herman Miller. He designed elegant, high-end tableware for Swid Powell and Alessi, not to mention the famed teakettle. The lighthearted, engaging quality that brought Graves’s architecture to prominence has served the product designs well. For Target, he designed a toilet brush that sits within a container as refined in its curves as a Greek vase. The



Wheelchair-bound for the past decade, Graves is acutely aware of mobility challenges for disabled persons in conventional interiors. With that in mind, Graves says he is extremely proud to design two prototype homes for the Wounded Warrior Project (left), which are homes for wounded veterans returning to active duty at Fort Belvoir in Virginia. The homes allow for easy accessibility, whether one is in a wheelchair or has other mobility challenges.

wave-form top of a scale follows the arch of the foot. Objects bulge, roll, or swell, begging to be touched.

And the versatility in product design extends to architectural products for interiors. For Skyline Design, he created the 5+ glass collection, which features patterning that offers different levels of transparency and translucency.

The success of Graves's product design derives from more than a talent for making nice-looking objects. Nichols says that their designers research the client's products, brand, and customers. "We walk the halls [of a hospital, for example,] and ask everyone down to the janitors to talk to us."

First-hand evidence-based design

A decade ago, a bright future for Graves and his firm was hard to imagine after his sudden paralysis. In 2003, an untreated sinus infection spread to Graves's spinal cord, leaving him permanently paralyzed from the chest down, requiring surgery and treatment in several rehabilitation centers on-and-off for two years. Initially, no one knew whether he would be able to continue working, but the longevity and closeness of the firm's leadership allowed it to continue with several major projects. Graves says his architecture and product design share a humane sensibility, and that understanding has served him and his firm well. "The work is always people-centered," he says.

So when Stryker asked him to redesign the overbed table in 2009, he took on the task with relish and was determined to "put it on a diet" after existing examples he encountered in eight hospital stays were "so heavy, so clumsy, so oversized," Graves says. His Stryker models are easy to

move, with soft curves, radius edges, and flush surfaces that have a serious purpose. "We made everything easy to clean because 99,000 people die every year from diseases they catch in the hospital," Graves says. "We made the drawer pulls, the handles, and the paddle that takes it up and down very visible, not like a modern architect would do."

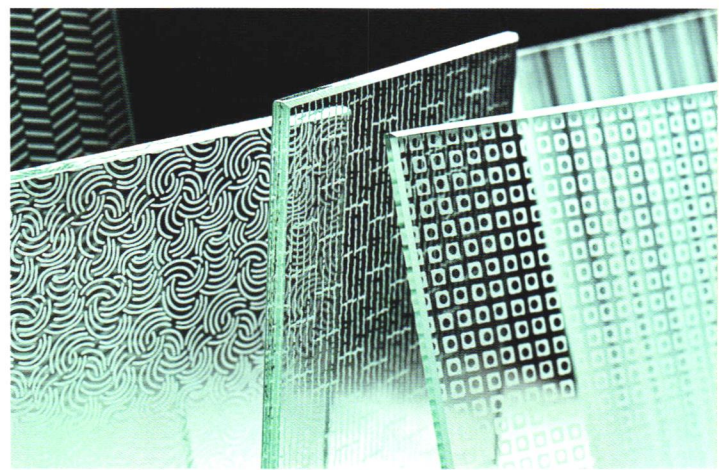
His condition also contributed to his knowledge base for the design of fabrics for healthcare interiors. Graves has designed 14 fabric patterns in two collections for cf stinson. The Michael Graves Collection—developed in collaboration with Crypton—was introduced in 2006 and the Voyages Collection was launched in 2012. Graves is currently working with cf stinson to design a new collection of high-performance woven fabrics for healthcare environments targeted for introduction at NeoCon® East 2013 in Baltimore, where Graves will be a keynote speaker.

"Michael's direct experiences as a patient related to his chronic condition have profoundly informed his view of what is most needed to promote healing and wellbeing," says John Rowan, director of sales and product development at cf stinson. "Michael can more fully understand and empathize with what the patient experiences in the typical healthcare setting."

Homes for wounded warriors

Graves's design for The Wounded Warrior Home Project at Fort Belvoir, Virginia is packed with interior insights that are easily overlooked by people without disabilities. The two prototype homes completed in 2011 for service members returning to active duty at Fort Belvoir are single-story and

The Voyages Collection (below) from cf stinson is a line of durable, cleanable upholstery fabric that Graves designed specifically for healthcare environments. For Skyline Design, Graves designed the 5+ glass collection (right), which is etched in his patterns that evoke stones, bricks, and piazzas. One percent of all sales from this series is donated to the 1% program of Public Architecture.



intended to look and work like places ordinary people live in, but with five-foot wide corridors that permit two wheelchairs to comfortably pass, and easily accessible bathrooms and kitchens. Graves avoided tight turns through doorways so that the wheelchair-bound “would not feel bad about hitting the walls and corners of their own house.” Doors slide rather than swing, allowing them to be opened and closed more easily from a wheelchair.

“Veterans with Post Traumatic Stress Disorder feel vulnerable to people outside,” Graves says. “You don’t want glass walls. We made a room that’s darker, where a person can huddle in a corner if they wanted—where one can do what’s necessary to feel better.”

Looking to tomorrow with vigor

Asked what unifies his diverse output, Graves says, “We’ve always tried to be humanist, and human-centered, in the products and in the architecture. It’s not about the designer, but supporting the human participation in the activities the building hosts.”

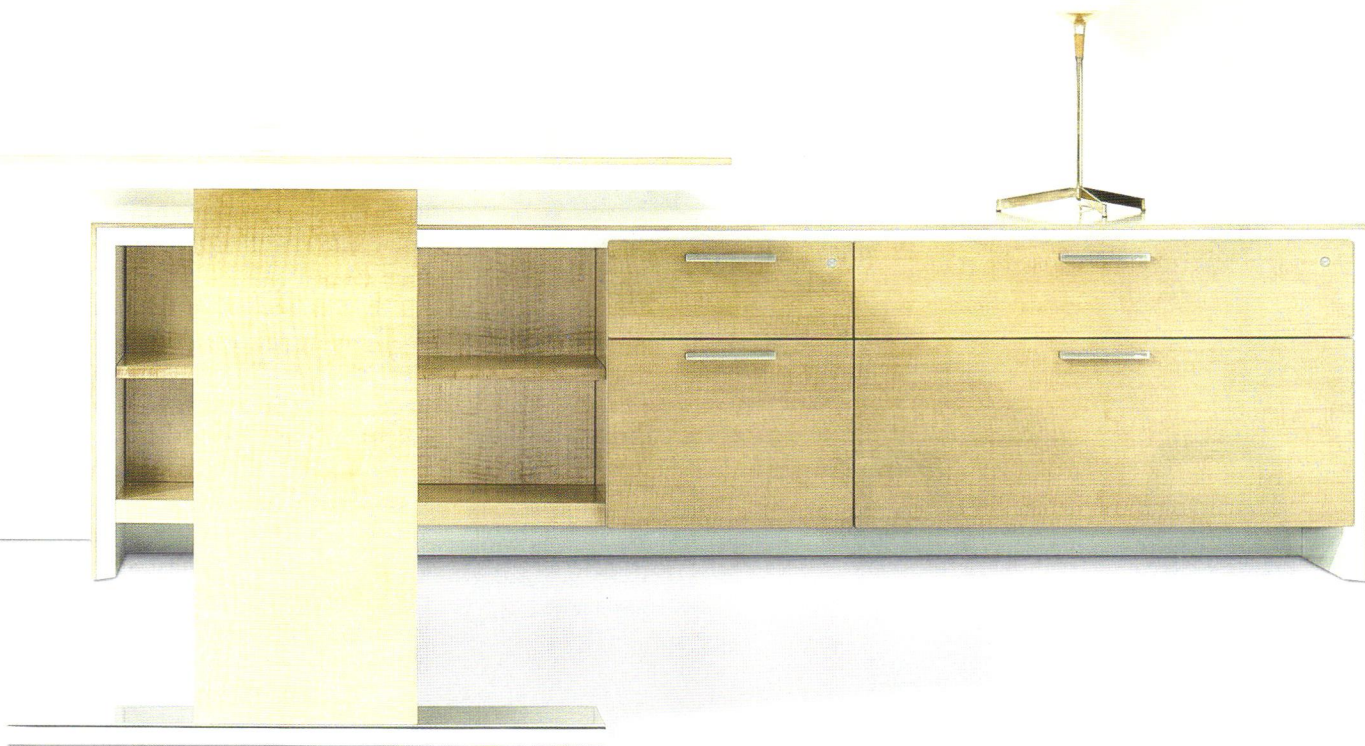
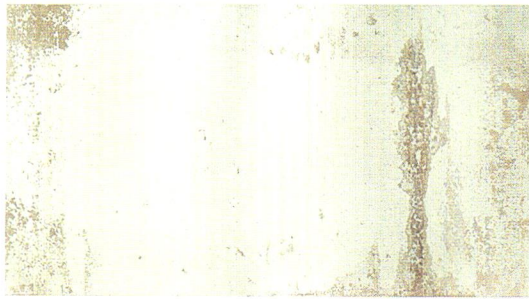
In considering his legacy—and his continued work—Graves looks at the broader perspective beyond the recent healthcare focus. “I hope the work in the office, and the people trained in the office, all become a part of the legacy,” Graves says. “I wake up every morning raring to go, and I look forward to every day’s work. I don’t have any thoughts of retiring. I’m only 78 and I do my work with such joy. I can’t imagine doing anything else. I look forward to tomorrow with such vigor that I know that the work we are doing now will be a prelude to further work and we will continue to work through the various issues of design and architecture in a way that is really gratifying.” c

As part of the Michael Graves Active Living Collection of aesthetically pleasing and durable medical products, the Bag Cane (left) is a foldable cane that fits into a carry bag with a handle, shoulder strap, and zippered pouch.



James S. Russell, FAIA, is the architecture critic for *Bloomberg News* [bloomberg.com/muse/james-russell] in New York and the author of *The Agile City: Building Well Being and Wealth in an Era of Climate Change*. A former editor at large at *Architectural Record*, Russell teaches at the Spitzer School of Architecture at the City College of New York.

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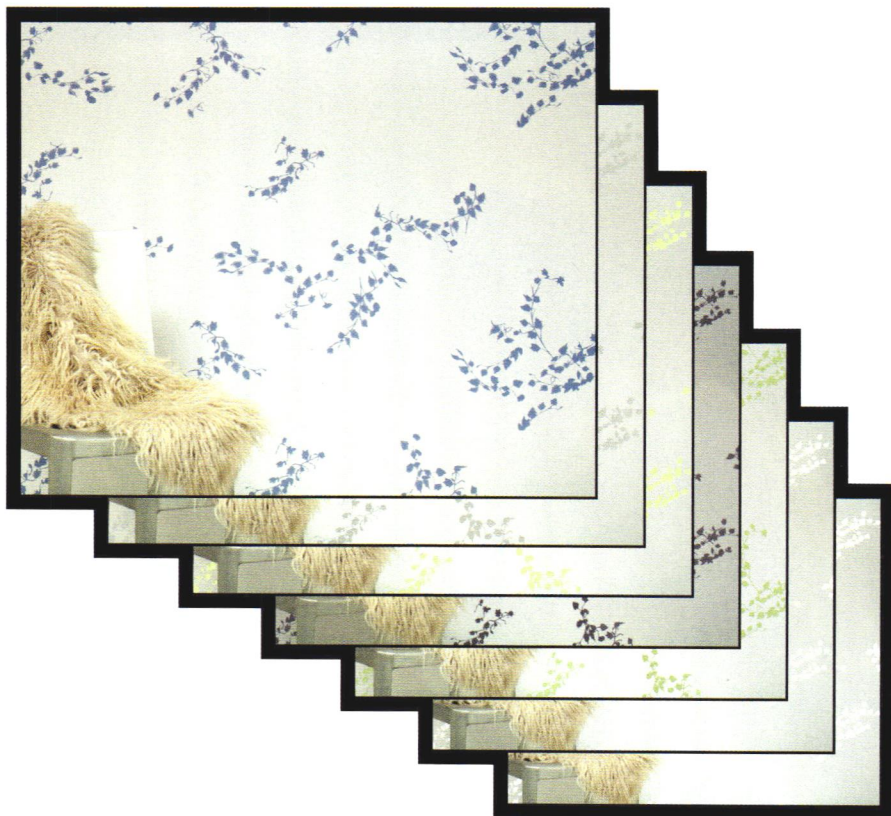
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**The 2013 Interiors Awards jury
(from left):**

Dina Griffin, AIA, IIDA, NOMA
Interactive Design, Inc. (IDEA)

Nancy Keatinge
Felderman Keatinge
+ Associates

Alan Ricks
MASS Design Group

Margaret Sullivan
H3 Hardy Collaboration
Architecture

Stephen Apking, FAIA
Skidmore, Owings & Merrill



The five members of the Interiors Awards jury—leading designers from across the United States—selected winners from nearly 400 excellent entries. Winning projects include two in China, two in Austria, as well as interior interventions in notable buildings by Breuer and Saarinen. Juror Stephen Apking, FAIA, a partner at SOM, commented, “The consistency of quality and ideas from designers around the world confirms the emergence of a powerful global Interiors dialogue.”

34th annual interiors awards

Client
Microsoft
Location
Vienna, Austria



Mod furnishings and a shag rug in a casual seating area help the office look anything but corporate.

microsoft
vienna

INNOCAD

between the first and ground floors, a nod to the “anything goes” spirit of start-ups. This whimsical scheme supports impromptu meetings in “the new world of work, where we all run around with our smartphones and don’t need a desk anymore,” says Paul Zawilensky, Microsoft Vienna’s real estate and facilities project manager.

For other gatherings, there are 23 meeting rooms that each boast a unique interior, letting everyone choose their favorite setting. The Zen room, for example, features a low wooden table surrounded by floor cushions, as well as a rock

“This project advances the current thinking of tech company office design to reflect a mature sensibility without being conventional. Beautifully woven series of uplifting rooms. Playfulness is taken to a new level with refined detailing and materials.” JURY

Technology has made it easier to work from just about anywhere, which presents companies with a double-edged sword: They have unprecedented flexibility in their office layouts, but also the challenge of enticing mobile workers to come into the workplace. With bold and animated interiors by local firm INNOCAD, Microsoft’s Austrian headquarters in Vienna rises to and triumphs over this challenge. The designers strove to give Microsoft employees the feeling of being on a “working holiday,” says INNOCAD Principal Martin Lesjak. “It’s more like a hotel than an office.”

Interiors Awards juror Alan Ricks heartily agrees, praising the firm for taking “playfulness and the creation of unique and lively spaces in the office environment to a new level, melding refinement, detailing, and materials with fun.”

Central to the redesign of the 48,450-square-foot office is a series of gathering spaces entirely coated in white polyurethane—from walls to floor to ceiling—for a mod feel. Occupying the same location on all three levels, this core amenity zone consists of lounges, the main cafeteria, a smaller café, and a library. A gleaming silver slide provides a shortcut

garden; the Sphere room has exercise balls in lieu of standard chairs; the Ocean room houses an aquarium; and the Wood room is lined in larch wood to reference classic Austrian Alpine chalets. The all-important data highway is symbolized by the dynamically striped carpeting that runs throughout all levels.

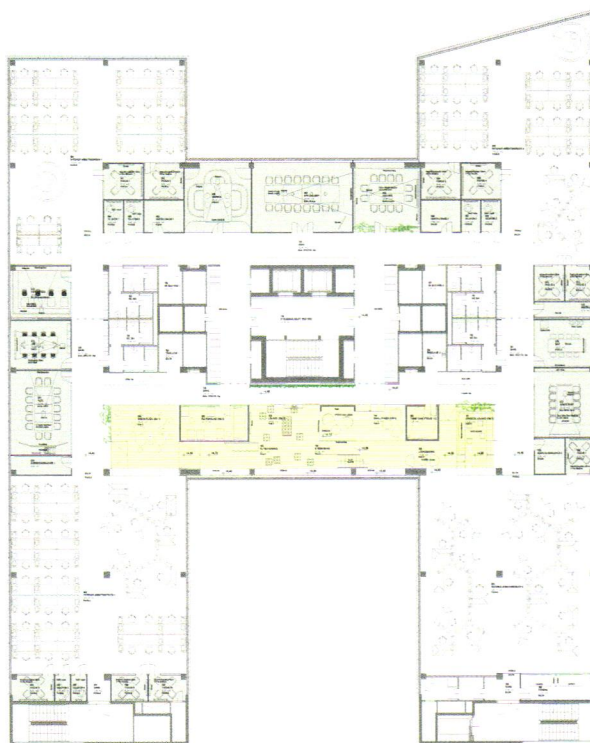
Not the least significant, the office also reflects a modern awareness of the importance of nature and how it can invigorate the work environment. Along the main circulation corridors on the top two floors is a lush living wall, a nearly 30-foot-long vertical garden. Guests are greeted with the serene presence of another living wall, almost 50 feet long, when they enter the reception area. It is a counterpoint to the mural behind the reception desk, a giant X-ray image of the inside of a computer. In addition to nature and technology, design is also well represented here: Several sculptural Lotus chairs from Artifort provide seating for guests.

In developing the design, INNOCAD incorporated Microsoft’s own research about the ideal workplace, a program called Workplace Advantage. The open layout accommodates five main types of workers, ranging from “residents,” employees who stick to their desks, to “nomads,” those mainly on the road. For the Vienna headquarters’ 330 staff members, there are only 220 workstations, and of those designated workspaces, only 65 are assigned. So even though the new floor plan expanded gathering spaces, total square footage needs were reduced by 10 percent, with a proportional reduction in maintenance costs. And, according to Microsoft’s Zawilensky, the redesign produced a 30 percent increase in the satisfaction of employees and vendors alike. “The new office [shows] our customers and partners the benefits of our key products and the inspiring possibilities of a 21st-century lifestyle,” he says. **c**

Globus workstations from Artifort add a fun, space-age element to a visitor lounge (right). The Ocean room (below)—one of 23 themed meeting spaces in the office—features aqueous finishes and a built-in aquarium. A unique conference room (opposite) features lighting that allows for a dramatic setting.



First Floor Plan



Client
XAL GmbH
Location
Graz, Austria

xal competence center

The XAL Competence Center in Austria houses both offices and a wing designated for laboratory work (pictured here).

INNOCAD

together that goes back several years, starting in a tradeshow booth in 2008. For that booth, INNOCAD's design was based on barcode patterning with the tagline "See the Light," which XAL subsequently adopted as its brand identity.

For the XAL competence center (XALcc), INNOCAD began by removing the interior walls, cutting windows into the exterior, and adding an atrium. The façade has an economical makeover, sheathed in perforated aluminum that creates a dramatic barcode pattern on the exterior while simultaneously screening the windows to minimize glare inside.

Within the volume, a simple, efficient floor plan divides the space into three zones. The atrium and meeting area are at the center, with the laboratory wing to one side and open workspaces on the other. "We liked the warehouse's industrial quality, with its

"Colors used sparingly as a backdrop create a harmonious canvas of shape and light. Simply elegant." JURY

Lighting is so integral in setting tone and creating ambiance that it seems logical for a global company specializing in commercial lighting systems to create just the right mood in its new research and development center. Such was the goal of XAL, who called on Austrian firm INNOCAD to make the most of an aging 1950s warehouse—essentially a dark bunker—next to their headquarters in Graz, Austria. The 20,500-square-foot renovation is a composition of sophisticated open office space and laboratories. "The innovation and advanced technology of the brand is supported and displayed beautifully by design," comments Dina Griffin, AIA, IIDA, NOMA, one of the competition judges.

Indeed, the building is an exercise in branding, from its façade down to its interior lighting. "INNOCAD perfectly combines two qualities: creativity and professionalism," says XAL Managing Director Michael Engel. "While they are open-minded, spirited, and daring, they also listen to the needs of the client." The two companies have a history

concrete columns and beams, but we wanted to turn it into a modern space with daylight," says INNOCAD principal Martin Lesjak.

The main conference room is glass walled and surrounded by curtains composed of ball-chain, creating visual separation while maintaining some translucency. It receives natural light from the atrium and is suffused with a subtle glow from XAL's

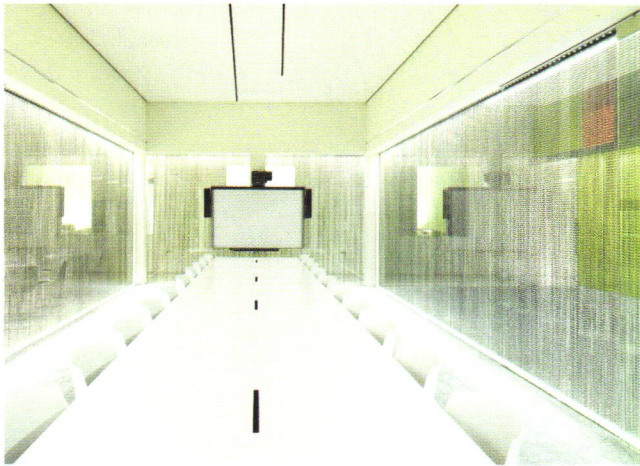
Gap lighting system, concealed within subtle slits in the ceiling.

The offices are a standout for their openness and light, but also for an unseen quality: peace and quiet. "The workspace lets us have a team of about 70 engineers working closely together with a lot of communication and innovation," says Engel. "We are running other open-plan offices, but none reaches the quality of XALcc. Given the number of people working there, it really is very quiet."

One of the key ways INNOCAD dealt with noise was to cover two main walls in boldly striped BuzziSkin, an acoustic felt made from recycled plastic. Phone booths mounted on the wall and two pairs of standalone BuzziHub nooks, all lined in the same sound-absorbing material, allow individuals to have phone conversations without disturbing others. In addition, the floor is covered in high-pile commercial carpeting. "Acoustic dampening is one of the most important parts of the open space concept," says Lesjak. "We know people are less efficient when acoustics are bad."

INNOCAD also worked with XAL to create custom acoustic ceiling panels that incorporate the company's LED lighting, and XAL plans on adding the design to its acoustical product line: a sign that the center is already generating fresh ideas. **C**

The conference room's combination of glass walls and ball-chain curtaining (right) give the room a sense of both privacy and transparency. Small bursts of color enliven the open work zones (right, below). The reception area features XAL's suspended Dot fixture, whose pattern is echoed on an oversized wall map graphic (opposite).

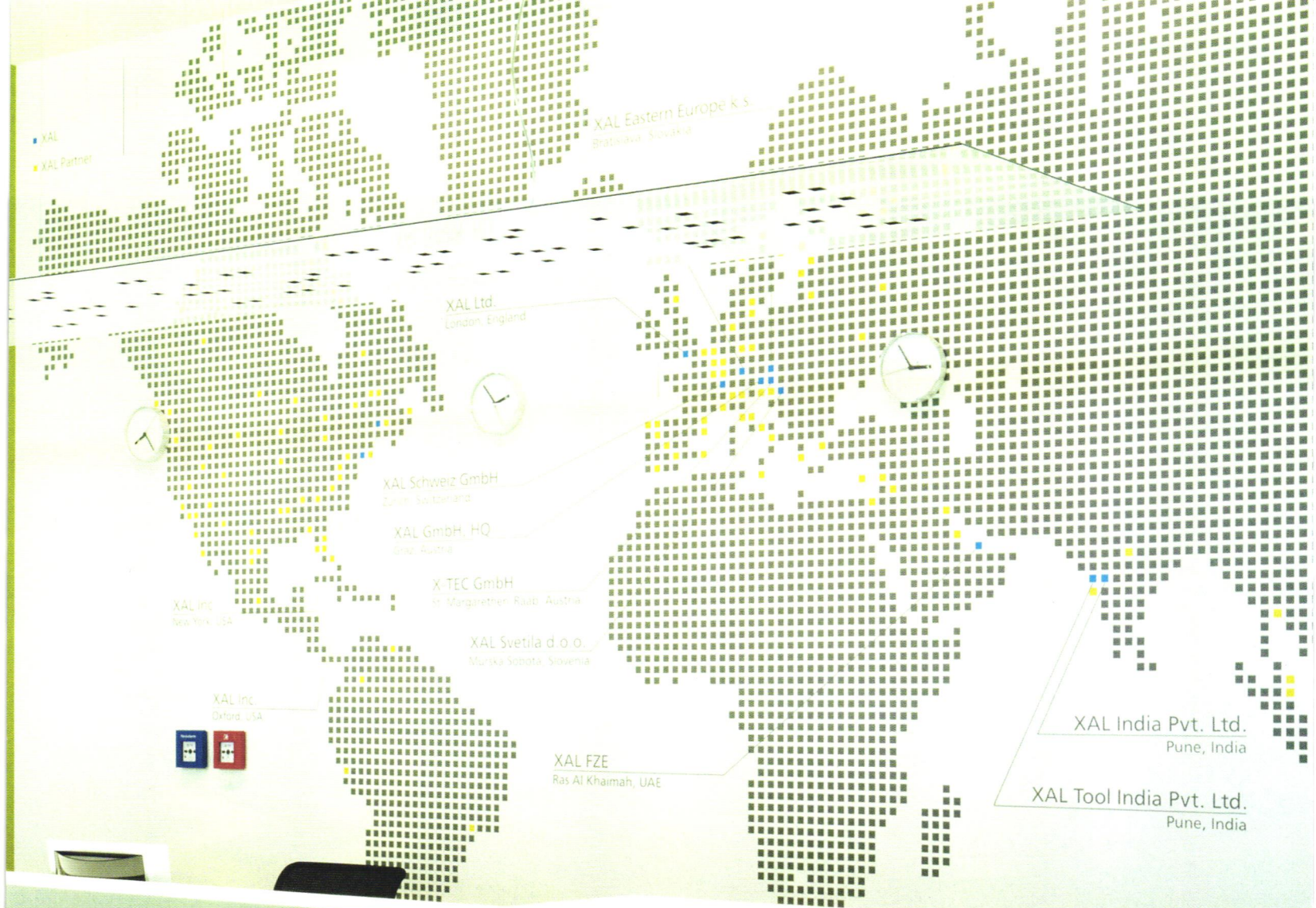


Floor Plan



- 1 Reception
- 2 Atrium
- 3 Cafeteria
- 4 Meeting room
- 5 Playground





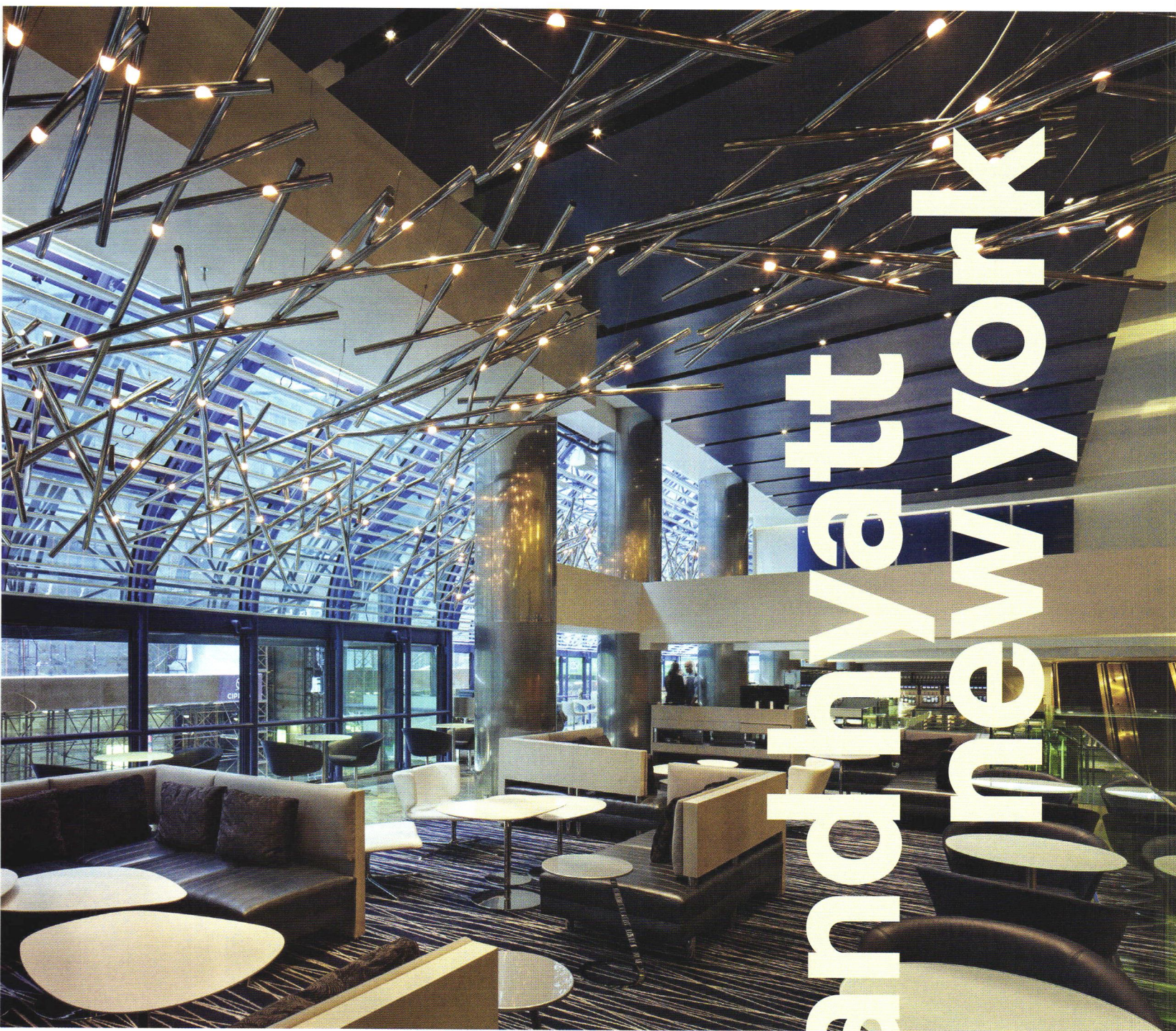
XAL

Client

Hyatt Corporation

Location

New York



A glass-roofed box that cantilevers over the 42nd Street sidewalk holds a new restaurant in the hotel's tri-level lobby.

grand hyatt new york

Bentel & Bentel Architects/Planners

Updating public spaces in one of New York's busiest hotels is no small task, but is one that Bentel & Bentel Architects/Planners handled with finesse—in both delivery and design—to deliver a striking and sophisticated space. The Grand Hyatt New York, next door to the city's historic Grand Central Terminal, needed a new design for its tri-level lobby incorporating registration and concierge areas, a 24-hour market, a three-meal restaurant, and a suite of meeting rooms. A two-year plan was carried out to transform the hotel into a functional and inviting urban public space, while allowing the hotel to keep its doors open during the renovation.

In order to maintain hotel operations, the architects largely worked with the existing materials in the lobby. "Our mantra became 'transformation rather than replacement,'" says Peter Bentel, lead designer on the project. The design team spent time researching patination methods to produce a cooler, darker finish on the existing large bronze columns, and new finishes were chosen to either blend in with the dark metal finish or act as a counterpoint. "Blues, browns, and grays of the carpet and furniture reinforce the dark tones," he explains. "The lighter tans, off-whites, and white metals—such as polished stainless steel—provide contrast and give focus to areas such as the registration desk."

The designers rethought the hotel lobby as a great, urban space on par with the waiting room of Grand Central or the Sculpture Garden at the Museum of Modern Art. Their instinct was spot-on: The courtyard of the original Vanderbilt Hotel once stood on the site of the current lobby, affirming Bentel & Bentel's goal of crafting a grand, connected public space. This was achieved in large part by prominently displayed works of art because, according to Bentel, "around the world, and certainly in New York, memorable urban spaces have powerful artwork." On the main lobby level, two 10-foot-tall

sculptures of female heads by the Spanish artist Jaume Plensa cannot be missed, with one conspicuously balancing on a three-tiered water feature. A glass installation inspired by the ocean horizon was also commissioned of Norwegian artist Per Fronth for the hotel's Wine Gallery.

The massive 20,000-square-foot lobby was opened up with soaring ceilings and unimpeded sightlines, and finished in a palette of dark wood and

"This is as much a rebranding of the hotel chain as it is of the street front it abuts. It successfully draws people in with its vibrant and decadent public space. It defines a new model for hotel lobbies as civic rooms." JURY

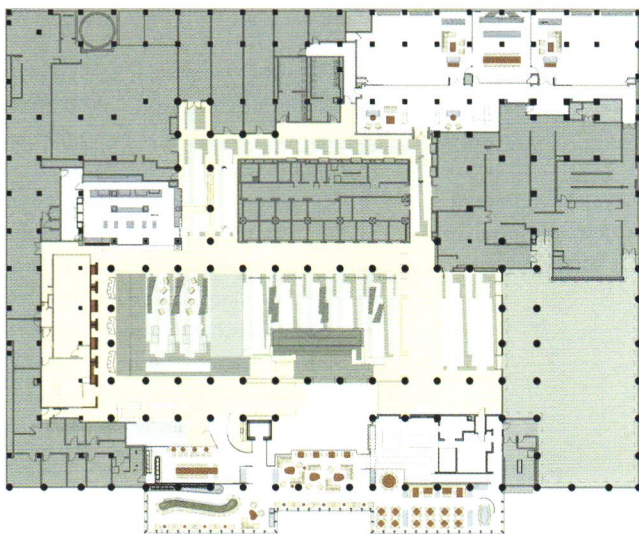
stone, softened by gray-striped carpet. Low-backed, black leather lounge seating provides ample touchdowns for visitors while preserving sightlines across the grand room. White quartz check-in and concierge desks are identified under brighter lighting. Uplighting, meanwhile, floods the ceiling and subtly changes color over the course of 24 hours to follow the phases of daylight.

Tucked into a space at the back of the lobby, a proscenium-like blackened steel frame outlines the open-front Market. Illuminated columns highlight fresh, white wall tile, polished concrete service counters, and glass display cases. End-grain wood floors warm the space and invite visitors in to nosh in the café or grab something to go.

The level above the main lobby has its own attraction: a glass-roofed box cantilevered over the 42nd Street sidewalk, housing the hotel's new

restaurant. To maximize the space within the long, 6,000-square-foot footprint, the architects utilized stepped levels that cascade down toward the lobby, mimicking the tiered water feature. Above, a ceiling sculpture of the firm's design resembling a surging flock of birds introduces movement and decorative lighting while visually connecting the dining spaces to the restaurant bar and semi-private Wine Gallery. The latter features speckled gray marble, white quartz counters, and Per Fronth's 30-foot-long glass art panel.

Centrally located for business travelers, the hotel is outfitted with a variety of meeting and event spaces, from the lobby and mezzanine levels' rooms to dedicated conference and ballroom levels and 14th-floor executive boardrooms. As with the other public areas, meeting suites boast a major piece of commissioned art to transform the ordinary business meeting into something extraordinary. "We were fortunate that Hyatt was on board with this mission to transform the hotel space with art and was willing to commit to the expense," Bentel says. c

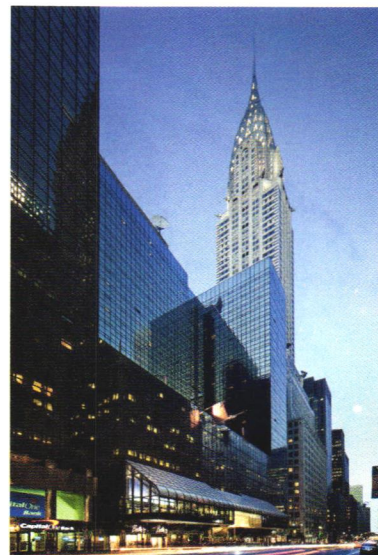


Floor Plan

Two 10-foot-tall sculptures of female heads, "Awilda" and "Chloe," by Spanish artist Jaume Plensa add scale and spatial order to the lobby.



An illuminated metal sculpture (left), designed by Bentel & Bentel Architects/Planners, unifies the bar, dining area, and Wine Gallery. A glass-fronted entrance (below) connects the Grand Hyatt New York to the action on 42nd Street.



Client
Whitney Museum
of American Art
and Union Square
Hospitality Group
Location
New York

Untitled, the Rockwell Group-designed café at the Whitney, pays homage to Marcel Breuer's Brutalist building with a neutral color palette, materials that reference the era in which the museum was built, and a playful inversion of the architect's original lighting.

untitled

Rockwell Group

concept that restaurant impresario and client Danny Meyer requested—and its expertise in designing ever transforming and evolving stage sets to craft a space that could meet various programming needs and the desired aesthetic.

A central component of the design is a white oak and Corian counter lit from beneath, where diners are seated facing a wall coated in black chalkboard paint with menu items, doodles, or other writings handwritten on it. “The idea was to create a modern reinterpretation of the New York diner, where specials are written on chalkboards and updated every day,” says Sullivan. White leather and chrome stools at the counter offer another fresh take on the diner theme. These elements also seamlessly integrate with the austere white walls and natural materials that define the original museum interiors.

“This great design is both deferential to a Brutalist landmark and strong and clear enough to be successful. A perfect complement to an architectural powerhouse.” JURY

The new, buzzworthy Untitled work at New York’s Whitney Museum of American Art isn’t a painting or sculpture—it’s a café. Designed by Rockwell Group, the café wins an Interiors Award not only for its thoughtful integration with Marcel Breuer’s midcentury-modern museum building, but also for its ability to transmute into a variety of spaces to suit the museum’s ever-changing needs, whether it’s as an event venue, lecture hall, or exhibition space.

“The space came with a set of challenges,” says Shawn Sullivan, Rockwell’s lead designer on the project. Chief among them, he notes, was the fact that at only 1,500 square feet, the cellar-level space was undersized for modern-day requirements and had to serve multiple functions. “We needed to create a space where everything in it could come and go at a moment’s notice.” The museum building is also a landmark, he says, “so we didn’t want a solution that had too much contrast to what was already there.”

As a result, unlike the fanciful design that characterizes some of Rockwell Group’s stage, theater, and hospitality projects, the interiors of this space are restrained to a limited palette of colors and materials, allowing the restaurant to look fresh and new, yet at the same time as if it has always been there. The design team tapped its experience in creating pop-up restaurants to subtly play on the narrative of the classic New York City diner—a

A mix of custom furnishings in the main dining area adds an industrial-chic touch to this Upper East Side institution, but also addresses the flexibility and multipurpose requirements. Upholstered in gray and red wool felt—which recalls a popular textile from the era in which the Breuer building was constructed—the banquettes and chairs neatly stack, as do the white oak tabletops, whose brushed

stainless steel bases fold flat. Even the three-foot-high oak pony walls that outline the dining area can be detached from the floor, enabling the entire room to be quickly containerized and hauled away on two or three pallets, leaving behind little more than Breuer’s original stone floors and concrete walls. The counter is the only new permanent element but it, too, can be hidden from view behind panels that pull out to form a display wall when the space needs to serve as a gallery.

Leaving no stone unturned, the designers considered the theatrical in lighting the café. As an homage and inverse to Breuer’s original mercury mirrored lamps, new lighting is “less object-like, with light sources topped with escutcheon plates that create a circular glow on the ceiling,” says Sullivan. “The fixtures can be adjusted to illuminate art as well as the space, but were also inspired by the originals.”

Breuer would be pleased with Rockwell’s modern, Untitled intervention in his landmark. **C**

Untitled

- SUPPLIERS -
BREAD - Scratchbread (Brooklyn, NY)
MILK - Bettenkill Creamery (Salem, NJ)
OATS & GRAINS - Cayuga Pure Organics (Ithaca, NY)
YOUNG LETTUCES - Garden State Urban Farms (Newark, NJ)
TAP SODA - Brooklyn Sodaworks (Brooklyn, NY)

APPLE PIE - Four & Twenty Baked Goods (Brooklyn, NY)
CAKES - Betsy Bakery (Brooklyn, NY)
ICE CREAM - Blue Marble (Brooklyn, NY)
EGGS - Central Valley Farms (Asbury, NJ)
PICKLES - Brooklyn Brine (Brooklyn, NY)

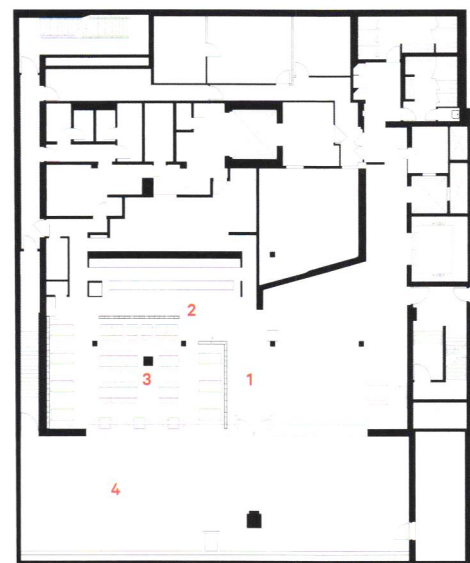
UNTITLED
AFTER 3 -
Wines &
red
white
rose



The restaurant in the museum's cellar level (above) seamlessly fits within Breuer's building. A chalkboard wall and contrasting white oak and Corian bar (left) can be hidden from view when the café is transformed into temporary gallery space.

Floor Plan

- 1 Waiting area
- 2 Counter
- 3 Dining room
- 4 Courtyard



Client
Legacy Health
Location
Portland, Oregon

Lofty family lounges provide respite and distraction with hospitality-influenced amenities, finishes, and furniture. Floor-to-ceiling glazing offers views as well as ample light to brighten the interior spaces.

randall children's hospital

By Sheila Kim
Photography by
Nick Merrick/Hedrich
Blessing and
Eckert & Eckert

healthcare

ZGF Architects

resembling dangling baubles present an intimate alternative to the fluorescent tubes often encountered in healthcare facilities. Patient rooms are accessed through bamboo doors, and feature wood headboard walls and curved bamboo “canopies” above beds. Sofas convert into guest sleepers for visiting family. Bathrooms have colored-glass sliding doors. And lightbox walls made of zebrawood in the corridors double as nightlights for patients.

Serving four different geographic areas—
Willamette Valley, Cascade Range, Oregon Coast,

“Finding a rare synergy between refinement and play, this project strikes a wonderful balance through colors, forms, and materials that are as appealing to children as to adults. Doesn’t rely on cliché but just good design.” JURY

Combatting the fear and anxiety experienced during hospital visits is especially challenging for children and their families, but the design of Randall Children’s Hospital by ZGF Architects beckons children to come in and play. Located on the Legacy Emanuel Medical Center campus in Portland, Oregon, the 334,000-square-foot facility consolidates services that were previously housed in disparate locations and connects to an existing hospital building that still provides support services. Appropriately, the new facility references its Pacific Northwestern context, but also takes cues from hospitality design and the visuals to which children respond positively.

As a child or adult, no one feels at ease receiving medical care in an institutional environment, so one of the top design goals was putting visitors at ease. The project team researched palettes and forms that would lend a welcoming feel, atypical of a hospital, for both public and private zones. In the main lobby, this is conveyed through curvilinear elements that range from an undulating wood ceiling to an LED backlit, ribbon-like Corian frieze. Custom-designed wood pendants

and Desert—the hospital incorporates color palettes and textures inspired by these four regions as a wayfinding system. A tranquil coastal color theme infuses calm in the neonatal intensive care unit and an active desert palette weaves through the emergency department, for example. An abundance of windows—some floor-to-ceiling—offer views of those referenced Portland landscapes, as well as an abundance of natural light.

Drawing on research that concludes children have a strong affinity for imagery found in nature, the designers figured flora and fauna prominently into the project—but in a restrained fashion. Each floor has a feature animal represented by tasteful silhouettes that are first introduced in the floor’s elevator lobby. Rendered in color or light, many of these critters are situated low within nurses’ stations and walls to meet the typical eye level of toddlers.

To truly emulate a hospitality setting, the hospital is chock full of amenity spaces that soothe patients and their family members alike. “The overarching goal was to create a sense of unexpected discovery and thoughtful distractions,” says Sharron van der Meulen, ZGF’s principal interior designer on the project. Expansive two-story family lounges are located on each patient floor, furnished with comfy seating, tables, television screens, computers, and fun, designer animal chairs such as the Dodo Rocking Bird and Puppy from Magis. Visitors can benefit from art therapy in a dedicated studio stocked with art supplies for individual or collaborative creativity. A wellness center provides exercise space for patients’ families while they wait. And the corridor connecting the new hospital to the existing one houses a gallery of nature-inspired works such as faux trees and wall-mounted birdhouses framing mixed-media art installations.

“We’ve long incorporated biophilic and evidence-based design to help inspire, soothe, and improve the quality of care and health outcomes for patients,” says van der Muelen. **c**

contract

Lightbox walls of zebrawood paneling just outside patient rooms project familiar animal silhouettes at a child's eye level.



Curved details help create a welcoming atmosphere; round ottomans, upholstered banquettes, and playful seating complement the aesthetic. Nature elements are produced graphically in the hospital gift shop (below) on a wall that curves up to form the ceiling.



Typical Patient Floor Plan



- Patient room
- Clinical support
- Amenity

Client

Cranbrook Educational
Community, Cranbrook
Academy of Art, and
Cranbrook Art Museum

Location

Bloomfield Hills,
Michigan

cranbrook art museum

In the renovated galleries of the original museum building, SmithGroupJJR restored Eiel Saarinen's ceiling coffer and lighting system, replacing the lamping with LED.

SmithGroupJJR

“The Collections Wing at its raw purpose is a storage building,” explains SmithGroupJJR Vice President, Design Paul Urbanek, FAIA. Thus, the interior walls are composed of standard gray concrete block, but brush-cleaned to appear silvery and luminous. A deep-raked joint accentuates the outline of each block. “The exploration and honoring of the gray concrete block and detailing bring this utilitarian building material to a richly artistic level.” In contrast, the wing’s entryways are refined in design as a nod to Saarinen, who was said to have a fascination with them and who ultimately created

“This addition embraces the concept of the art of storage with an understated elegant solution, almost erasing the line of demarcation between public space and back of house. Its clarity is intrinsic beauty.” JURY

With names like Charles and Ray Eames, Florence Knoll, and Daniel Libeskind, the past student and faculty roster of Cranbrook Academy of Art is a who’s who of modern and contemporary artists, designers, and architects—and fostering all that talent are campus facilities that are works of art in themselves. One such example is the school’s Cranbrook Art Museum by Eliel Saarinen, which recently gained an additional 31,200 square feet of space thanks to a restoration and new wing, both by SmithGroupJJR.

The latter, known as the Collections Wing, is a composition of three rectangular volumes that step down in height as it extends northward. Its brick cladding and non-ornamental appearance complement the original 1942 Saarinen building, which exhibits student and faculty work, as well as art and objects from the school’s celebrated collection. Think Andy Warhol, Harry Bertoia, Robert Rauschenberg, and Donald Judd, among others. When not on display, the remaining works from Cranbrook’s 6,000-piece treasure trove are still accessible—in its entirety—in the Collections Wing.

300 doors on the Cranbrook campus. The unique SmithGroupJJR versions feature stainless steel surrounds and sapele wood plank construction with custom steel pulls. No two doors are alike, but all possess Saarinen’s crafted aesthetic where even the visible hardware becomes part of the design.

As Cranbrook is a school that prides itself in inspiring students to become not just scholars but leading practitioners in the art and design fields, the new building is planned as an active learning center. The design team created vaults for students and visitors to explore stored pieces up close. Shelves are topped with midcentury-modern furniture, full-height sliding metal panels hold paintings and prints, glass encloses a room for ceramics, and drawers and racks store textiles and rugs. Meanwhile, stainless steel and granite recesses in the concrete walls are unique display niches that

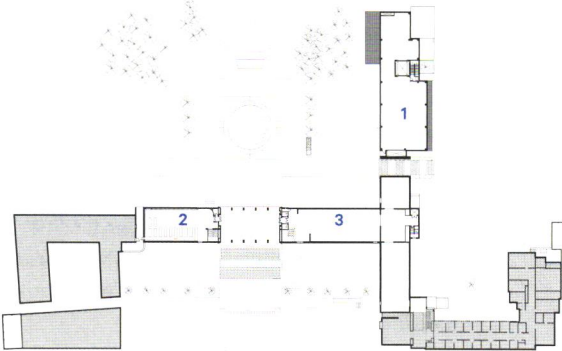
highlight singular artworks. Hands-on workspaces such as a woodshop and photography studio further the goal of making the Collections Wing much more than a storage facility, and a basic seminar room is outfitted with audio/visual equipment.

While one doesn’t want to tamper with the work of an architectural icon, Cranbrook understood that its Saarinen-designed museum systems and structural components were outdated and inadequate in preserving artwork. This could have, in fact, negatively impacted its accreditation from the American Association of Museums (AAM). SmithGroupJJR therefore set out to make vital upgrades, primarily in climate control, with reverence to Saarinen’s original design. The project team revamped the mechanical plant with current equipment and tore down interior walls to the bare bones, rebuilding them in place with new insulation and vapor locks to regulate temperature and humidity at a constant level all year round.

One cosmetic upgrade couldn’t be ignored: Saarinen had originally designed beautifully lit ceiling coffers in the galleries, but in recent years these were switched off and tracklights were installed. SmithGroupJJR restored the innovative ceiling to its former state and retrofit the coffer system with dimmable LEDs. With this final restorative touch, the Cranbrook Art Museum is not only on par with today’s cutting-edge facilities, but survives as a time capsule that allows visitors to experience the museum as Saarinen intended when it opened. **c**

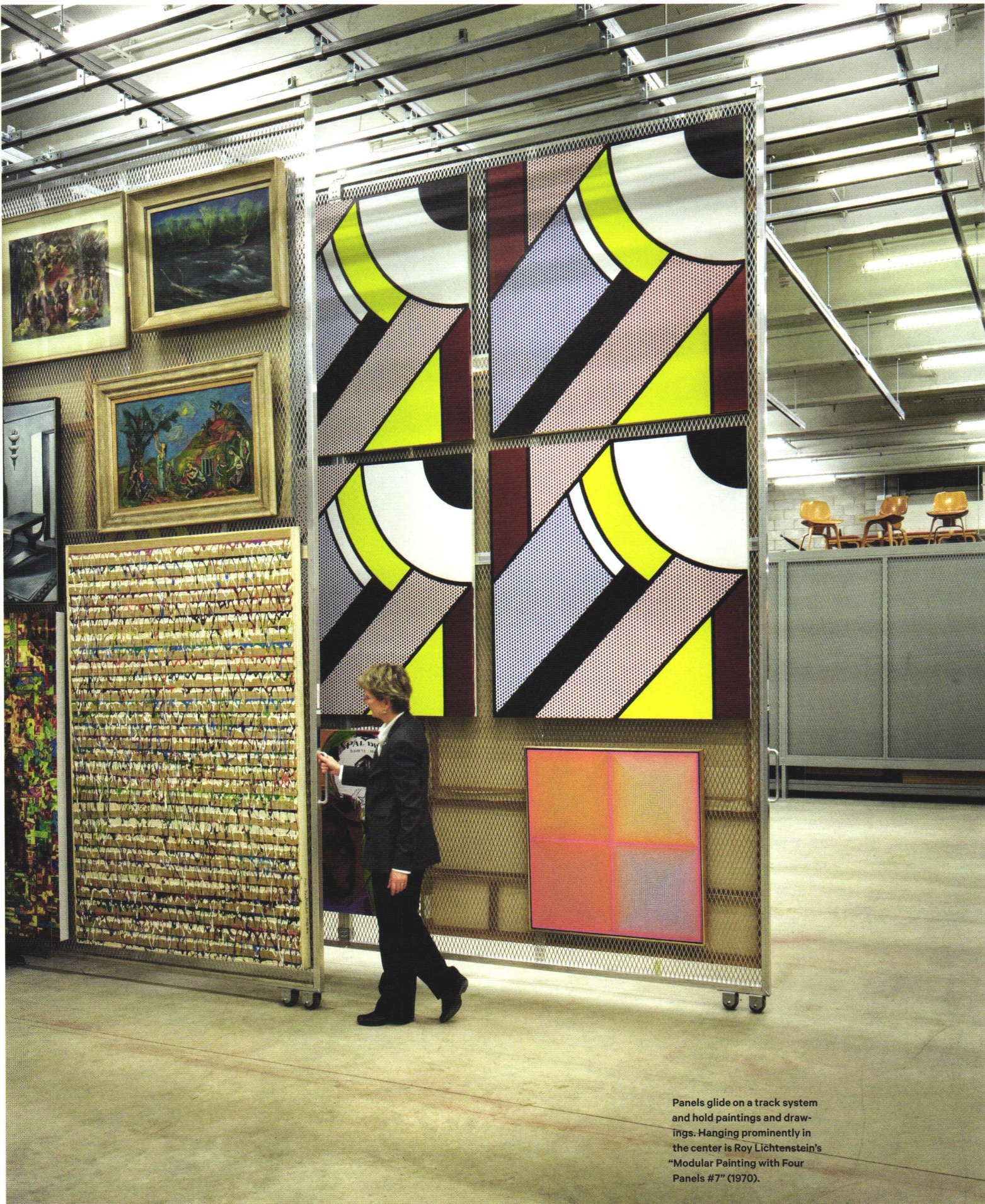


Though the original museum galleries (above) appear untouched, they were actually gut-renovated to implement an updated climate control system. Vaults in the new Collections Wing (right) display iconic and important art and objects, such as mid-century-modern furnishings.



Plaza Level Floor Plan

- 1 Collection storage, photo shop, and wood shop
- 2 Existing library
- 3 Existing museum



Panels glide on a track system and hold paintings and drawings. Hanging prominently in the center is Roy Lichtenstein's "Modular Painting with Four Panels #7" (1970).

Client

Lakewood Cemetery Association

Location

Minneapolis



The foyer is defined by a white marble floor, walls of mahogany and split-faced granite, and white plaster ceiling. The glass entrance doors have bronze grille covers with a circular motif reminiscent of Louis Sullivan-designed patterning.

lakewood cemetery garden mausoleum

HGA


quarters of the building program into a hillside. This minimized the structure's mass and allowed the landscape by Halvorson Design Partnership to be the dominant feature on the street level. Soranno acknowledges that Maya Lin's Vietnam War Memorial in Washington, D.C. was an inspiration for the concept of descending into the earth and coming back up as a metaphor for death.

The exterior of rough, split-faced gray granite and white mosaic tile is an intentional contrast in textures—light and dark, rough and smooth, rustic and refined. Glass doors at the front entrance are sheathed in bronze grilles that repeat the circular motif of the intricate mosaic tiles surrounding the entrance. Here, the patterning was clearly inspired

Stretching eastward from the garden level lobby, a single long hallway—modulated with light and dark spaces—strings together alternating rooms of columbaria for cremated remains and crypt rooms for caskets. The mausoleum can house about 10,000 people mostly in columbaria, with less than 1,000 crypts. The alternating bays each have a different floor of pink, honey, or green onyx so that visitors can visually identify each space. Bays to the north are entirely below grade with circular oculi above columbaria and rectangular skylights in crypt rooms. The crypt rooms and interstitial columbaria to the south of the corridor each have large windows overlooking the landscape.

"I believe there is a very close relationship between nature and spirituality," Soranno says. "Many people feel connected to God or a higher being in nature. We wanted to heighten that experience, to create an environment where this transformative experience happens through a close connection between the architecture and nature."

Honored with the *Minneapolis Star Tribune's* 2012 Artist of the Year award for her design of the mausoleum, Soranno saw this project as a true labor of love. She and her husband, architect John Cook, FAIA, also at HGA, live near Lakewood, were married in the remarkable chapel at Lakewood built in 1910, and have purchased a columbarium in the mausoleum.

"I felt an enormous responsibility," Soranno says, "to all the families and individuals that might one day visit the cemetery and ultimately choose the mausoleum as their final resting place." 

"Strong, bold play of positive and negative space. Furniture and architecture meld as one. A refinement of scale, materials, and lighting to which all project types should aspire." JURY

"The first step in the design process was to check our egos at the door," says Joan Soranno, FAIA, the design principal at HGA who oversaw design of the Lakewood Cemetery Garden Mausoleum. Melding beautifully into the cemetery landscape, the mausoleum commemorates life and legacy, and the architect's selflessness in design resulted in a structure that has a timeless elegance.

Minneapolis's Lakewood Cemetery, a handsomely landscaped nondenominational and nonsectarian cemetery where many prominent Minnesotans are interred, carefully considered the design process rather than constructing a mundane mausoleum structure. The Minneapolis office of HGA was selected in large part because Soranno impressed the cemetery association with intense interest and knowledge. She read numerous books on funerary symbolism, commemorative architecture, cemetery design, memorials, and Sweden's Woodland Cemetery, which was designed by Gunnar Asplund.

With Soranno's knowledge and HGA's close collaboration with the cemetery, the firm made an important siting suggestion: tucking about three

by Louis Sullivan. The entrance leads to an interior of mahogany walls that are warm and varied in texture in contrast to the white marble from Alabama. Soranno understands that tactile qualities are an important aspect of remembrance.

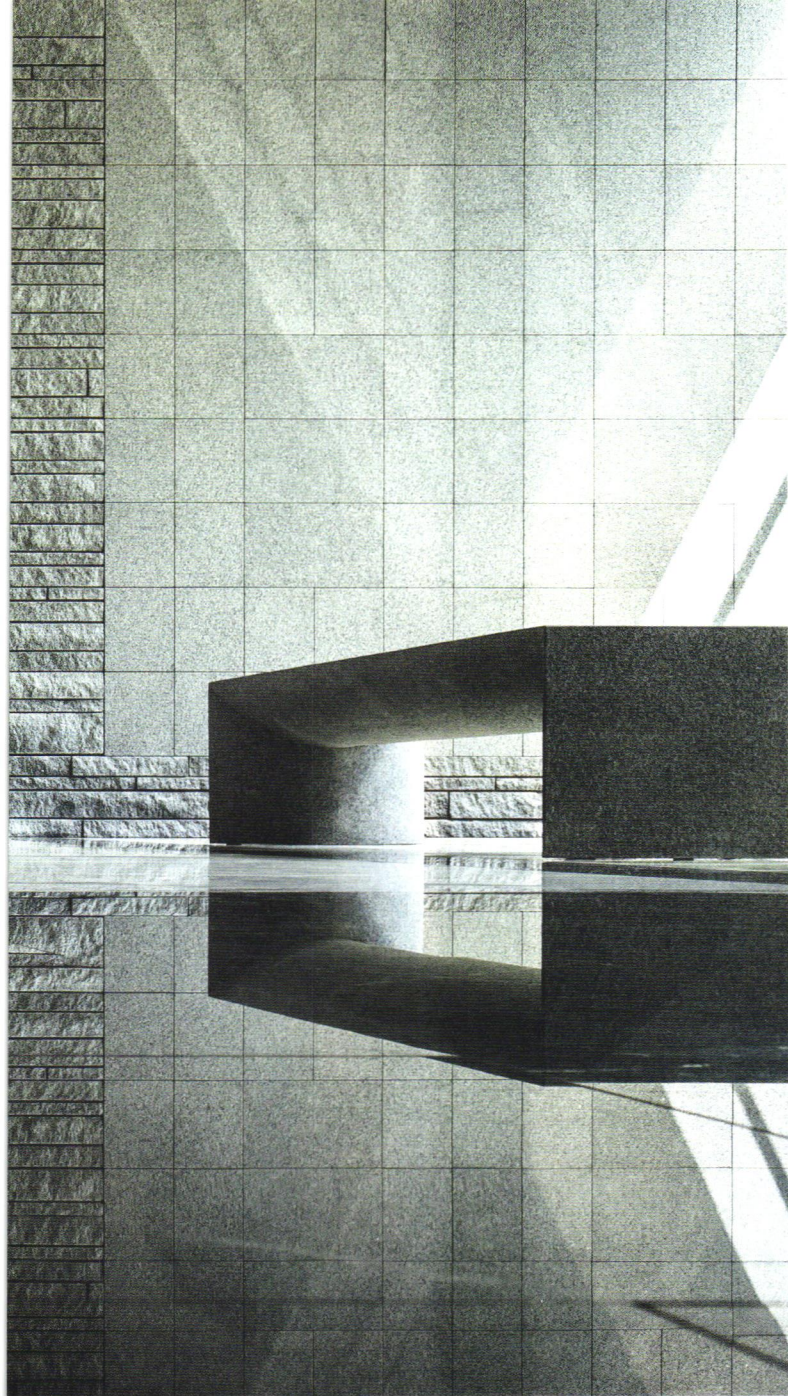
Only about 5,500 square feet—primarily a reception hall and a small business office—of the 24,500-square-foot structure is above ground. A staircase draws visitors to the lower garden level where a 45-seat chapel holds committal ceremonies. Its soft curves and indirect light through bronze-framed window recesses, taken together, remind one of Le Corbusier's Ronchamp. "The light discretely filters into the space to heighten a sense of serenity and peace," Soranno says. "Rays of light—in which the actual source is not immediately apparent—can be a powerful experience."



A marble and granite corridor leads to the columbarium and crypt rooms. The building (below), built into a hillside, includes an integrated landscape design by Halvorson Design Partnership.



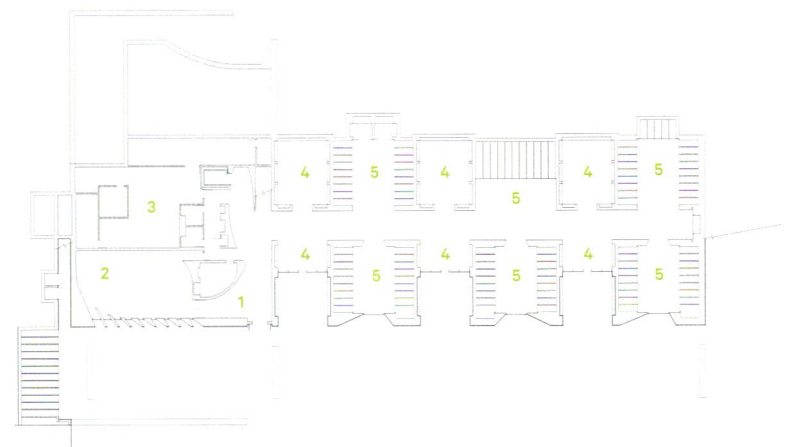
Light streaming through tall windows was a key element in the design of the committal chapel (below). The form of the space, with its curved walls and ceiling, is reminiscent of Le Corbusier's Ronchamp. Soranno designed the mahogany lectern, table, and urn stand.



Section



Garden Level Plan



- 1 Lower foyer
- 2 Chapel
- 3 Mechanical
- 4 Columbarium room
- 5 Crypt room
- 6 Multipurpose/reception

Client
Shanghai Forte Land
Company Limited
Location
Chongqing, China

chongqing mountain

Marble and steel "mountains" reference the region's landscape in a way that engages prospective property buyers. Champagne gold-toned boulders are really service kiosks.

One Plus Partnership

when entering the ground floor. Past the reception area, visitors encounter and descend down a cavernous stairwell. A lightning bolt—really a linear trough of recessed LED lighting—provides gentle illumination in the staircase but also emphasizes the design's slick modernity.

A double-height basement level reveals the rocky formations on a grander scale, with some mountaintops soaring up or forming the ground floor. While the craggy setting creates a hard and stiff impression, a composition of suspended slim LED tubes above acts as a counterpoint to the angular concept, evoking imagery of rain gently trickling down.

Building the three-dimensional structure within the space was a complex task, and the designers created numerous models to convey the concept to both the client and contractors. But all

“The space transforms the sales experience from being one of display to one of experience. Radical forms, refined materials, and playful lighting exude mystery and inspire curiosity.” JURY

the hard work paid off as this mountainous environment truly enhances the adventure of a visit and captures the imagination of the visitors.

The designers made a conscious decision to minimize or completely avoid ornamentation and extraneous materials and colors. The main color palette is a monochromatic gray range, which also captures the aesthetic of the surrounding mountain

scenery. Meanwhile, champagne gold-tinted service counters resemble scattered boulders to enhance the concept.


Though much of the visitor experience is spent gazing up or out, the floor underfoot also deserves a second look. At first sight, visitors may find the floor pattern a bit dizzying as it is composed of various overlaid patterns in shades of gray at different angles. But the abstracted herringbone arrangement of variegated marble modules is an ordered chaos that captures the real essence of Mother Nature.

This modern and abstract design invites visitors to a stunning conceptual space, leading them to an exciting spatial experience as if they are wandering through the mountains themselves. **C**

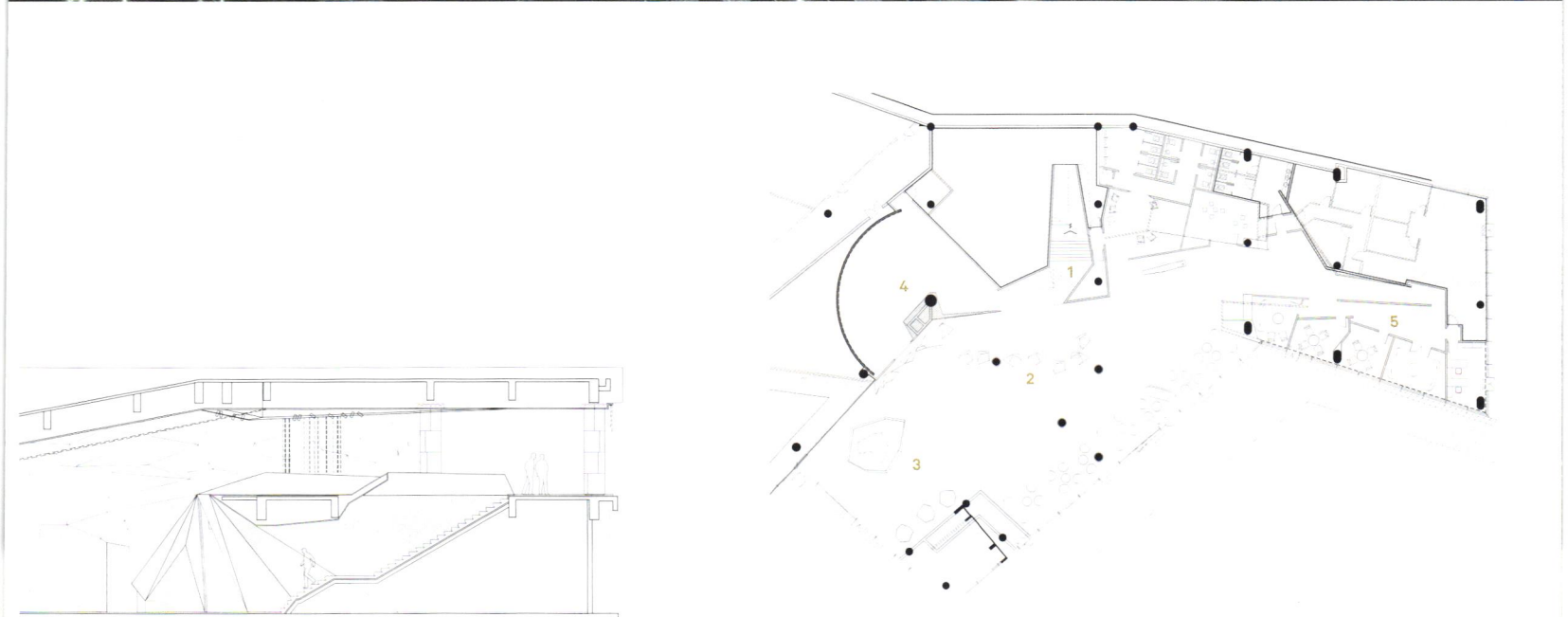
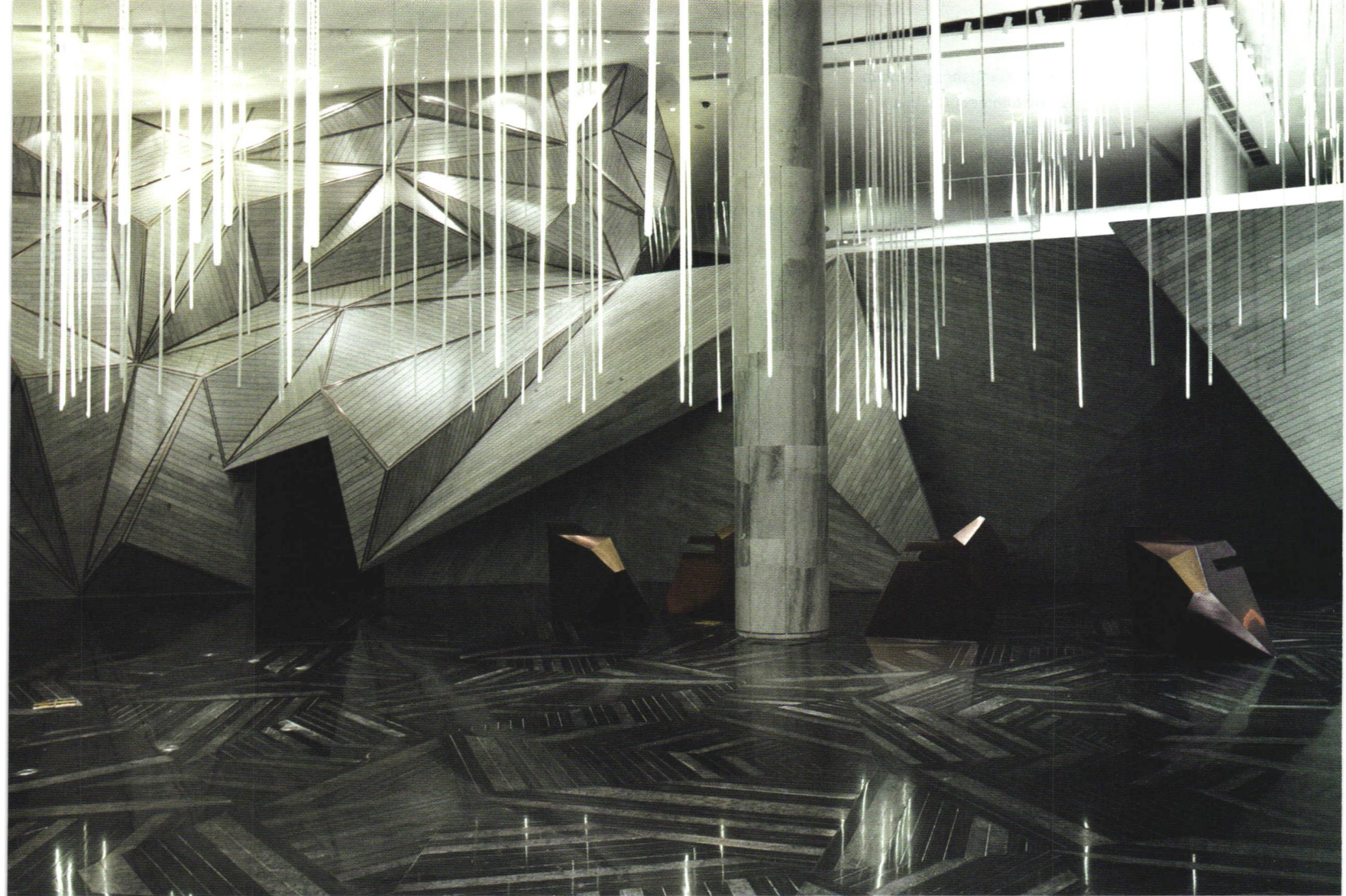
Taking inspiration from the mountainous profile of the Nanshan district, Ajax Law Ling Kit and Virginia Lung of Hong Kong-based firm One Plus Partnership reinterprets nature in chic high style for the Chongqing Mountain and City Sales Office. This idea materializes in the interior architecture's terrain of “valleys” and “caves,” and demonstrates an intelligent adaptation of forms and colors in nature.

Located in Chongqing Nanshan district surrounded by beautiful mountain ranges, the 19,375-square-foot, two-level sales office serves as a hub for an 8½-acre, mixed-use development that will include hotels, retail space, and residences. Unlike the standard showroom with a singular property model display at its center, the office is a journey that features an exhibition area, a children's playroom, staff offices, and a VIP room for sales and business meetings. Once the development is completed, the sales office will be converted into a residential clubhouse.

Instead of reflecting the region's landscape through a conventional application of wood and stone in natural tones, the designers focused on building mountains of odd and sharp angles inside the space. “We wanted to let visitors experience the spatial and spectacular landscape of Nanshan,” say the designers. This topography of slanted and triangular masses, composed of luxurious honed marble with stainless steel trimming, is first seen



To ensure that family members and friends of clients are entertained, the sales office houses amenity spaces, such as a children's playroom. Linear LED light fixtures (opposite) resemble gentle rainfall, softening the craggy aesthetic.



Section

Floor Plan

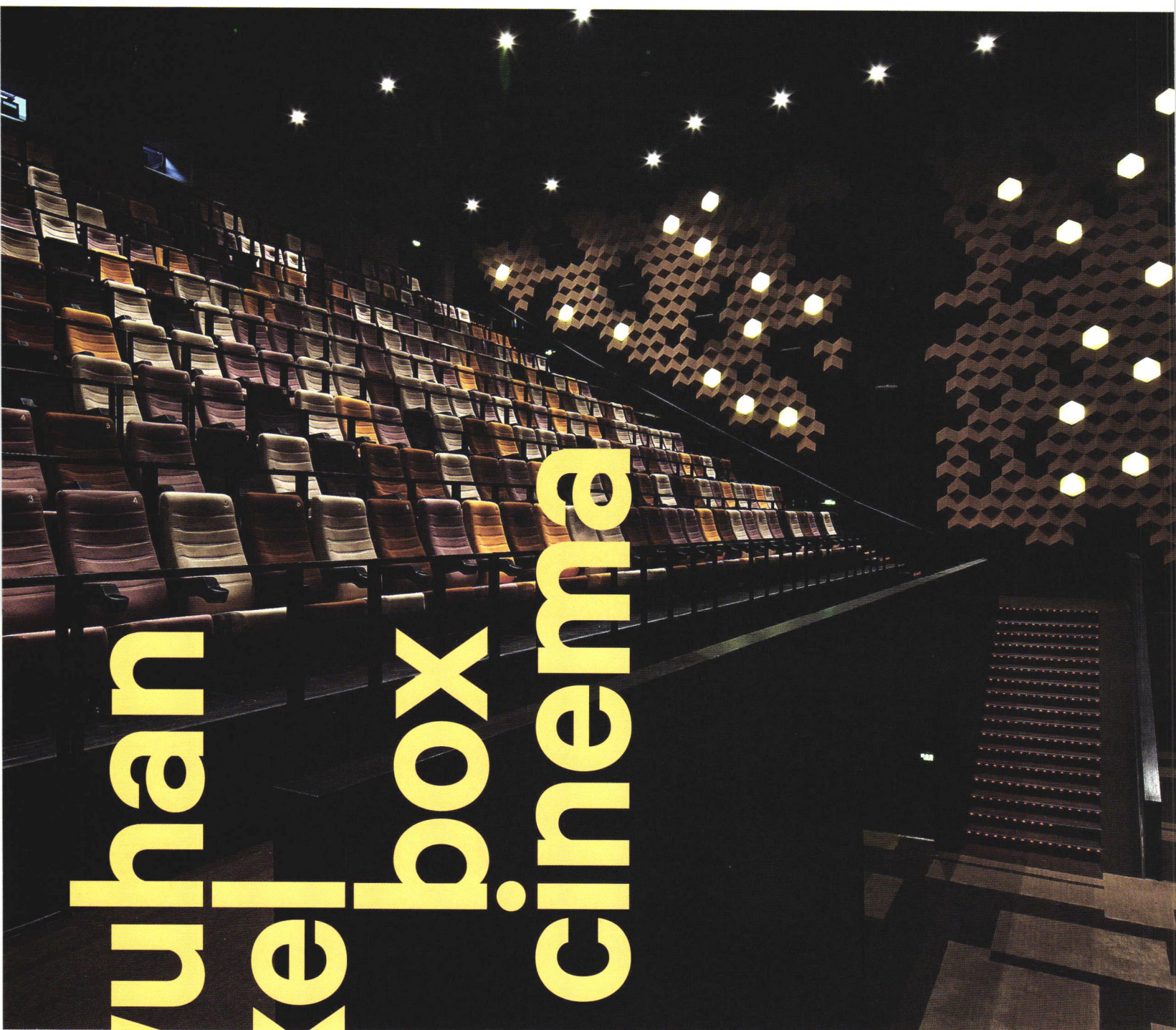
- 1 Up to entrance
- 2 Service kiosks
- 3 Exhibition area
- 4 A/V room
- 5 Meeting rooms

Client

Hubei Xiangsheng & Insun
Entertainment Co. Ltd.

Location

Wuhan, China



wuhan pixel box cinema

Playing off of the pixels that constitute an image, the designers utilized cubic patterns and random spots of color in the screening rooms.

One Plus Partnership

Pixel Box is by no means the only cinema in Wuhan, China, but it is the most avant-garde movie house in the city, presenting drama before the show even begins in the auditorium. The 95,000-square-foot cinema, designed by Hong Kong-based One Plus Partnership, houses a grand hall, concession counter, leisure area, bookshop and, of course, 11 auditoriums for different audience types and a capacity range of 26 to 241.

According to the designers, Ajax Law Ling Kit and Virginia Lung, the design concept derives from pixels, the smallest element of a picture represented on a screen. They say, "Our design is founded on the idea that films are composed of images which are formed by the continuous movement of tiny pixels." That relationship between movement and pixels is a fundamental element of the design and prepares cinemagoers for the imaginary world of movies.

To create the sensation of moving pixels, the designers used cubic units of different sizes and textures. The entrance, for instance, welcomes guests with a feature wall decorated with huge cubic beams protruding from the wall in an undulating fashion. Cleverly, the projections at the top of the wall spell out the name "PIXEL BOX." Beyond the undulating cubic protrusions is the theater's Grand Hall box office. This box office rotunda space is surrounded by some 6,000 pieces of stainless steel panels. As visitors wander through this glittering hall, the panels reflect their movements, creating an interesting interaction between moviegoers and the box office. "The reflection of light over the mirrored

stainless steel in the curved envelope enhances the infinite atmosphere and sense of spaciousness," the designers say. "All the panels are in various sizes and custom made, requiring careful and precise onsite measurement."

Past the entrance zone, the concession and leisure areas feature cubes of different heights that form transaction counters, food display cases, serving counters, seats, and tables. Underneath glass tabletops, LCD screens present the latest trailers. The cubical design element continues to dominate elsewhere in the cinema: square blocks are used as display units in the bookshop; every lavatory stall is deliberately built at varying heights with yellow-toned mirrors to emphasize geometry; the

"Every aspect of this theater is hyper-dimensional, almost distorting the visitor experience, leaving the screen as the only two-dimensional element in the space. Complete visitor engagement!" JURY

marble seats in the middle of the hallway are made of undulating rectangular blocks; and even the upholstered wall and carpet feature custom square patterns. The plentiful variations and exquisite presentations result in a vivid and playful atmosphere, making the cinema a collection of three-dimensional pixels.

Apart from the extensive use of square blocks to represent the pixel form, the designers were meticulous in their selection of colors and materials. According to them, gray is the predominant color because it is synonymous with high-tech style. Nevertheless, some warm colors were injected sparingly, such as olive green and yellow in the carpets and seats, as well as on the seating inside the auditorium.

With the intention of making this cinema one of a kind in the city, the designers explored different ways to incorporate form, function, and fantasy in a spacious interior. Their creativity and boldness are no less than that of a great filmmaker. **c**

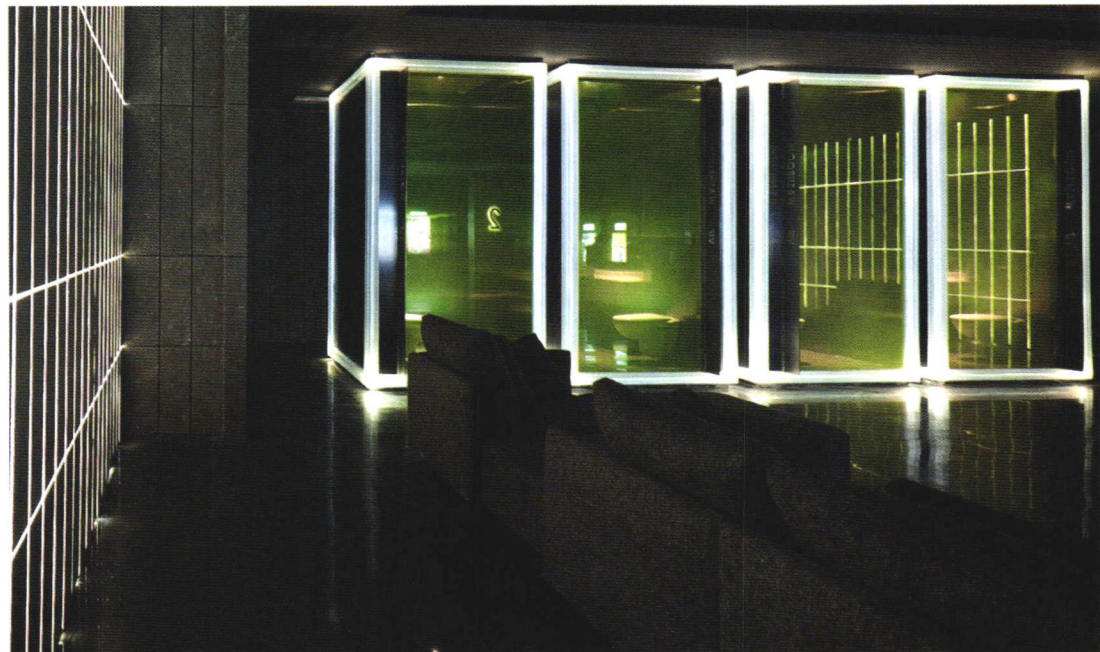


Floor Plan

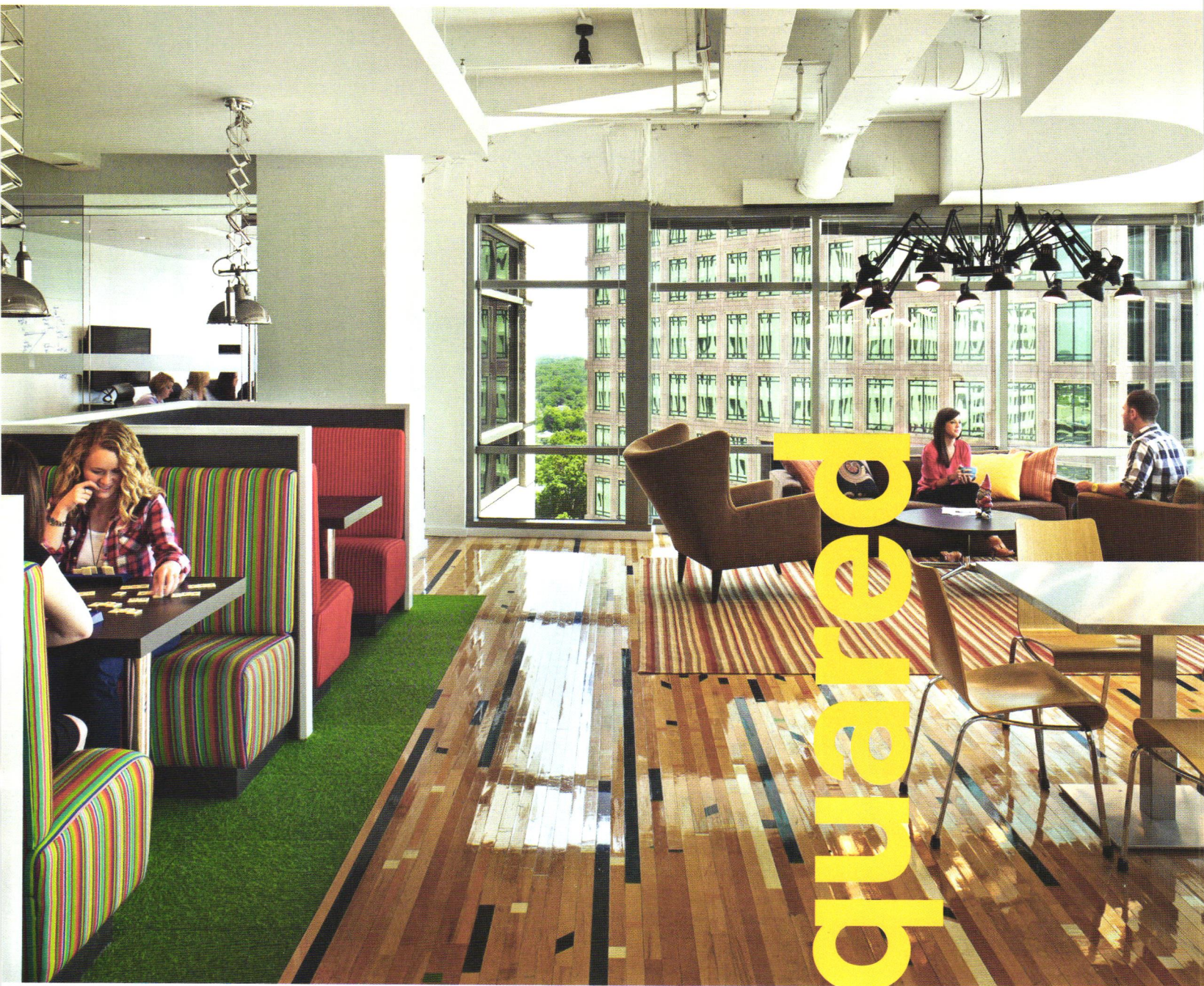


1 Auditorium

Protruding elements represent pixels in the main entrance zone (left), revealing the cinema's name of Pixel Box. Hyper-geometric forms dominate in a corridor installation called the Movie History Monument (below). A VIP room (bottom) with club chairs has its own private toilets in rectangular volumes with light-accentuated edges.



Client
22squared
Location
Atlanta



In the renovation of the existing Atlanta office for a young advertising agency, Gensler reused the client's existing furniture wherever possible and specified sustainable materials such as reclaimed wood for floors.

Gensler

sustainable

As 22squared's lease on its Atlanta headquarters was set to expire a few years ago, the company had a decision to make: move or renovate. Two years prior, the advertising agency had undergone a major rebranding, emerging with a new name that references its post-web 2.0 strategy. 22squared equals 484, the number of people—the company deduces—an average person can expect to influence through friendship.

The agency's innovative cross-disciplinary business model was at odds with its previous dark space, walled-off offices, and segregated departments. "It was a very old-think space," says Richard Macri, design director at the Atlanta office of Gensler, the design firm of the new 22squared offices. "It was dead in feeling."

But its location at the buzzing intersection of 14th and Peachtree Streets, with easy access to cultural hot spots and public transportation, tipped the scales toward staying—and handed Gensler a meaty challenge.

Gensler's design team shadowed the young workforce—about 40 percent of the employees are under 30—and noticed that they were leaving the office to meet at Starbucks. To increase collaboration and knowledge-sharing among workers and departments, Gensler designed an office that feels like a second home and encourages random run-ins and meetings that can promote collaboration and creativity. First, office space was reduced from three floors to 22,500 square feet on two, bringing everyone closer together in the process. Within that new, more efficient footprint, the design team eliminated most walls and replaced many of them with glass panels to allow for intra-agency transparency.

Executives have enclosed offices but most of the work areas are open collaborative spaces that

include benching, banquettes, communal tables, and other meeting space elements that strike a residential chord. With 70 percent of the remaining walls coated in a writeable finish, nearly every square foot is a potential work surface. "Now, two people walking down the hall can work on something right there instead of scheduling a meeting to talk about it," says Macri. The WiFi-enabled workplace allows employees to pick up and move to different areas within minutes without involving IT or facilities. Networked videoconferencing rooms facilitate quick telecommunication with coworkers

desks to shelving and task chairs—to furnish executives' private offices. "That made a great statement: The worker bees get all new stuff while the executives get used stuff," says Macri.

Flooring is primarily recycled material such as reclaimed carpet and plastic. The wood floors were

"The project expands determinants of sustainability by incorporating an immersive, community-driven process. The wonderfully nuanced compilation of spaces clearly shows that the users are delighted with the end product." JURY

in 22squared's Tampa, Florida office. "Teams come together and apart effortlessly," says Mike Grindell, 22squared's chief administrative officer.

Transparent glass walls also allow plenty of natural light to reach many workspaces, contributing to the headquarters' LEED® Gold for Commercial Interiors certification. "Today's 25-year-old is interested in working for a company that does right as well as it does well," says Grindell, explaining why sustainability was a priority.

By reusing some nontraditional furnishings and building materials, the new office conveys a message that rethinking what one might consider mundane is a sustainable strategy. In previous years, the company had purchased furniture from Pottery Barn and IKEA to soften the corporate space. Gensler reused and revamped most of that, painting a set of espresso-colored Pottery Barn stools in the agency's vibrant brand colors and reusing many old workstation components—from pedestals and

reclaimed from a mid-to-late 1800s-era Atlanta munitions depot, as well as a middle school in an Oregon district that happens to be where 22squared CEO Richard Ward grew up. Every day, he walks across a floor he may have shot hoops from as a kid.

The sustainable feature Macri likes best is the wall of undulating strips of recycled wood that greets people at the elevator. The concept behind it grew from the answer to a question he often asks clients at the beginning of a project: "If your company was a plant or a tree, which would it be?" 22squared replied immediately: During its rebranding process and development of its friendship model, 22squared was inspired by the ironweed, whose interlocking root network makes it indestructible. Gensler represented that abstractly with this wall, from which willowy lights grow skyward and creep across the ceiling. "It allows the company to tell its story while they're showing clients around," says Macri. Its storytelling properties help 22squared connect with prospective talent, new hires, and clients to a visual analogy so compelling and shareable, it just might go viral. **c**

The designers removed many of the interior walls to create open collaborative spaces (top), furnished with benching, banquettes, and communal tables. Existing wood furniture such as barstools were given new life with fresh coats of paint in vibrant colors. In the elevator lobby (below), a wall of undulating strips of recycled wood greets visitors. Enclosed spaces (bottom right) were made transparent with glass walls, allowing for uninterrupted views and natural light.

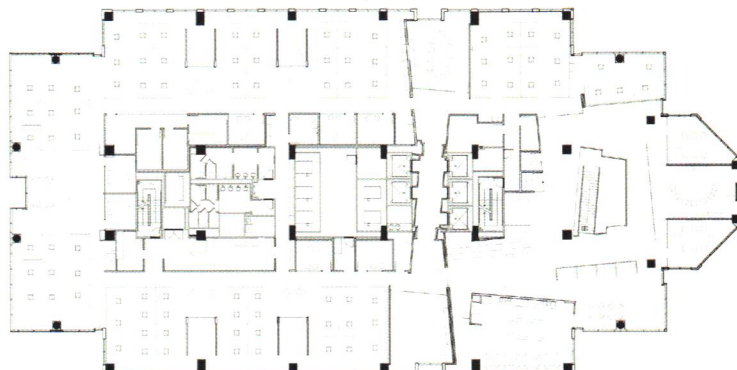




14th Floor Plan



15th Floor Plan



Client
Confidential
Location
New York

An historic Manhattan armory's drill hall is transformed into a bright workplace with strategic skylight placement and the insertion of two glass-fronted mezzanines.

multimedia entertainment company

FXFOWLE Architects

The drill hall's shell needed repairs, so the design called for refurbishing the roof's exposed steel trusses and replacing the deteriorated tongue-and-groove wood sub-roof with a new metal batten system echoing its pattern. The windowless hall originally had skylights that had since been covered. The architects inserted new skylights with apertures oriented to maximize the natural sunlight and also minimize glare.

The client also needed additional square footage in the drill hall. Building codes and zoning laws allowed floor space to be added within the building's shell, so the architects inserted two mezzanine floors within the volume of the drill hall, increasing the total area from 44,000 to 55,000

hall was a large, single volume at one time," says FXFOWLE Managing Partner Guy Geier, FAIA, FIIDA.

To preserve sight lines through the space, as well as maintain an uncluttered feel, the architects eschewed exposed ductwork in favor of an air distribution system concealed within the mezzanine floors. This system allows for smaller fans and equipment, contributing to the energy efficiency of the project and its pending LEED Silver certification; it also reduces air ventilation noise despite the large size of the space. The concrete-filled metal raised flooring system is exposed in circulation zones, and carpet tiles further soften acoustics within offices and workstations.

The architects inserted a "light slot," a vertical volume capped with skylights, between the mezzanine floors of the drill hall and the renovated head house, which contains private offices. Open stairs in the slot project at different angles to capture views through the drill hall and mitigate the difference in floor heights between the armory's two volumes. Even though the drill hall is windowless and inwardly facing, the new skylights allow for a surprisingly well-lit and comfortable workspace. "We've created an internal streetscape," Geier says, "so the fact that you really can't see out of the building doesn't make a difference." c

square feet. The mezzanines contain glass-enclosed offices, conference rooms, and open-plan workspaces with low partitions.

A setback requirement of 30 feet from the rear property line limited the span of the mezzanines. Rather than view this as a restriction, the architects identified a design opportunity, carving out a full-height space where the client can host informal meetings or large events, enhanced by a giant video screen wall. "It was important to us, from a historic perspective, to have people understand that the drill

"It's a clear, confident approach where the new and old benefit and are made better by the other. The design retains valuable qualities of the armory while offering appropriately flexible offices well-suited to the client." JURY

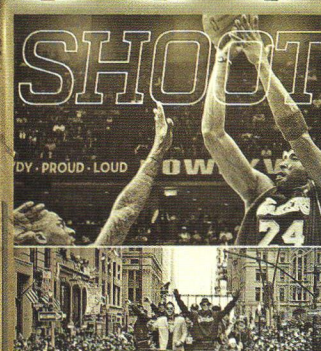
The cavalry and its horses have long since trotted out of this early 1900s New York armory, but remnants of that past life still figure prominently while comfortably commingling with modern design. Its current occupant, a major multimedia entertainment company, sought out the expertise of FXFOWLE Architects to transform the historic building from a soundstage for soap operas into airy offices for an army of 240 employees.

The armory is comprised of two volumes: an ornate street-facing forebuilding with protruding towers and crenelated parapets, and a three-story open drill hall. Since the exterior of the armory is landmarked, the architects meticulously restored it using archival photos as a guide. The interior, on the other hand, allowed FXFOWLE more creative license as no elements of historical value were intact. The firm's solution was to gut renovate the spaces, while restoring original architectural details that could meld into a high-tech, modern environment.

FXFWLE opted for an under-floor air distribution system so the interior does not have overhead ductwork obstructing the new skylights and restored steel trusses. A vertical volume (opposite) capped with skylights connects the armory's forebuilding to the drill hall with open stairwells that compensate for differences in floor height.

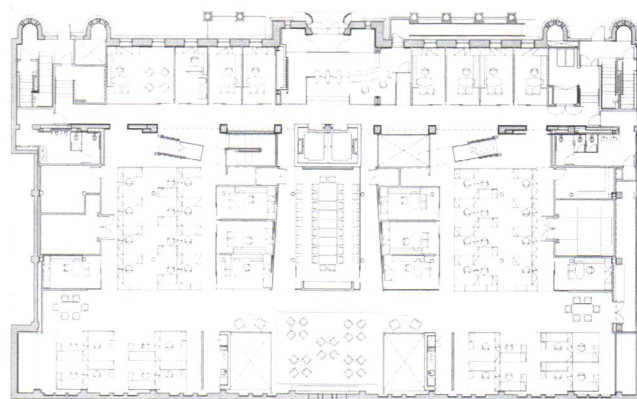
MEN'S BASKETBALL CHAMPIONSHIP			
2nd ROUND - MIDWEST REGION			
COLUMBUS, OH	SUN., 12:15 ET		
11 NC STATE	23-47		
3 GEORGETOWN	24-8		
OMAHA, NE			
10 PURDUE	SUN., 8:40 ET		
2 KANSAS	72-12		
	28-6		
COLUMBUS, OH			
6 SAN DIEGO ST	FINAL	85	79
17 NC STATE	FINAL	74	59
COLUMBUS, OH	FINAL	74	59
3 GEORGETOWN	FINAL	69	72
14 BELMONT	FINAL	65	50
OMAHA, NE	FINAL	65	50
7 SAINT MARY'S	FINAL	65	50
10 PURDUE	FINAL	65	50
2 KANSAS	FINAL	65	50
15 DETROIT	FINAL	65	50

Key: Missed 3pt FG at buzzer ET





Ground Floor Plan



contract

Client

Crystal Bridges Museum
of American Art

Location

Bentonville, Arkansas

crystal bridges museum

Local craftsmanship, inspired by Arkansas basket maker Leon Niehues, is realized with locally harvested cherry wood on the ceiling, walls, and floors, as well as Ozark walnut vitrines.

Marlon Blackwell Architect

The Ozark Mountain Range is a region rich with tradition forged by its early Native American inhabitants and the wanderlust of frontiersmen who followed. Regional pride and identity remain strong, as demonstrated in the design of the museum store in the Crystal Bridges Museum of American Art in Bentonville, Arkansas. Marlon Blackwell Architect, based in nearby Fayetteville, Arkansas, won a competition of local architects to design the store, as well as to solve some site challenges.

The museum itself, designed by Moshe Safdie, opened in 2011 with a permanent collection of American masterworks. Located in the same town as Walmart's headquarters in northwest Arkansas, the museum was initiated by Alice Walton, daughter of Walmart founder Sam Walton, and primarily funded by the Walton Family Foundation.

Within a 3,040-square-foot curved, concrete space in the Safdie-designed building, the museum store needed to be functional, tactile, and a clear extension of the museum experience. With consideration for the local artists who would be featured in the museum store, Marlon Blackwell, FAIA, and his colleagues began the store design process by drawing inspiration from the work of Arkansas basket maker Leon Niehues. His unique weaving style, which combines traditional splint techniques with contemporary construction methods, yields strong formal profiles formed from simple repetitive elements. "Our interpretation of [Niehues's] methodology is how we arrived at our design," says Blackwell, whose firm more typically designs an entire building, including the exterior. "We had to invert our thinking. The challenge was to provide the space with expressive character and particular form, to arrive at something that is sensible but sensual at the same time."

With the Niehues baskets as inspiration, Blackwell designed an undulating ceiling of slatted

wood, constructed from 224 unique pieces cut from locally harvested cherry. The ceiling replicates a lamella, or ribbed underside of a mushroom, and the vertical angle of the ceiling's curve becomes a seamless soffit that shades the interior from intense sun through west-facing windows. Computer modeled, the wood slats were fabricated using a CNC machine's precision technology. "CNC milling saved us a lot of money," Blackwell says. "Our

"The undulating surfaces reflect the local craftsmanship as well as the design's relationship to the aesthetic of the museum's art collection. We don't know of a more beautiful environment in which to shop!" JURY

contractor estimated the same work by hand would have cost us double, so we're proud of how we integrated that into the design process and used it as a way to economize construction."

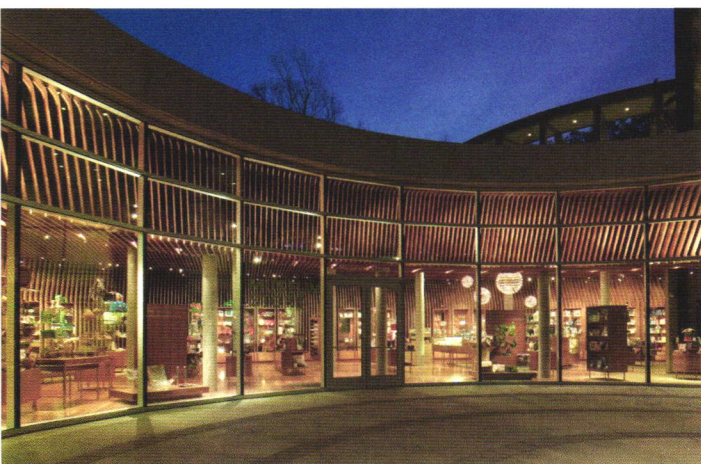
The undulating ceiling extends onto the museum's back wall for a mycological profile within which glass display shelves are set. In addition to an elegant profile, the wooden ceiling's porosity provides inherent flexibility for heating and cooling systems, lighting, and hanging merchandise, and softens acoustics to carry a quiet museum feel to the retail space. The shop's north and south walls are finished in a textured green fabric that complements the warm cherry hues of the ceiling and wide-planked floor, and further absorbs sound. The polished wood also offers a pleasing contrast to a series of raw concrete columns original to the Safdie building that, in addition to supporting a green roof, help to define the aesthetic of the space. "We left the columns as they were for a sectional

profile that adds character," Blackwell says. "We were able to maximize space between them and organize visitor flow."

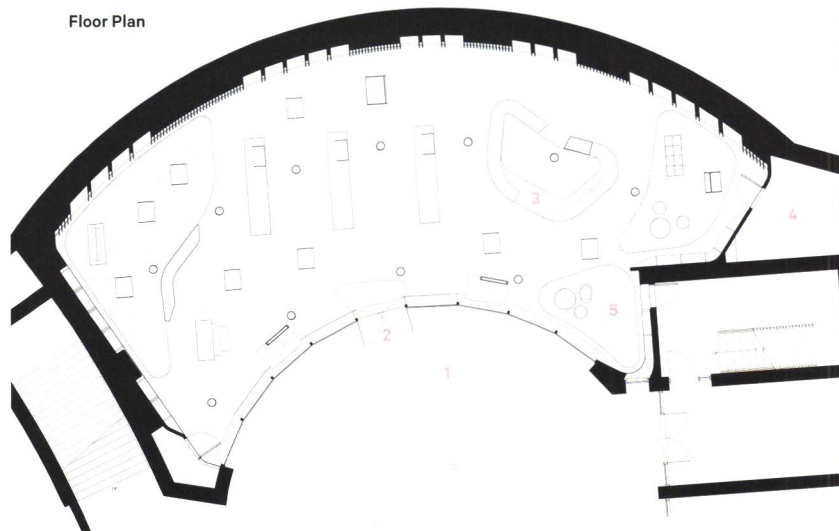
The architects carefully considered merchandise organization as well. The fabric-covered southern wall defines the shop's literary section and recessed niches contain shelves lit from above to spotlight books and art-related literature. Minimalist pendants softly illuminate freestanding vitrines constructed from Ozark walnut. Display cases draw visitors' attention to merchandise within, and smooth finishing on the bases accentuates the wood's distinctive graining while keeping the wares in the limelight. A children's activity and reading area is nestled to one side, and the cashwrap is located between the children's section and the central gondolas, just within sight of a jewelry display. Handcrafted basketry by Niehues in highlighted displays coincides with the interior, and an S-shaped wooden bench with moss-green upholstery complements the museum store's shape and color scheme.

Crediting the museum for its high expectations of the project, Blackwell acknowledged his team's efforts for the success of a museum store that supports Safdie's architecture. "He liked it, too," Blackwell adds. **C**

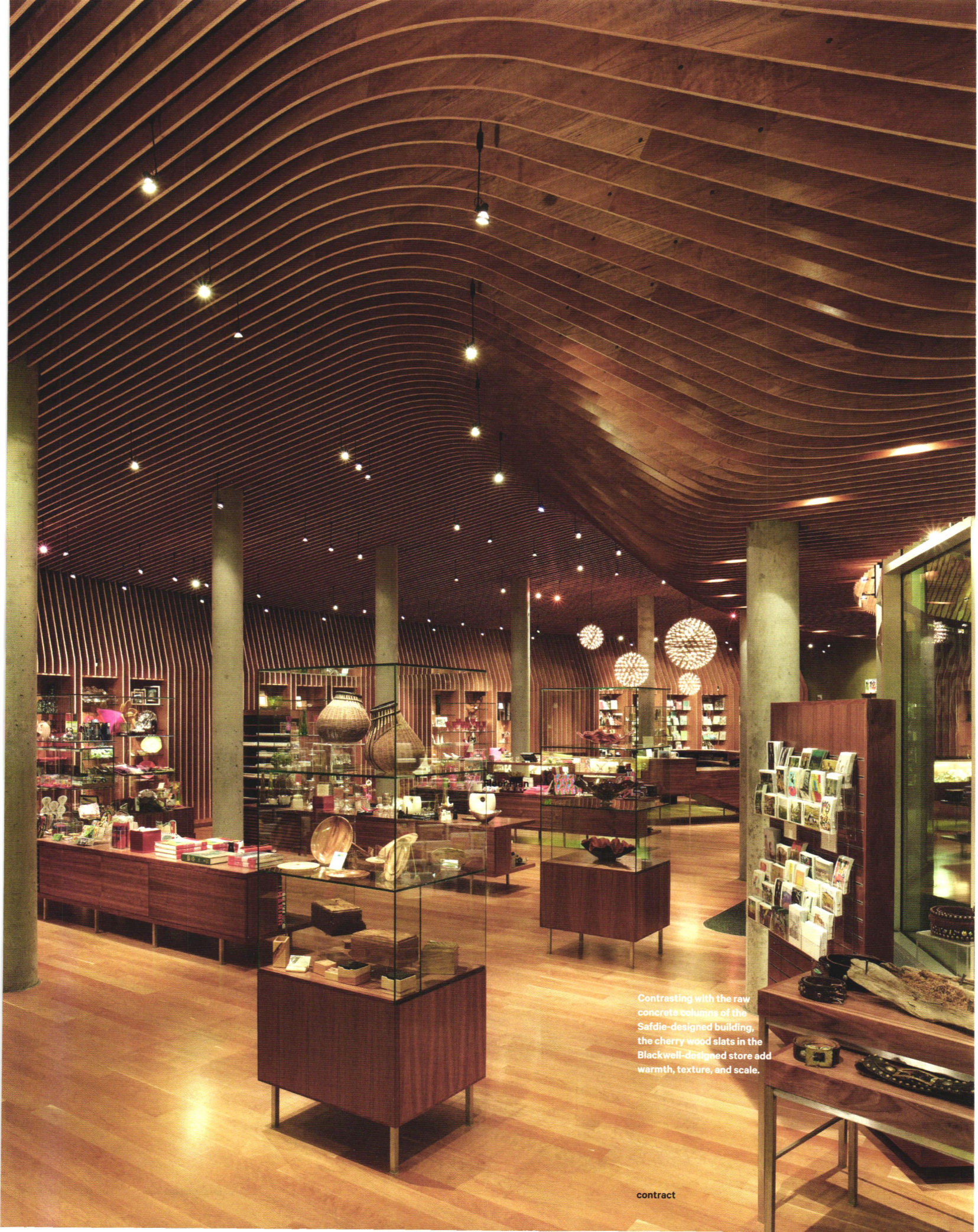
A literary section (right) is defined by a textured green fabric wall in which recessed shelving holds art-related books. Curves of the ribbed wood ceiling form a soffit to shield the west-facing glazed storefront (below).



Floor Plan



- 1 Courtyard
- 2 Entry
- 3 Cashwrap
- 4 Office
- 5 Children's area



Contrasting with the raw concrete columns of the Safdie-designed building, the cherry wood slats in the Blackwell-designed store add warmth, texture, and scale.



In her renderings, Nicole Germano illustrates an indoor/outdoor day-trip destination for children where they could learn through interactive play.

playlab



Nicole Germano

and the Contemporary Jewish Museum. The empty space provided Germano with a blank canvas upon which she could create her childhood ideal. Her intent was to cultivate “controlled chaos” by balancing structured and supervised activities within a colorful, stimulating, and flexible environment that “allows plenty of room for children to fill in with their imaginations,” she explains.

Play Lab’s main volume contains a multilevel indoor playground including a rock-climbing wall. Germano carved out a special area for younger children, called the Tot Spot, with a soft landscape and sensory wall. The Wonder Lab invites kids to learn about science and new technology through interactive video installations, and in the art studio, they can draw, paint, and sculpt alongside visiting artists. The studio incorporates a movable art wall inspired by the Storefront for Art and Architecture

“The mélange of rendering and modeling styles was not only compelling, but impressively aligned and communicative of the thesis of the project.” JURY

For their Senior Capstone Projects, students enrolled in the University of Cincinnati’s College of Design, Architecture, Art & Planning are free to establish their own program and site. Nicole Germano, who completed her Bachelor of Arts in Interior Design degree in 2011, knew immediately that she wanted to design a learning environment for children in one of her favorite cities, San Francisco. “As a child, I felt like the school environment suppressed my imagination,” she recalls. For her thesis project, titled Play Lab, she set out to create a day-trip destination for children of all ages that promotes learning through play.

For a site, Germano chose a vacant 35,000-square-foot space on the fourth floor of the Metreon building, a shopping center that has struggled despite its prime location in downtown San Francisco. The space, which has access to an outdoor terrace, overlooks the picturesque Yerba Buena Gardens, a center for culture flanked by the San Francisco Museum of Modern Art (SFMOMA)

in New York. Rounding out the interior program of the Play Lab is a theater, as well as administrative and support spaces, and a public café.

Germano designed a new glass façade that weaves around programmatic elements. Portions of

the glass wall fold open in pleasant weather, further blurring the line between indoors and outdoors. On the terrace, children would encounter the Aqua Wall, Water Play area, gardens, and a soft climbing structure. Germano envisions both the interior and exterior spaces of Play Lab to constantly evolve so children will have different experiences with each return visit.

Since matriculating, Germano fulfilled her dream of moving to San Francisco and is an intern in Gensler’s Workplace studio. She has noticed some parallels between designing for kids and professionals: “A lot of the same principles apply for tech-company workplace design,” she observes, given the trend towards flexible workspaces that offer lots of casual, communal spaces. “People are starting to value creativity and innovation, which often comes when you’re not sitting at a desk.” C



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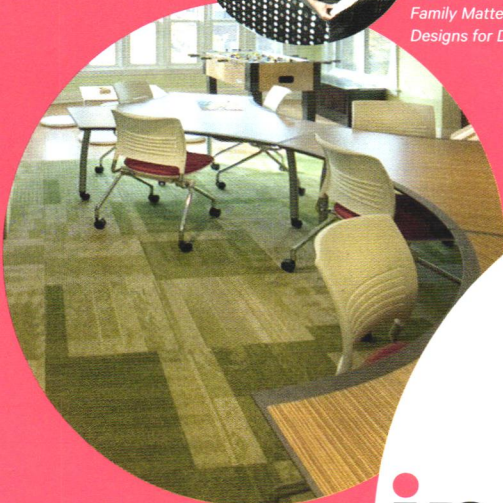
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Utatsu, Japan



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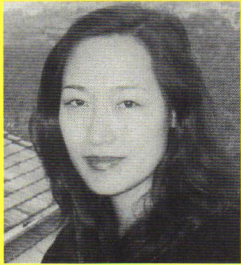
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Tables and Desks

Designers name their favorite recent tables for work and play

Angie Lee



Design Director, Interiors
Perkins Eastman
New York

Innovant: FORM_office Table

innovant.com

Reader Service No. 210



"Trading desks have become more streamlined and standard workplace benching more high-tech. This desk beautifully captures the overlap between the two worlds. I could use this for trading floor support or for a non-trading client interested in an elegant profile with height adjustability."

Davis: Ekko

davisfurniture.com

Reader Service No. 211

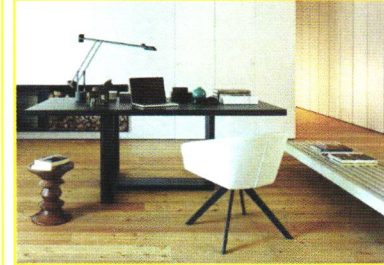


"The Ekko tables, with their technology management and sculptural base, are genius, and some of my absolute favorites in the contract world. The latest addition of this occasional table makes this a compelling suite."

Andreu World: Tao Table

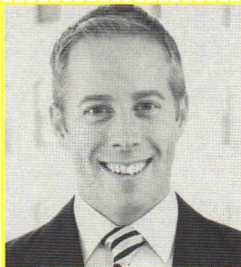
andreuworldamerica.com

Reader Service No. 212



"This table's asymmetric base offers generous knee space but is cleverly disguised as a whimsically modern gesture."

Neil Schneider



Senior Designer
IA Interior Architects
Chicago

Hightower Furniture: Insula Tables

hightoweraccess.com

Reader Service No. 213



"Level changes and nesting options have been a great option for our clients. With the reduction of space, the idea of different heights and flexibility are becoming more popular."

Bernhardt Design: Itinerary

bernhardtdesign.com

Reader Service No. 214



"Flexibility in our mobile world has become a norm in our corporate environments. These graceful multifunction tables are perfect for everything from offices at a law firm to a technology company."

Geiger International: Loophole

geigerintl.com

Reader Service No. 215



"I am inspired by the subtle curves in this piece. Reminiscent of Danish classic design, this begs one to look at the innovative woodwork detailing."

Patricia Muzlay



Senior Designer
Wimberly Interiors
London

Giorgetti: YLI Table

giorgettiusa.com

Reader Service No. 216



"There is something honest, true, and comfortable about Chi Wing Lo's table. The warmth of timber marries beautifully with the inlaid top, creating perfect harmony."

ClassiCon: Bell Table

classicon.com

Reader Service No. 217

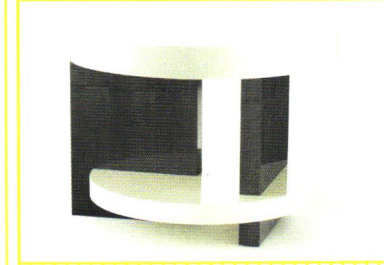


"This jewel-like table by Sebastian Herkner is a true eye-catching piece. I love the way the colored glass transforms the quality of light. It's a beautiful blend of a delicate hand-blown base with a spun brass top."

Davidson London: Bronson Table

davidsonlondon.com

Reader Service No. 218



"What strikes me most is the elegance with which the horizontal and vertical planes intersect. The contrasting materials make it a focal piece for any luxury hospitality project, one that I think Coco Chanel would have loved."



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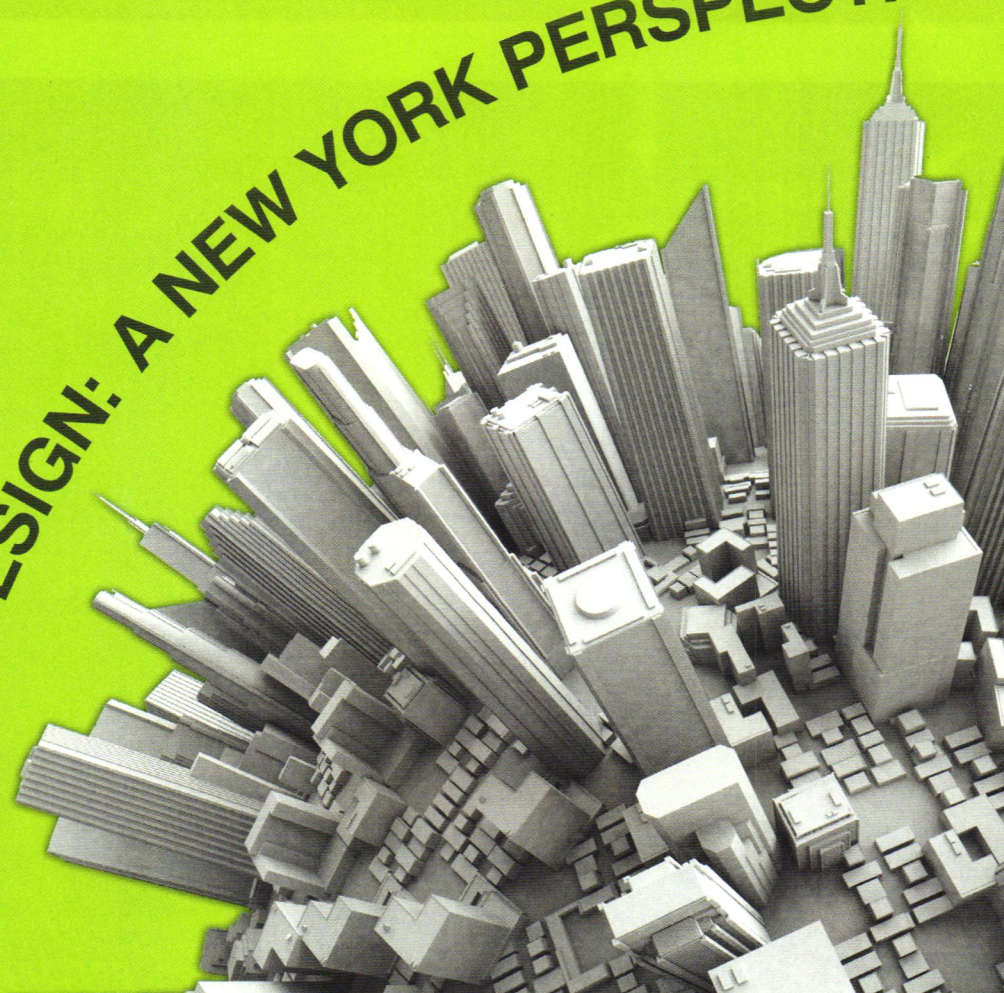
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Sage College of Albany
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Syracuse University
Villa Maria College

INTERIOR DESIGN: A NEW YORK PERSPECTIVE



SOURCES

Microsoft Vienna (page 66)

who Architect: Arge Koop/IN-NOCAD Architektur. Contractor: Porr Bau. Consultants: Amstetten (lighting); Die Haustechnik; Gleisdorf; Feldbach; Jennersdorf; Landsteigner (electric); Lugitsch; Rabl; Thier (mechanical); Vatter. Lighting: XAL. Engineering: Convex. Graphics: Permanent Units. Acoustician: Vatter.

what Wallcoverings, paint, laminate, walls, flooring, glass: Porr Bau. Lighting: BEGA Gantenbrink-Leuchten KG Deutschland CANYON; DISC-O; FRAME; GEAR 3; Jane; Lande Productie Schijndel; Wanda; XAL. Seating: Arper; Artifort; Buzzispace; Fritz Hansen; Kartell; Lamnhults; Lotus; Theo; Steelcase; Vitra; Wiesner Hager Mobil. Upholstery: X-Tec. Tables: Arper; Bene; X-Tec. Storage systems: X-Tec. Planters: IKEA; Interio; Kare. Plumbing Fixtures: Feldbach; Thier.

XAL Competence Center (page 70)

who Architect: INNOCAD Architektur. Architecture project team: DI Patick Handler; DI Jörg

Kindermann; DI Martin Lesjak; DI Michael Petar. Consultants: Dr. Tomberger Ziviltechniker (construction physics); Die Haustechnik (VAC); Norbert Rabl Ziviltechniker (fire prevention). Lighting: XAL. Static: Petschnigg Manfred ZT für Bauwesen.

what Wallcoverings: BuzzSpace. Walls: BuzzSpace; Knauf. Flooring: Object Carpet. Ceiling: Knauf. Lighting: XAL. Glass: WICONA. Seating: Inside; Kartell; Svoboda. Tables, storage systems: X-Tec. Planters, accessories: Budjar; Form in Grün; Vielleber. Signage: Wilfing Reklame.

Grand Hyatt New York (page 74)

who Architect and interior designer: Bentel & Bentel Architects/Planners. Contractor: Structure Tone. Lighting: Kaplan Gehring McCarroll Architectural Lighting. Structure: Koutsoubis, Alonso Associates, PE PC. MEPS: AMA Consulting Engineers. Kitchen: Clevenger Frable LaVallee. A/V: AV/Com Integrators.

what Wallcoverings: Sanfoot. Paint: Benjamin Moore; Wolf-Gordon. Drapery: Drapemasters of America. Flooring: Academic Stone Setters; AP Designs; Jantile; Protect-All. Ceiling: Armstrong; Hunter Douglas; Lamcel. Lighting: Cooper Lighting; Emerge; Focal Point; Halo; Lightwild; Lumascape;

Lumiere; Lukas Lighting; LSI; Philips; Tokistar. Glass: Goldray Industries; Melto Metal. Seating: Architectural Woodwork Industries; JC; Lily Jack. Upholstery: Moore and Giles; Spinneybeck; Ultrafabrics. Tables: Architectural Woodwork Industries; Lily Jack; Workspace T1. Architectural/custom woodworking: Glenn Rieder; Tobin Woodworking. Artists: Berghard Muller-Dannhausen; Jaume Plensa; Michel Tabori; Dillon Gallery; Per Fronth.

Untitled (page 78)

who Interior designer: Rockwell Group. Interior design project team: David Rockwell; Shawn Sullivan; Jiwon Yoo; Jens Holm; Alexandra Castro. Consultant: Isometrix (lighting).

what Upholstery: Maharam. Seating: Design Within Reach; Evanson Best; Quality & Company. Tables: Delform Studios. Millwork: Hudec Woodworking.

Randall Children's Hospital (page 82)

who Architect and interior designer: ZGF Architects. Project team: Robert Frasca; Robert Packard; Kip Storey; Halliday Meisburger; Adam Christie; Justin Brooks; Randy McGee; Scott Tarrant; Nick Micheels; Jennifer Mountain; Solvei Neiger; Sue Ann Barton; Katherine Walker; Kim Isaacson; Robert Wood; Sara

Schmidt. Interior design project team: Sharron van der Meulen; Julie Jensen; Franco Rosete; Kate Longenecker; Kenton McSween. Contractor: Hoffman Construction. Consultant: Candela (lighting). Engineers: Catena Consulting Engineers (structural); Sparling (electrical); CDI Engineering (mechanical); Harper Houf Peterson Righellis, Inc. (civil). Landscape: ZGF Architects. Signage and wayfinding: Mayer/Reed.

what Paint: Miller. Walls: USG. Flooring: Atlas Carpet mills; Bamboo Revolution; Karastan; Lonseal; Nora; Terrazzo; Tuva Loom. Ceiling: Armstrong; Rulon International. Interior lighting: Artemide; Color Kinetics; Cooper; Flos; Focal Point; Itre; Knoll; Lightolier; Linear; Louis Poulsen; LZP Lamps; Metalux; Prudential; Selux; Sky Factory. Exterior lighting: Kim Lighting; Louis Poulsen. Doors: Besam; Oregon Door; Stiles. Hardware: Alarm Lock; Ives; LCN; National Guard; Schlage; Trimco; Von Duprin. Glass: Skyline Design; Viracon. Window treatments: Mechoshade. Seating: Allermuir; Artek; Bernhardt; Cabot Wrenn; Coalesse; Davis; Haworth; Herman Miller; Interstuhl; Knoll; Moroso; Nemschoff; Steelcase. Upholstery: DesignTex; Knoll-Textiles; Maharam. Tables: Artek;

Coalesse; Davis; The Joinery; Moroso; Nemschoff. Storage systems: Artek; Legacy Lockers; The Joinery. Architectural/custom woodworking: Artek. Signage: Pathway Design. Plumbing fixtures: American Standard; Chicago Faucets; Crane Plumbing; Duravit; Haws; Jay R. Smith; Kohler; Moen; Sloan.

Cranbrook Art Museum Renovation and Collections Wing (page 86)

who Architect and designer: SmithGroupJJR. Architecture project team: Paul Urbanek, FAIA; Kevin Shultis, AIA; Ryan Smith, AIA. Design project team: Darin Daguanno, AIA; Terry Guitar, AIA; Frank Muehlenbein; Frank Weber, AIA; Mark Goyette; Ben Motyl; Tom O'Connor, FAIA; Jared Lawrence, AIA; Andrew Dunlap, AIA; Meredith Steckling, AIA; Jerry Carter. Contractor: Frank Rewold & Sons. Engineering: Brian Noonan (mechanical); Curt Songer (mechanical); Andrea Reynolds (structural); Michael Skalsky (structural); Lokman Abbas (electrical); Spalding deDecker Consulting Engineers (civil). Landscape: Spalding DeDecker Associates. **what** Paint: Sherwin-Williams. Walls: Brick Tech Architectural; Grand Blanc Cement Products. Lighting: Bega; Gotham; Lighting Services Inc.; Lithonia; Mark Ar-

chitectural Lighting; Philips Color Kinetics. Doors: La Force; MOD Interiors; Ross Structural Steel, Inc.; Unique Metal Products, Inc. Hardware: RSI. Glass: Edwards Glass. Seating: Cranbrook Art Collection. Storage systems: Casper; CSI Crystalizations Systems, Inc.; Penco. Architectural woodworking: MOD Interiors. Signage: RSI.

Lakewood Cemetery Garden Mausoleum (page 90)

who Architect: HGA. Architecture project team: Daniel Avchen, FAIA; Joan M. Soriano, FAIA; Stephen Fiskum, AIA; John Cook, FAIA; Nick Potts, FAIA; Michael Koch, AIA; Eric Amel, AIA; Steve Philippi; Jay Lane; Ross Altheimer; Robert Johnson Miller; Paul Asp; Soon Sim Hakes; Craig Lemma; Ben Gutierrez; Jim Husnik; Tao Ham; Rich Bonnin; Gretta Fry. Owner's representative: Nelson, Tietz & Hoye. General contractor: M.A. Mortenson Company. Landscape architect: Halvorson Design Partnership. Masterplan: Elizabeth Vizza. Mausoleum consultant: Carrier Mausoleums Construction, Inc. Acoustics: Kvernstoen, Ronnholm and Associates. A/V: Electronic Design Company. Reflecting pool: Commercial Aquatic Engineering. Mosaic tile: Tom D. Lynch, CSI.

what Walls: Amourcoat, Ltd.;



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Design: Dava Guthmiller, Noise13.com
Photo: Daniel R. Cauterucci, drccvision.com
Space: Circolo Restaurant and Lounge, San Francisco

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Cold Spring Granite; Intertile; Olympic Companies; Pyrok, Inc.; Santucci Group. Flooring: Anderson Ladd; Cold Spring Granite; Grazzini Brothers; Nero Marquina; Santucci Group; Unique Carpets. Interior lighting: Bocci; Color Kinetics; Flos; Fontane Arte; Nippo; Nulux; Specialty Lighting Industries; Williams. Exterior lighting: Bega; Hydrel; Winona Lighting. Doors: Ellison Bronze, Inc.; FSB (hardware). Glass: Architectural Glass Art; Barber Glass; Empirehouse; M.G. McGrath; Viracon. Window treatments: Mechoshade; Sina Pearson Textiles. Seating: Andreu World; Azure; Bernhardt; Bright Chair; Knoll. Tables: Bernhardt; Bright Chair; Decca; KI. Custom bronze: Ellison Bronze; Livers Bronze Co.; M.G. McGrath; Stuart Dean. Signage: Designer Sign Systems. Plumbing fixtures: TOTO.

Chongqing Mountain & City Sales Office (page 94)

who Interior designer: One Plus Partnership. Architect: Spark Architects. Interior design project team: Ajax Law Ling Kit; Virginia Lung. Contractor: Chongqing International Art Co. Consultants: NIL. Lighting: One Plus Partnership. Engineering: NIL. Graphics: One Plus Partnership. **what** Wallcoverings: Tat Ming Wallpaper; Toprise Supply. Paint:ICI. Masonry wall: Chongqing

International Art Co. Carpet/carpet tile: Chongqing International Art Co. Hardware: Dorma. Door: One Plus Partnership. Seating: Fubs. Upholstery: Zu Design. Tables: custom; Fubs. Signage: Chongqing International Art Co. Plumbing fixtures: Chongqing International Art Co.

Wuhan Pixel Box Cinema (page 98)

who Interior designer: One Plus Partnership. Interior design project team: Ajax Law Ling Kit; Virginia Lung. Contractor: Beijing Qingshang Architectural Ornamental Engineering Co. Graphics: One Plus Partnership. **what** Masonry wall: Beijing Qingshang Architectural Ornamental Engineering Co. Ceiling: custom. Lighting: custom. Hardware: Dorma. Doors: custom. Seating: custom. Upholstery: Century Union. Reception desk: custom.

22squared (page 102)

who Architect and interior designer: Gensler. Architecture and interior design team: Stephen Swicegood; Richard Macri; Erin Greer; Teyanna Miles; Gail Malone; Troy Grichuk; Michael Machnic. Contractor: Humphries. Engineering: Barrett, Woodyard & Associates. LEED commission-

ing: Energy Ace. Structural engineer: Uzun & Case. A/V: AVYVE. Millworker: OnSite Limited. **what** Wallcoverings: MA Designs; Walltalkers; Weitzner Limited. Paint: PPG. Laminate: Arpa; Laminart. Solid surface: Caesarstone; Polycor. Flooring: Interface; ITW Resin Technologies; Johnsonite; Tandus; Wood & Co.. Ceiling: Architectural Components Group, Inc.; Armstrong. Lighting: Artemide; Arteriors Contract; Cooper Lighting; Graypantz; Gotham; Litecontrol; Lucifer; Moooi; Restoration Hardware; Sundance; Vibia; Zumtobel. Door: Southern Door & Plywood. Hardware: Best; Glynn-Johnson; Hager; HES; Ives; LCN; Rockwood. Glass: H&B Storefront and Mirrors; McGrory Glass. Drapery: Maharam; Reid Witlin. Workstations: Allsteel. Seating: Archetype; Davis; Herman Miller. Upholstery: Corn Upholstery Company; Grandin Road; Maharam. Tables: Andreu World; Brueton Industries; CB2; HBF; Herman Miller; Horchow; Knoll; Viva Terra. Storage systems: Herman Miller. Architectural/custom woodworking: Cor Products; Paperstone. Plumbing fixtures: Elkay.

Multimedia Entertainment Company (page 106)

who Architect: FXFOWLE Architects. Architecture project

team: Guy Geier, FAIA, FIIDA; Daniel Jacoby, AIA; Michael Syracuse, AIA; Erica Godun, AIA; Ilana Judah, Assoc. AIA; Alvaro Quintana; Chaim Zeitz; Dawn Hood; Illiana Ivanova, AIA; Robert Loken, AIA; Stephanie Schreiber, IIDA; Violette De La Selle. Interior designer: FXFOWLE Architects. Contractor: Skanska. Lighting: Brandston Partnership, Inc. Engineering: Anastos Engineering Associates (structural); Dagher Engineering (MEP); Langan Engineering (civil). Historic preservation: Building Conservation Associates. Vertical transportation: Van Deusen and Associates. Code consultant and expeditor: Design 2147 Limited. **what** Paint: Sherwin Williams. Walls: Lafarge; Modernfold. Flooring: Bentley Prince Street; Haworth. Ceiling: Alpro; Armstrong. Interior lighting: Eliptipar; FC Lighting; Focal Point; Humanscale; Ledalite; Moda Light; Zumtobel. Exterior lighting: Crenshaw Lighting. Doors: Long Island Fireproof Door, Inc. Glass: City Newark Glass; Clestra Hauserman, Inc.; C.R. Laurence Co.. Window treatments: Draper. Workstations: Herman Miller. Seating: Geiger International; Haworth; Knoll; Offecct; Vitra. Tables: Arper; Bernhardt; Davis; Haworth; Knoll. Storage systems: Herman Miller. Architectural/

custom woodworking: Holden & Flynn Universal Contractors. Signage: Precision Signs. Plumbing fixtures: Elkay; Kohler; Sloan.

Crystall Bridges Museum of American Art, Museum Store (page 110)

who Architect: Marlon Blackwell, FAIA. Architecture project team: Meryati Johari Blackwell, Assoc. AIA; Michael Pope; Bradford Payne; Stephen Reyenga; William Burks; Jonathan Boelkins; Angela Carpenter; Casey Worrell. Interior designer: Meryati Johari Blackwell, Assoc. AIA. Contractor: Milestone Construction Company. Consultants: Ducibella Venter & Santore (security). Lighting: Resource Design. Engineering: HP Engineering Inc. (MEP). **what** Wallcoverings: KnollTextiles; UDI. Paint: PPG Pittsburgh Paints. Flooring: Cherry Hardwood. Ceiling: UDI (cherry veneer plywood). Lighting: Bartco; Juno; Mooi; Roblon. Glass: Bentonville Glass. Workstations: Bentonville Glass. Seating: custom. Upholstery: Knoll. Tables: custom. Storage systems: custom. Architectural/custom woodworking: UDI, Inc.

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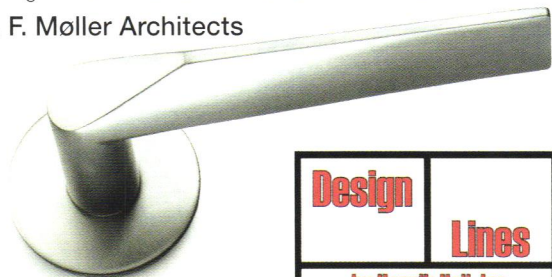


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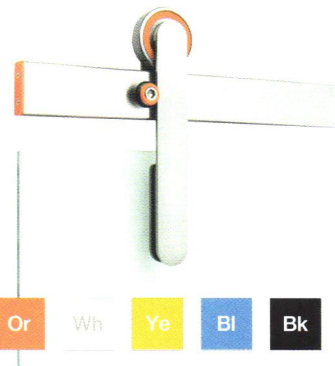


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Contract Editor in Chief John Czarnecki and Publisher John Rouse are extremely honored to be included in the Public Interest Design 100 List. Curated by past Contract Designer of the Year honoree John Cary, it's an excellent list of 100 people working at the intersection of design and service. Developed in partnership with Tandus Flooring and the University of Minnesota College of Design, the list includes Bill Clinton and Brad Pitt, and past Contract Designers of the Year Michael Murphy, Alan Ricks, and John Peterson.

To see the list and learn more,
visit www.publicinterestdesign.org/people

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An Update from MASS Design Group

The 2012 Designer of the Year honorees describe their increased reach, scope, and activities in the year since receiving the award

It has been a year since *Contract* magazine completely surprised MASS Design Group with the 2012 Designer of the Year Award. It has been humbling, and the recognition has helped us expand our work beyond Rwanda into other Sub-Saharan African countries, throughout Haiti, and back here in the United States. We are pleased to give *Contract* readers an update on our activities in the past year.

For starters, MASS broke ground last summer on a tuberculosis (TB) hospital and a cholera treatment center (CTC) in Port-au-Prince, Haiti, a locale where the concept “design is never neutral” resonates visibly. More than a quarter million people died in the 2010 earthquake, due primarily to poorly built infrastructure. Cholera, a disease amplified by a failed sanitary system, has emerged in the earthquake’s wake, sickening more than 600,000 Haitians and killing more than 7,500. Aside from the numbers, the tragedy is that cholera is a wholly preventable, treatable disease that is solved at a basic level by access to clean water and decent sanitation.

In partnership with the Haitian healthcare pioneer Les Centres GHESKIO, MASS is working to break the infection cycles that perpetuate cholera and tuberculosis epidemics. MASS’s goal extends beyond patient treatment, aiming to establish a new paradigm for prevention through innovative infection control in the TB hospital or through a localized decontamination facility in the CTC that

has the potential to be replicated city-wide. Due to the urgency of necessary healthcare, we took on these projects and agreed to help fundraise for their construction. We are aiming to raise another \$250,000 in 2013 to finish construction and to help curb the epidemics in Port-au-Prince.

Holistic approach through partnerships

As with all our work, we are tackling these projects holistically, incorporating social considerations beyond healthcare, and amplifying the impact through expertise and opportunities shared through several fantastic partnerships. We’ve aligned with the Haitian construction firm YCF to train and employ 20 local construction apprentices and, thus far, more than \$161,000 has been distributed into the local economy.

In October 2012, MASS led a weeklong design clinic with our partner Herman Miller focused on designing and producing a chair and bed tailored for cholera patients that would improve dignity, patient comfort, and infection control. The outcome was a physical prototype of each furniture piece, paired with fabrication manuals and a plan for bringing them to market—manufactured in Haiti by our partners at Maxima—at an affordable cost.

Although only a snapshot, this experience represents some of our greatest learning over the past few years: beyond adding another testament to employing local materials and labor, beyond more

proof of the success of user-centric design, we’ve recognized the ability of these projects to infuse education that crosses hemispheres. The lessons learned in developing ventilation strategies for our tuberculosis center in Haiti or our pediatric hospital in Liberia have now influenced approaches for hospital renovation schemes in New York.

To invest in this south-to-north conversation, we announced the launch of the MASS Design Laboratory, in partnership with Shaw Contract Group, at the Clinton Global Initiative in September 2012. The Lab will focus on built environment research globally, and will seek to deploy fellows and thought leaders to build knowledge exchange. MASS is currently seeking diverse stakeholders to launch the inaugural research project, Hospital of the Future, which will work to reconstruct our current vision of U.S. healthcare facilities.

By presenting us the 2012 Designer of the Year Award, *Contract* magazine has allowed us to collaborate with new entrepreneurs, experts, and innovators to make medical facilities, civic amenities and, effectively, places to heal. Together, we hope to continue to change the practice and purpose of building to change lives. ■



David Saladik, a MASS co-founder, is seen in the middle (above) working with GBS, the architect of record for the tuberculosis hospital in Haiti, and the construction team to review foundation designs. MASS manufactured the compressed stabilized earth blocks with community members and partner 1,000 Jobs Haiti.

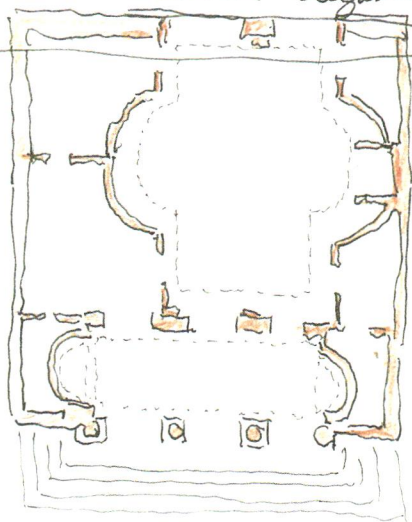
The tuberculosis hospital (renderings, right), due to be complete later this year, is innovatively designed with low-cost passive systems to create airflow and dissipate heat gain. The lushly landscaped courtyard and open air gathering spaces provide opportunities for social engagement among patients undergoing long courses of treatment in open air environments where the risk of transmission is low.





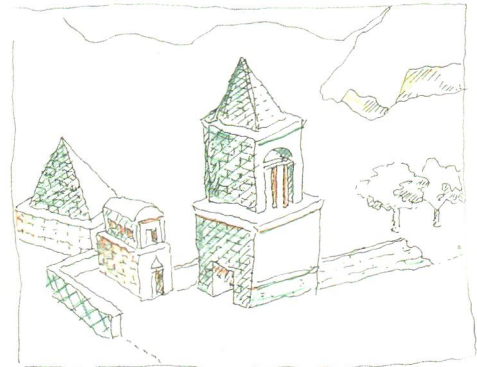
1- possible second foreground
(alternative view)

2- French garden from:
"Manoir Antique Change en un
Chateau Elegant"



"Projet d'un petit bâtiment
de plan Carré avec Loggia"
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Graves's drawings include a plan of a French city house (left); his sketch (below) of 16th century Roman architect Pirro Ligorio's imagining of the architecture that existed on the ruins of Rome; and his sketch (bottom) depicting a portion of the Aurelian Wall of Rome.



Roma antica di Pirro Ligorio -
1561

edita
Scudellari
(1820-30)



Michael Graves on the Lost Art of Drawing

The 2013 Legend Michael Graves, FAIA, authored an op-ed in *The New York Times*, September 1, 2012, titled "Architecture and the Lost Art of Drawing." The following is an excerpt of the article.

Architecture cannot divorce itself from drawing, no matter how impressive the technology gets. Drawings are not just end products: they are part of the thought process of architectural design. Drawings express the interaction of our minds, eyes, and hands. This last statement is absolutely crucial to the difference between those who draw to conceptualize architecture and those who use the computer.

For decades I have argued that architectural drawing can be divided into three types, which I call the "referential sketch," the "preparatory study," and the "definitive drawing." The definitive drawing, the final and most developed of the three, is almost universally produced on the computer nowadays, and that is appropriate. But what about the other two?

With both of these types of drawings [the "referential sketch" and the "preparatory study"], there is a certain joy in their creation, which comes from the interaction between the mind and the hand. Our physical and mental interactions with drawings are formative acts. In a handmade drawing, whether on an electronic tablet or on paper, there are intonations, traces of intentions, and speculation. This is not unlike the way a musician might intone a note or how a riff in jazz would be understood subliminally and put a smile on your face.

As I work with my computer-savvy students and staff today, I notice that something is lost when they draw only on the computer. It is analogous to hearing the words of a novel read aloud, when reading them on paper allows us to daydream a little, to make associations beyond the literal sentences on the page. Similarly, drawing by hand stimulates the imagination and allows us to speculate about ideas, a good sign that we're truly alive.