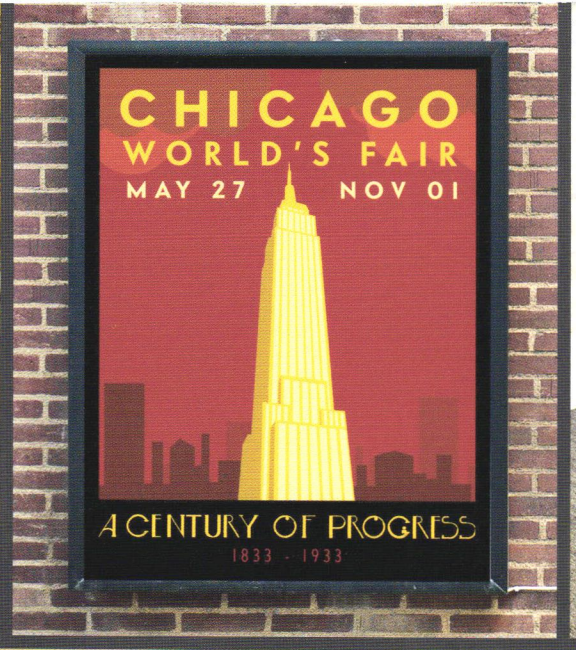
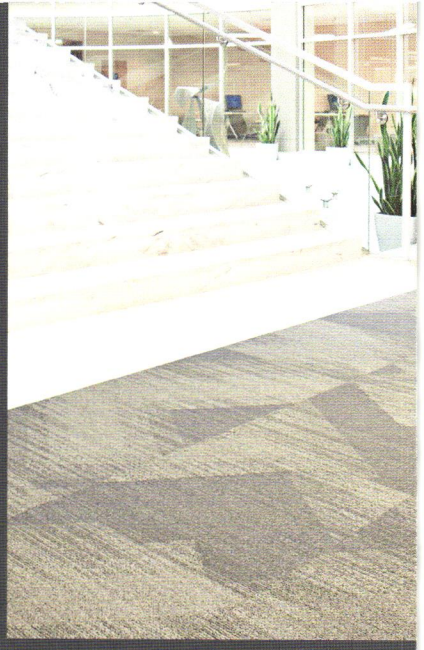
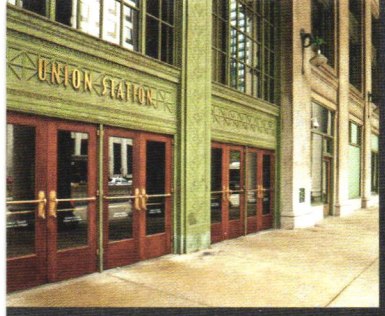
contract
Legend Award
Trisha Wilson
Designer of the Year
Krista Ninivaggi
35th Annual
Interiors Awards





The Chicago World's Fair Was A Pivotal Moment for Design and Innovation: Equally, **Moderne**, **Streamline**, and **Illumination** are progressive, coordinated modular styles that embody design advances empowered by technological innovation.

Contact us at www.bolyu.com or 800 451 1250.



At the Crossroads of Technology & Design

Illumination • Moderne • Streamline

BŌLYÜ®

Select No. 157 at ContractDesign.com/readerservice

contents

35th

80
annual interiors awards

12
Editorial

16
Industry News

34
Columnist: Choosing a Focus in Interiors Project Management
by Richard N. Pollack, FAIA, FIIDA

38
Product Briefs: Guest Seating, Textiles, and Flooring

42
Product Focus: Under Pressure
Cosentino releases Dekton, an ultra-thin material fit for all surfaces

50 designer of the year
Krista Ninivaggi
by John Czarnecki

66 legend award
Trisha Wilson
by Jean Nayar

82
Adaptive Reuse
Drexel University CoMAD
URBN Center
by MSR

86
Education
UMass Dartmouth
Claire T. Carney Library
by designLAB architects

90
Exhibition
"Anne" at Museum of Tolerance
by Yazdani Studio of
Cannon Design

94
Healthcare: Large
Kaleida Health, Clinical and
Medical Research Building
by Cannon Design

98
Healthcare: Small
Bloor West Dental Group
by Southside Design

102
Hotel
Hotel Alfonso XIII
by The Gallery HBA London

106
Office: Large
BBDO NY
by HLW

110
Office: Small
Giant Pixel
by Studio O+A

114
Public Space
Kanazawa Umimirai Library
by Coelacanth K&H Architects

118
Restaurant
Andrea's at Encore
by TAL Studio

122
Retail
Cannon Hall at
the Graz Armory
by INNOCAD

126
Sports
Ghelamco Arena
by Massive Design

130
Sustainable
Federal Center
South Building 1202
by ZGF Architects

134
Student
Invisible Infrastructure
by Annie Masincupp

50

136
Designers Select: Lighting
Designers name their favorite new lighting fixtures

138
Sources

142
Ad Index

142
Insight: The Wilson Foundation Supports Children in Need in South Africa and Beyond
by Jean Nayar

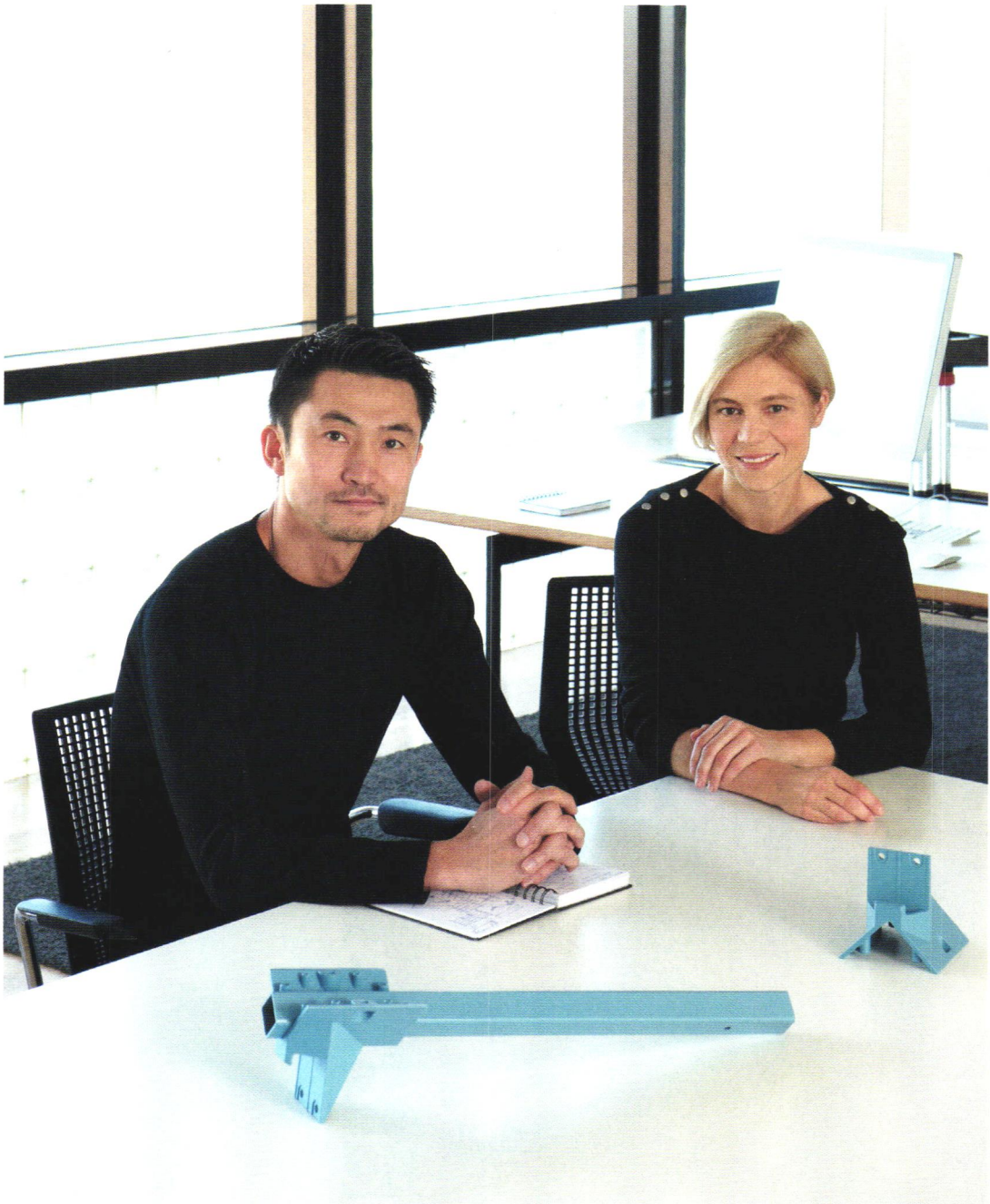
66

volume 55 issue 1

cover: Designer of the Year Krista Ninivaggi is photographed in The Vault suites that she designed in Barclays Center in Brooklyn. Photo by Michael Nagle.

CONTRACT, volume 55 issue 1 (USPS 307-970, ISSN 1530-6224, January | February 2014) is published in January/February, March, April, May, June, July/August, September, October, November, and December; issued by Emerald Expositions, 85 Broad Street, New York, NY 10004. Editorial and advertising offices: Emerald Expositions, 85 Broad Street, New York, NY 10004; 949-226-5700. Customer Service: For address changes (provide old mailing label and new address including zip or postal code and allow four to six weeks), single copy sales ($10 payable in advance), and subscription inquiries ($89/year U.S., $94/year Canada, $175/year all other foreign) go to www.omeda.com/ncon, call 800-697-8859, fax 847-291-4816, or write to ncon@omeda.com or Contract Magazine, P.O. Box 3601, Northbrook, IL 60065-3601. Periodicals postage paid at New York, NY, and additional mailing offices. Printed in the USA. Postmaster: Please send address changes to Contract, P.O. Box 3601, Northbrook, IL 60065-3601. Canada Post Publications Mail Agreement No. 40798037. Return undeliverable Canadian addresses to: Emerald Expositions, c/o P.O. Box 2601, 915 Dixie Rd., Mississauga, ON L4T0A9

Knoll



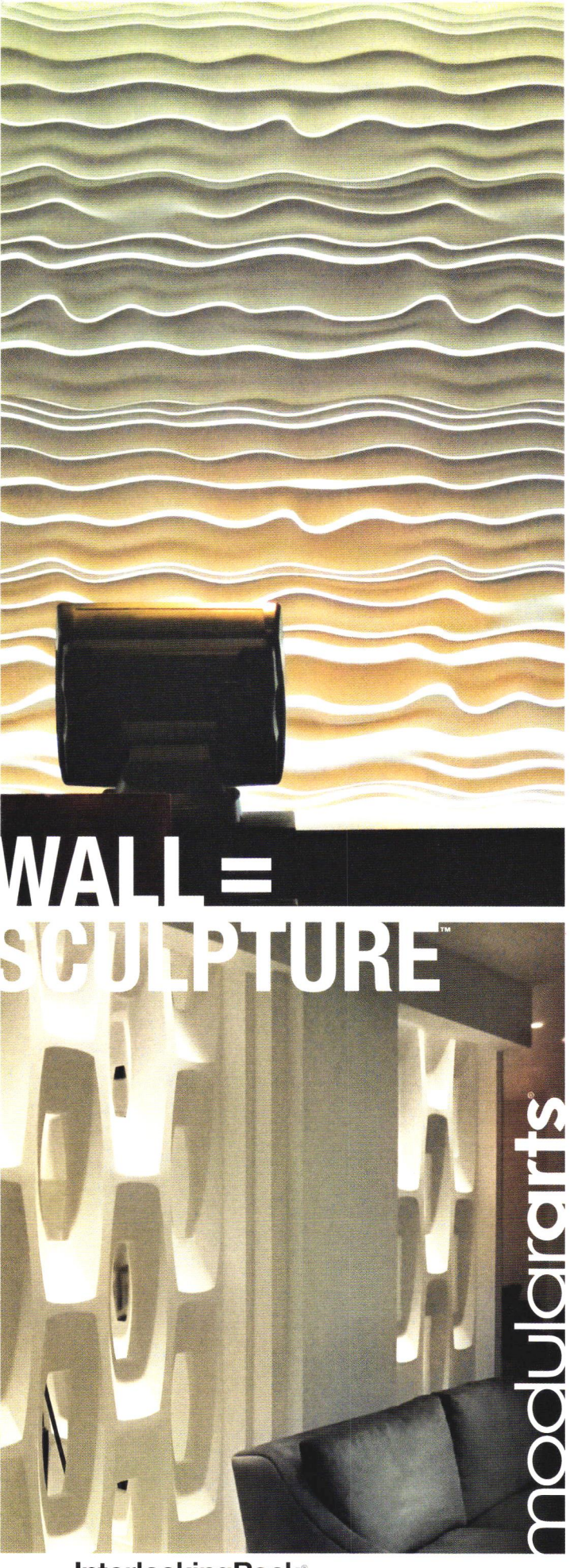
Modern always™

Celebrate 75 years of iconic design, from pioneering modernist vision to bold contemporary designs for home and office. Always timeless. Always true.

Shop and explore the new knoll.com 800 343-5665

1953 Florence and Hans Knoll, Workplace Planning Pioneers
2013 Masamichi Udagawa and Sigi Moeslinger, Designers, Antenna Workspaces

Select No. 96 at ContractDesign.com/readerservice



InterlockingRock®
Feature walls in manageable, self-aligning modules.
modulararts.com 206.788.4210 made in the USA

online contents

select highlights from contractdesign.com

New Orleans Architect Allen Eskew dies at 65
Eskew, a founder of New Orleans firm Eskew+Dumez+Ripple, died December 10.
contractdesign.com/eskewobit

Eskew+Dumez+Ripple Receives 2014 AIA Architecture Firm Award
The firm receives AIA's highest honor two days after founder Allen Eskew died.
contractdesign.com/2014AIAfirmaward

Julia Morgan Posthumously Awarded 2014 AIA Gold Medal
Morgan, the first female recipient of the award, was a building technology expert and paved the way for other women in architecture.
contractdesign.com/juliamorgan

Valencia, Spain, to Sue Santiago Calatrava Over Opera House
The city says it will take legal action against architect Santiago Calatrava after chunks of mosaic facade fell off the Palau de les Arts.
contractdesign.com/calatravasued

USGBC Announces 2013 Best of Green Schools
The Center for Green Schools unveiled its third annual list recognizing a commitment to healthy learning environments.
contractdesign.com/2013greenschools

AIA Announces Recipients of Three Annual Awards
Harrison Fraker, FAIA, receives the Topaz Medallion for Excellence in Architectural Education; Ivenue Love-Stanley, FAIA, receives the Whitney M. Young Jr. Award; and Fredric "Rick" Bell, FAIA, is honored with the Edward C. Kemper Award.
contractdesign.com/2014AIAawards

BBG-BBGM Joins HOK
BBG-BBGM, an architecture and design firm specializing in luxury hotels and resorts, has joined HOK.
contractdesign.com/bbgbbgmhok

NYSID Establishes Interior Design Archives
The New York School of Interior Design has formed an archive as a repository of primary source material from the profession.
contractdesign.com/nysidarchives

PERKINS+WILL
Designing for Health: Small Space, Big Message
The healthcare experts at Perkins+Will discuss the process of combining three departments into one new space at Children's Medical Center Dallas.
contractdesign.com/PWbigmessage

EVERY PROJECT TELLS A STORY

CONGRATULATIONS 2013 AWARD WINNERS

vimeo.com/shawcontractgroup

AECOM
Velti Headquarters
San Francisco, California

HDR ARCHITECTURE
Bellevue Medical Center
Bellevue, Nebraska

HGA ARCHITECTS AND ENGINEERS
Macalester College,
Janet Wallace Fine Arts Center
St. Paul, Minnesota

HNTB ARCHITECTURE
NNSA National Security Campus
Kansas City, Missouri

ITOKI CORPORATION
SYNQA ITOKI Innovation Center
Tokyo, Japan

AVOLA-LLABER ARQUITECTOS
Red Bull Argentina
San Isidro, Argentina

THE NEXT CHAPTER IS UP TO YOU

DESIGN IS...AWARD 2014 CALL FOR ENTRIES

SUBMIT YOUR SPACE | SHARE YOUR DESIGN STORY

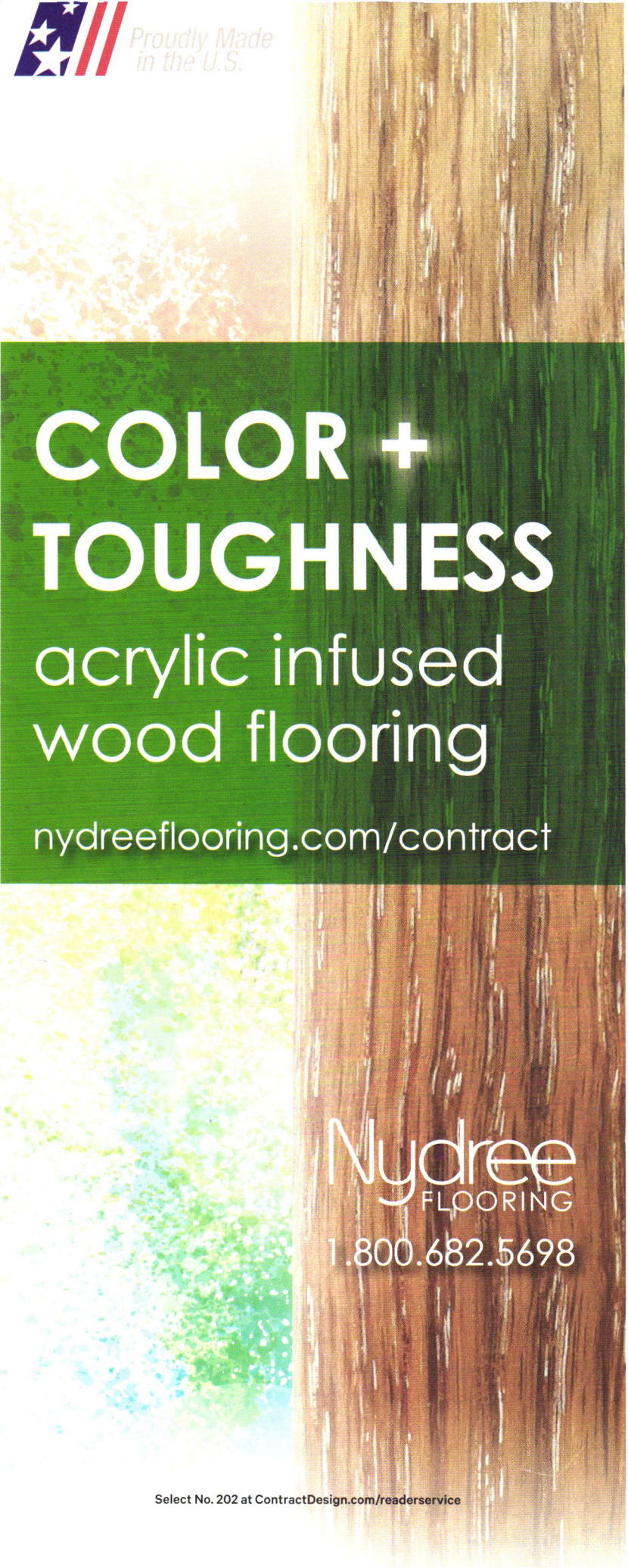
ENTRY DEADLINE FEBRUARY 28, 2014

WWW.SHAWCONTRACTGROUP.COM

BEIJING • CHICAGO • GUADALAJARA • HONG KONG • LONDON • LOS ANGELES • MELBOURNE • MEXICO CITY • MIAMI • MONTERREY • NANTONG • NEW YORK • SAN FRANCISCO • SHANGHAI • SINGAPORE • SYDNEY

shaw contract group®

Select No. 110 at ContractDesign.com/readerservice



Select No. 202 at ContractDesign.com/readerservice

John E. Czarnecki, Assoc. AIA, Hon. IIDA
Editor in Chief
jczarnecki@contractdesign.com

Murrye Bernard, Assoc. AIA, LEED AP
Managing Editor
mbernard@contractdesign.com

Cody Calamaio
Associate Editor
ccalamaio@contractdesign.com

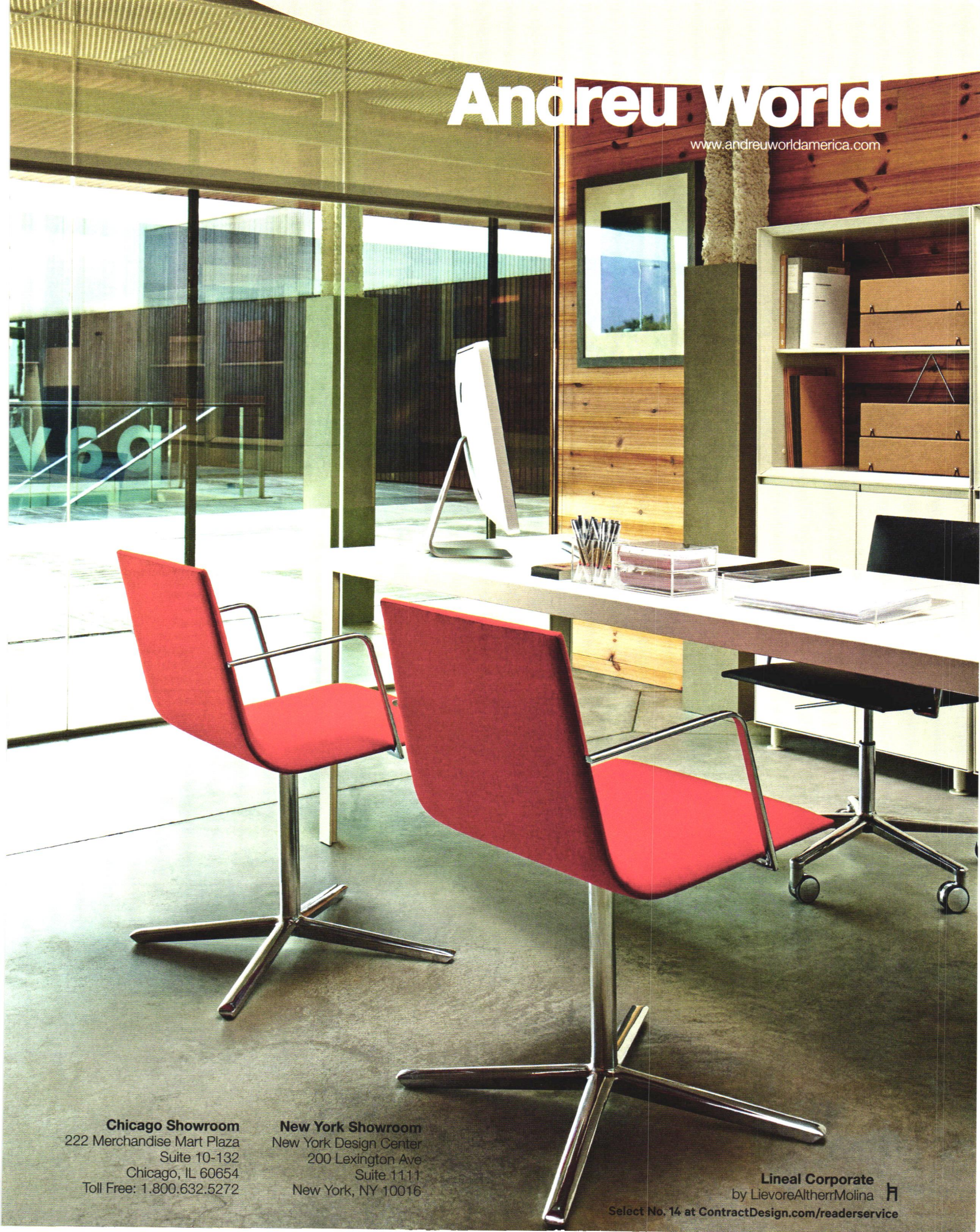
Jonathan Marsland
Creative Director
jonathan.marsland@emeraldexpo.com

Satoru Nihei
Design Director
snihei@contractdesign.com

Jean Nayar
Sheri Olson, FAIA
Caroline Tiger
Michael Webb
Celia Ying
Contributing Editors

Editorial Offices
949-226-5700 phone
85 Broad Street, 11th Floor
New York, NY 10004

Editorial Advisory Board
Michael Bonomo, Francis Cauffman
Bill Bouchey, M Moser Associates
Shashi Caan, The Shashi Caan Collective
Mitchell Cohen, NELSON
Lois Goodell, CBT Architects
Dina Griffin, Interactive Design Architects (IDEA)
Holley Henderson, H2 Ecodesign
Marc Herndon, RNL Design
Andre Kikoski, Andre Kikoski Architect
Angie Lee, SmithGroup
Jeannette Lenear, VOA Associates
Pamela Light, HOK
BJ Miller, The Vision Group Studios
Irwin Miller, Gensler
Primo Orpilla, Studio O+A
Lauren Rottet, Rottet Studio
Rachelle Schoessler Lynn, MSR
Felice Silverman, Silverman Trykowski Associates
Lindsay Willingham, Callison
Kendall Wilson, Perkins+Will


Andreu World
www.andreuworldamerica.com
Chicago Showroom
222 Merchandise Mart Plaza
Suite 10-132
Chicago, IL 60654
Toll Free: 1.800.632.5272
New York Showroom
New York Design Center
200 Lexington Ave
Suite 1111
New York, NY 10016
Lineal Corporate
by LievoreAltherrMolina
Select No. 14 at ContractDesign.com/readerservice

Vivid + JHANE BARNES
An Inspired Collaboration

Vivid
image-
intense
signage
system

The Jhane Barnes Collection

Jhane's artistry has touched everything from fashion to furniture to textiles. And now signage.

24 designs – each available in four colors and every sign type within the Vivid image-intense signage system.

www.takeform.net | 800.528.1398 takeform

Select No. 57 at ContractDesign.com/readerservice

EMERALD EXPOSITIONS

contract

David Loechner
CEO, Emerald Expositions

Joe Randall
Senior Vice President

Doug Hope
Vice President, Content

Eileen Deady
Vice President, Human Resources

Darrell Denny
Senior Vice President, Business Development

Phil Evans
Chief Financial Officer

Bill Charles
Chief Information Officer

Teresa Reilly
Vice President, Digital

Lori Jenks
Vice President, Operations

Joanne Wheatley
Vice President, Manufacturing
& Marketing Services

Copyright © 2014 Emerald Expositions, Inc.
All rights reserved.

John M. Rouse
Publisher
773-880-9955 phone
jrouse@contractdesign.com

Main Advertising Offices
Emerald Expositions
85 Broad Street, 11th Floor
New York, NY 10004

Vito Salvatore
New York
646-654-4576 phone
vsalvatore@contractdesign.com

Marie Kowalchuk
Chicago
773-792-1830 phone
mkowalchuk@contractdesign.com

Ellen Cook
Southeast
423-580-8827 phone
ellen.cook@contractdesign.com

Larry Shore
Los Angeles
562-598-5560 phone
larry.shore@contractdesign.com

Oliver Casiraghi
International
Via Cardano 81
22100 Como, Italia
39-031-261407 phone
39-031-261380 fax
oliver@casiraghi.info

Teresa Reilly
Vice President, Online
646-654-5643 phone
teresa.reilly@emeraldexpo.com

Grace Casey
Production Manager
646-654-7293 phone
grace.casey@emeraldexpo.com

Gregry Gilroy
List Rental
845-201-5329 phone
gregry.gilroy@reachmarketing.com

Reprints and Eprints
For print quantities of 100 or more,
or to purchase a .pdf of an article.
The YGS Group
Anastasia Minichino
Account Representative
800-501-9571 ext. 100
anastasia.minichino@theygsgroup.com
theygsgroup.com

Subscription Office
800-697-8859 phone
847-291-4816 fax
ncon@omeda.com
omeda.com/ncon

shown: check and herry

THE REDEFINED COLLECTION

Fashion classics, re-imagined for the floor. Houndstooth, tweed, hexagons and more – interpreted by Corgan Associates into an 18" × 36" modular carpet. Visually stunning, yet subtle enough to support the design of today's interior spaces. Because in today's fashion economy, style is substance.

antron

manningtoncommercial.com

MANNINGTON COMMERCIAL

Select No. 164 at ContractDesign.com/readerservice

Sit Down.
Stand Out.
Brooks, from Stylex. Designed by Paul Brooks. Smart, stackable, sustainable, fearlessly flexible. Made to fit anywhere. Designed to stand out.

STYLEX

Select No. 154 at ContractDesign.com/readerservice

stylexseating.com / 800.257.5742

When it comes to office furniture, no matter the problem, we find the solution. To get started, order your free copy of our idea book, *Possibilities*, at **staplesadvantage.com/possibilities**.

business interiors by STAPLES℠

Select No. 111 at ContractDesign.com/readerservice

Honoring Women in Architecture and Design

Welcome to our annual Interiors Awards issue. This year, we are celebrating 35 years of the Interiors Awards, including the Designer of the Year distinction. For the first time, both our Designer of the Year honor and the Legend Award both solely go to women in the same year. I'm so pleased to honor Krista Ninivaggi, the director of interiors at New York–based SHoP Architects, as the 35th Designer of the Year. Ninivaggi is entrusted by the leaders of one of the most respected firms in New York to establish and build its interiors business. And Trisha Wilson—the hospitality designer who founded Wilson Associates and is a true heroine through her work with The Wilson Foundation in South Africa—is the Legend Award recipient.

In this awards season, it seems that everyone is a critic when it comes to the selections of winners in whatever award program, whether it be for movies, television, music, or within our own profession. In December, the American Institute of Architects (AIA) announced that Julia Morgan would be posthumously awarded the 2014 AIA Gold Medal. Morgan, who died in 1957, designed more than 700 buildings in the first half of the 20th century, including the Hearst Castle in California, and was the first woman to be a licensed architect in that state (in 1904, before women had the right to vote in California or across the United States) after being the first woman admitted to the architecture program at l'École des Beaux-Arts in Paris.

Morgan is the first female recipient of the AIA Gold Medal, which has been awarded since 1907. No living woman has received the honor. The Gold Medal is considered the highest honor the AIA can bestow on an individual, living or dead, for their life's work, and names of all Gold Medalists are etched in granite in the AIA national headquarters lobby in Washington, D.C. The AIA national board of directors votes for a winner, but a recipient is not awarded every year. Other posthumous honorees have included Thomas Jefferson, awarded in 1993, and Sam Mockbee, honored two years after his death.

After the Morgan Gold Medal announcement, online commentary included pointed criticism at the AIA for choosing Morgan, dead for 56 years, to receive the Gold Medal. The comments, curiously primarily from men, described the selection with phrases such as: "serious miscalculation," "tone deaf," "tepidness," "patronizing," "conciliatory," "embarrassing," "opportunistic," and "to placate people." Really?

That bluster—while directed at the AIA—is just, plain, overtly harsh and wrong, and disrespectful to Morgan herself. Importantly, it discredits Julia Morgan as a person and as an architect for her life's work. Imagine the challenges and perceptions that she had dealt with as a female architect with predominantly male colleagues and clients a century ago—she must have had a steely resolve to accomplish what she did.

Should the AIA have named a woman as Gold Medal winner sooner? Absolutely. And Morgan's recognition is overdue, but the AIA boards through the years, sadly, just did not take the initiative to award her years earlier. Should a living woman have won the award by now? Definitely. But past decisions aside, Julia Morgan has been selected this year and her pioneering career should be remembered and celebrated. Understanding the breadth of her accomplishments, it is hard to name a more worthy individual. Criticizing the selection is, in turn, dishonoring Morgan herself.

Next year and beyond, will all eyes be on the AIA to select a living woman as the Gold Medal winner? Yes. Who do you believe the first living woman to win the award alone should be? I say "alone," because, in an interesting twist, the AIA has instituted a change in its Gold Medal requirements, allowing for collaborators working as a pair to win beginning next year. That opens the door for Gold Medal possibilities such as Robert Venturi and Denise Scott Brown, as well as Elizabeth Diller and Ricardo Scofidio, who are leading the design of the latest MoMA expansion (page 23) and have completed other culturally significant work.

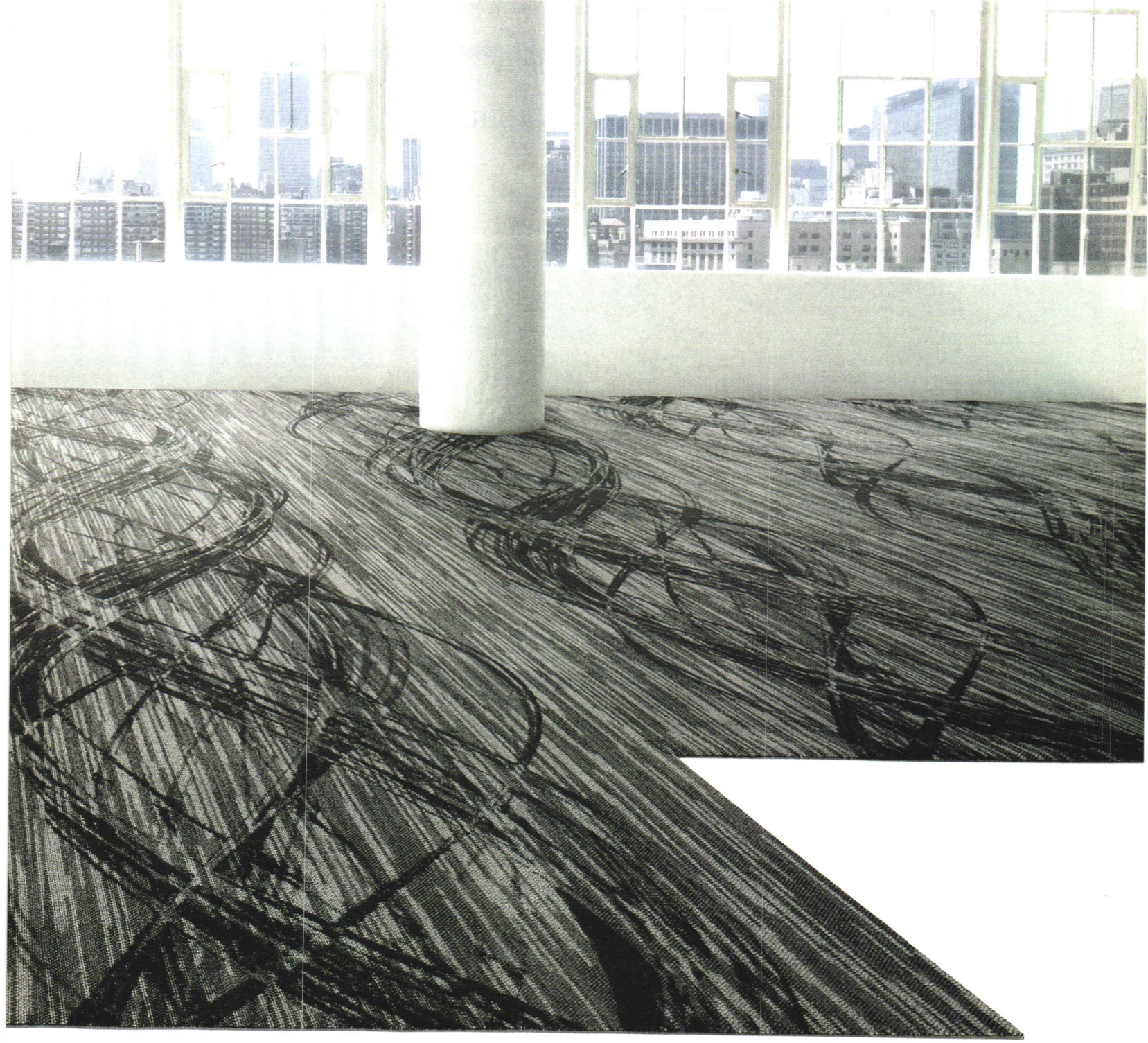
To be sure, the architecture profession still has improvements to make in gender and racial diversity. Conditions are absolutely not equal. Perhaps the discussions related to this Gold Medal selection will open a broader dialogue about the profession, and will encourage others to be part of changing the future face of architecture and design. That is what we need.

Sincerely,

John Czarnecki, Assoc. AIA, Hon. IIDA
Editor in Chief

Feel the change.
refreshfiber®
From post-consumer carpet diverted from U.S. landfills, Universal Fibers uses proprietary processes to produce clean fluff, which is recycled with Nylon 6,6 to create solution-dyed yarn that has 30% recycled content and permanent stain resistance. Available in 284 colors and multiple weights, as low as 600 denier, Refreshfiber is a true breakthrough in design and environmental performance.
Less water, waste, carbon and oil. With Refreshfiber, Less is More.
For more information
call 276-669-1161
www.universalfibers.com
info@universalfibers.com
Universal Fibers is an
ISO 14001 certified company.
OUR PROMISE IS EARTHSMART
UNIVERSAL FIBERS
Select No. 3 at ContractDesign.com/readerservice

STYLE: STRING THEORY • SHOWN IN: HYBRID RESILIENT



Tandus

A Tarkett Company

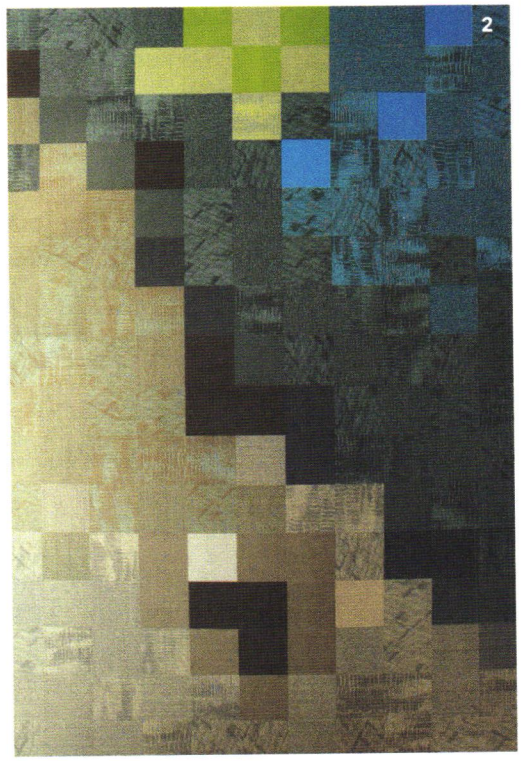
THE ULTIMATE
FLOORING EXPERIENCE

800.655.1075 | tandus-centiva.com

Select No. 145 at ContractDesign.com/readerservice

Nightingale Awards Recognize the Best Healthcare Products

CF Stinson takes Best of Competition for Funnybone



Nightingale Awards

The winners of the 2013 Nightingale Awards were announced at an awards ceremony on November 18 at the Healthcare Design Conference in Orlando. Sponsored by *Contract* magazine in conjunction with the Healthcare Design Conference, The Center for Health Design, and Vendome Group, The Nightingale Awards recognize contributions to the healthcare built environment through product design and innovation that promotes healing. The awards were presented at the conference by *Contract* Editor in Chief John Czarnecki and Rosalyn Cama.

A panel of six healthcare architects, interior designers, and facilities managers judged the products. The Best of Competition award went to CF Stinson for its **Funnybone** fabric (1).

continued on page 18

Artisan Collection

Old world craftsmanship meets contemporary luxury in the *Artisan Collection* by Invision.

INVISION

J+J FLOORING GROUP

jj-invision.com 800 241 4586

FEATURED – VALENCIA

Select No. 94 at ContractDesign.com/readerservice

2013 Nightingale Awards

continued from page 16

The category winners are:

Carpet
Gold Patcraft for **Butterfly Effect** (2)
Silver Mannington Commercial for **Design Classics** (3)
Fabrics & Textiles
Gold & Best of Competition CF Stinson for **Funnybone** (1)
Flooring: Hard Surface & Resilient
Gold Mannington Commercial for **Enlighten** (4)
Silver Mondo for **Kayar** (5)
Seating: Guest/Lounge
Gold aeris-Impulsmöbel for **muvman** (6)
Window Shading & Treatments
Gold MechoSystems for **ZipGlide** (7)

The Nightingale Product Design Awards program began in 1990. Introduced by *Contract* magazine's editors and The Center for Health Design's founders, the Nightingale Awards remain the industry's only awards program for healthcare products related to the built environment.

Named after Florence Nightingale, one of the judging criteria for the awards is the product's contribution to a healing environment. Other criteria include functionality, quality and durability, aesthetics

continued on page 20

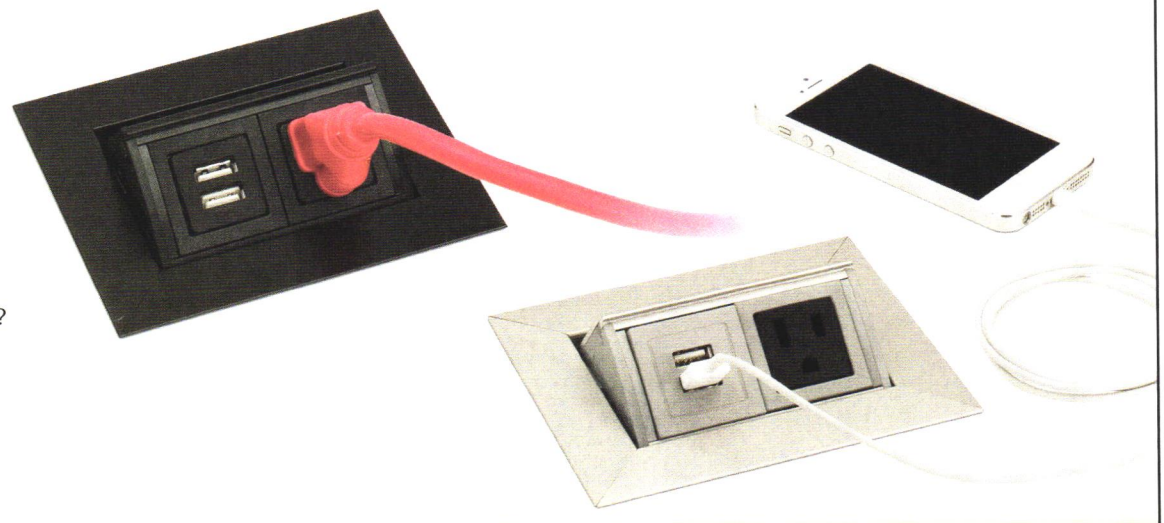
USB *plus* Power!

PCS36A continues to expand its offerings – with two USB-A connections and one 15A/125VAC outlet!

So now you can have PCS36A three ways – with two electrical, one electrical and one data module or one dual USB-A and one electrical. What will be next?

Cutout size: 5″ by 4″, comes with 6 ft. cord.

Finishes: Matte Black or Satin Aluminum.



"FINE ARCHITECTURAL HARDWARE FOR YOUR FINE FURNITURE"®

MOCKETT

DOUG MOCKETT & COMPANY, INC

www.mockett.com • 800-523-1269

Select No. 34 at ContractDesign.com/readerservice

ABRE

OPEN PLAN & PRIVATE OFFICE

best of NeoCon 2013
Silver Award
presented by contract

Abre Collection

An advanced offering of modern, modular casegood furniture that bridges open plan, collaboration and private office environments. Abre offers minimalist forms, exquisite materials and impeccable detailing. An efficient 8-inch running cadence optimizes space in 16, 24, 32, 40 and 48-inch modules, marrying well with architectural standards. Comprehensive management of power/data raceways and outlets provides efficient and cost-effective deployment. Mixed materials of wood, glass, metal, and synthetic stone offer a broad palette of finishes, textures and performance characteristics. FSC-certified veneers available.

Tuohy Furniture Corporation
t: 800.533.1696 e: info@tuohyfurniture.com
w: tuohyfurniture.com

TUOHY

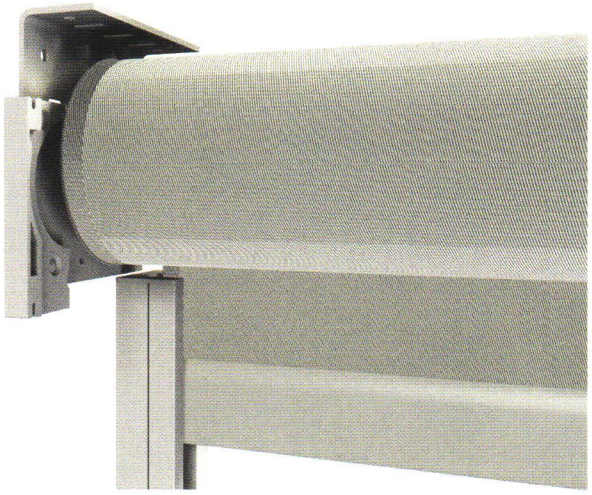
Select No. 103 at ContractDesign.com/readerservice

2013 Nightingale Awards

continued from page 18

6

7



and style, pricing, and innovation. The winners were selected through a jury process just prior to the conference's opening.

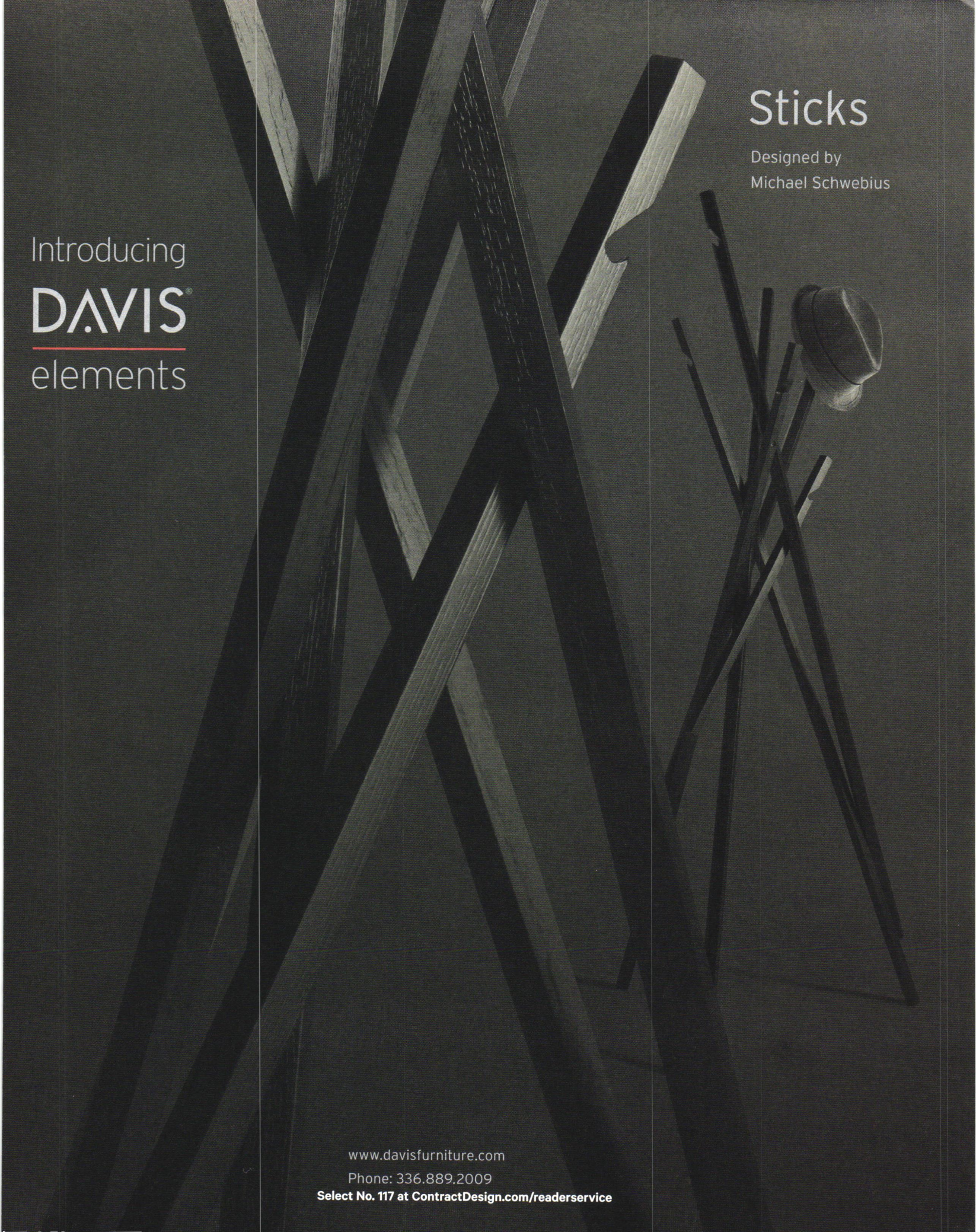
The 2013 jurors were Sachin Behere, senior design consultant, Ambient Experience Design, Philips Design Healthcare; Donald Cremers, senior associate/interior design, HOK; Courtney Johnson, regional interiors practice leader, Perkins+Will; Janet W. Kobylka, principal, Health Design Source; Karen Muraoka, principal, Karen Muraoka Interior Design; and Marjorie Sobylak, senior project manager, interiors, Office of Facilities Development, New York-Presbyterian.

Using agricultural crop wastes like sorghum, hemp and wheat straw, we create surfacing solutions infused with striking beauty and proven durability.

torzosurfaces.com

TorZo sustainable surfaces

Select No. 142 at ContractDesign.com/readerservice


Sticks
Designed by
Michael Schwebius
Introducing
DAVIS®
elements
www.davisfurniture.com
Phone: 336.889.2009
Select No. 117 at ContractDesign.com/readerservice

design a space where beauty and durability come
together.
sunbrella
CONTRACT FABRICS
Showcase your style and brilliance with Sunbrella® Contract fabrics. They provide all the colors and patterns you want and the performance you need to create beautiful, welcoming environments. sunbrellacontract.com/dining
Select No. 101 at ContractDesign.com/readerservice

MoMA Moves Forward with Folk Art Museum Teardown as Part of Expansion

On January 8, the Museum of Modern Art (MoMA) in New York confirmed it will raze its next-door neighbor, the Tod Williams Billie Tsien Architects–designed former American Folk Art Museum, as part of a plan designed by Diller Scofidio + Renfro (1).

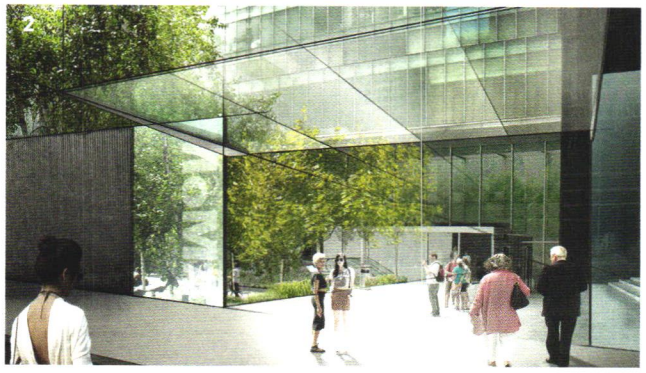
In April 2013, MoMA announced its initial plans to demolish the building to expand its footprint. After a public outcry, the museum hired Diller Scofidio + Renfro to oversee the expansion and explore the possibility of keeping the existing folk art structure. But the plan developed for MoMA deemed it unfeasible to keep, and demolition could occur as early as this summer.

"To save the building, we had to lose too much of the building," Diller Scofidio + Renfro principal Elizabeth Diller told *The New York Times*. "You pass a tipping point where there's not enough of the original structure to actually maintain its identity."

Tod Williams and Billie Tsien expressed their disappointment with the decision in a statement: "Demolishing this human-scaled, uniquely crafted building is a loss to the city of New York in terms of respecting the size, diversity, and texture of buildings in a midtown neighborhood that is at risk of becoming increasingly homogenized."

A new MoMA building on the folk art site would house space for exhibits and performances, while MoMA's current ground-floor areas will transform into an expansive public gathering space, and the sculpture garden (2) would be open to the public. The expansion, which would alter the nine-year-old $858 million overhaul by Japanese architect Yoshio Taniguchi, will add about 40,000 total square feet. MoMA construction completion is targeted for 2018 or 2019. —STAFF

1


2

sunbrella®
CONTRACT

bring your designs to life.

Available through:
CF Stinson
Designtex
Maharam
Robert Allen
Sina Pearson Textiles

sunbrellacontract.com

Exceptional design deserves exceptional flooring.

Simple yet sophisticated or playful and bold, Centiva has limitless options to complete your design vision. From ease of installation to extreme durability, low maintenance to a great looking product, you can choose Centiva with confidence.

Centiva
A Tarkett Company

THE ULTIMATE
FLOORING EXPERIENCE

FLOORING SHOWN Fool's Gold MG 8016-V

Select No. 181 at ContractDesign.com/readerservice

1 · 888 · CENTIVA
centiva.com

Inquire
Inspire
Desire

Stinson

Purveyors of
Innovative Textiles

C.F. Stinson, Inc.
800 841 6279
cfstinson.com

Introducing Funnybone

The industry's first collection of truly "interactive" textiles for the youth healthcare environment. Fun and playful patterns create opportunities to relieve stress, encourage conversation, and bring smiles!

2013
Nightingale
Awards

best of competition

Select No. 26 at ContractDesign.com/readerservice

best of NeoCon 2013 Gold Award contract

GlobalShop Returns to Las Vegas in March

Retail design industry's largest trade show comes to Mandalay Bay

GlobalShop 2013 was held at Chicago's McCormick Place West and drew more than 14,000 industry professionals and nearly 7,400 representatives of retailers and brands. The expo floor boasted 600 exhibitors.

GlobalShop, the largest annual event for retail design and shopper marketing, returns to Las Vegas for its 22nd year. *Contract*'s sister publication, *design:retail*, formerly *DDI*, will host the event at Mandalay Bay Convention Center in Las Vegas, March 18–20, 2014. The show features six market-focused pavilions—the Store Fixturing Show, the Visual Merchandising Show, Store Design and Operations, the Digital Store, the At-Retail Marketplace, and Retail Marketing Services.

Last year, more than 14,000 industry professionals attended GlobalShop at McCormick Place West in Chicago. Nearly 7,400 representatives of the world's top brands and retailers also attended the show—resulting in a year-over-year growth of 15 percent.

This year, GlobalShop will unite thousands of the industry's top retail suppliers with design professionals for three days of networking. The A.R.E. Design Awards and the Opening Night Party will kick off the show. Later, the POPAI Awards celebration will begin with a cocktail reception and lead to the announcement of the Outstanding Merchandising Achievement Award winners.

At the conference, education tracks will cover consumer, in-store, international, and independent retailer trends. Kip Tindell, chairman and CEO of The Container Store, will lead the keynote address on the morning of March 18. Other speakers will address topics such as: "Bridging Digital and Physical Experiences," "Big Ideas from EuroShop," "Any Retailer Can Get Consumers," and "Unraveling the Mystical Power of Data."

The popular Retail Roundtable will provide participants the opportunity to meet with retail VIPs and learn from first-hand accounts of today's retail landscape. Attendees will meet with directors, managers, and leaders in store design and planning who work for top brands in the industry. Roundtable "hosts" will share their perspectives on retail with attendees and switch between tables every 10 minutes.

"The 2014 show brings together more opportunities than any year before," says Doug Hope, GlobalShop show director. Visit globalshop.org to learn more and to register. —ERINN WALDO

Select No. 198 at ContractDesign.com/readerservice

Gunlocke®

Everything we know, completely reimagined. This is how a contemporary classic is made. Credentials' careful consideration of scale, materials and functionality refines the private office experience, evoking the image and performance needed for today's professional workplace.

GUNLOCKE.COM

Select No. 98 at ContractDesign.com/readerservice

Who really cares about carpet fiber?

antron

We get it. With all that goes into designing a portfolio-worthy space, carpet fiber doesn't top your list. But uncommon fiber can make your work look better, longer—and that's worth caring about. Really.

What makes our fiber uncommon? Take a look and see the difference. Because what you put into carpet is what you get out of it.
antron.net/difference

Select No. 170 at ContractDesign.com/readerservice

© 2013 INVISTA. All Rights Reserved. Antron® and the Antron™ family of marks and logos are trademarks of INVISTA.

We believe beauty and elegance create spaces where memorable experience happen.

Chipman Designed by Robert Chipman.

Find us at landscapeforms.com or contact us toll free at 800.290.6239.

DESIGN. CULTURE. CRAFT.

Select No. 127 at ContractDesign.com/readerservice

coming events

JANUARY

35th Annual *Contract* Interiors Awards Breakfast
January 24
Cipriani 42nd Street
New York
contractdesign.com/awardsbreakfast

BIFMA 360 Leadership Conference
January 27–29
Montelucia Resort & Spa
Scottsdale, Arizona
bifmaleadershipconference.com

FEBRUARY

Stockholm Furniture & Light Fair
February 4–8
Stockholm
Stockholmsmässan
stockholmfurniturelightfair.se

Cevisama
February 11–14
Feria Valencia
Valencia, Spain
cevisama.feriavalencia.com

BUILDEX Vancouver
February 19–20
Vancouver Convention Centre West
Vancouver, Canada
buildexvancouver.com

MARCH

Ecobuild 2014
March 4–6
ExCeL
London
ecobuild.co.uk

Design Days Dubai
March 17–21
Downtown Dubai
Dubai
designdaysdubai.ae

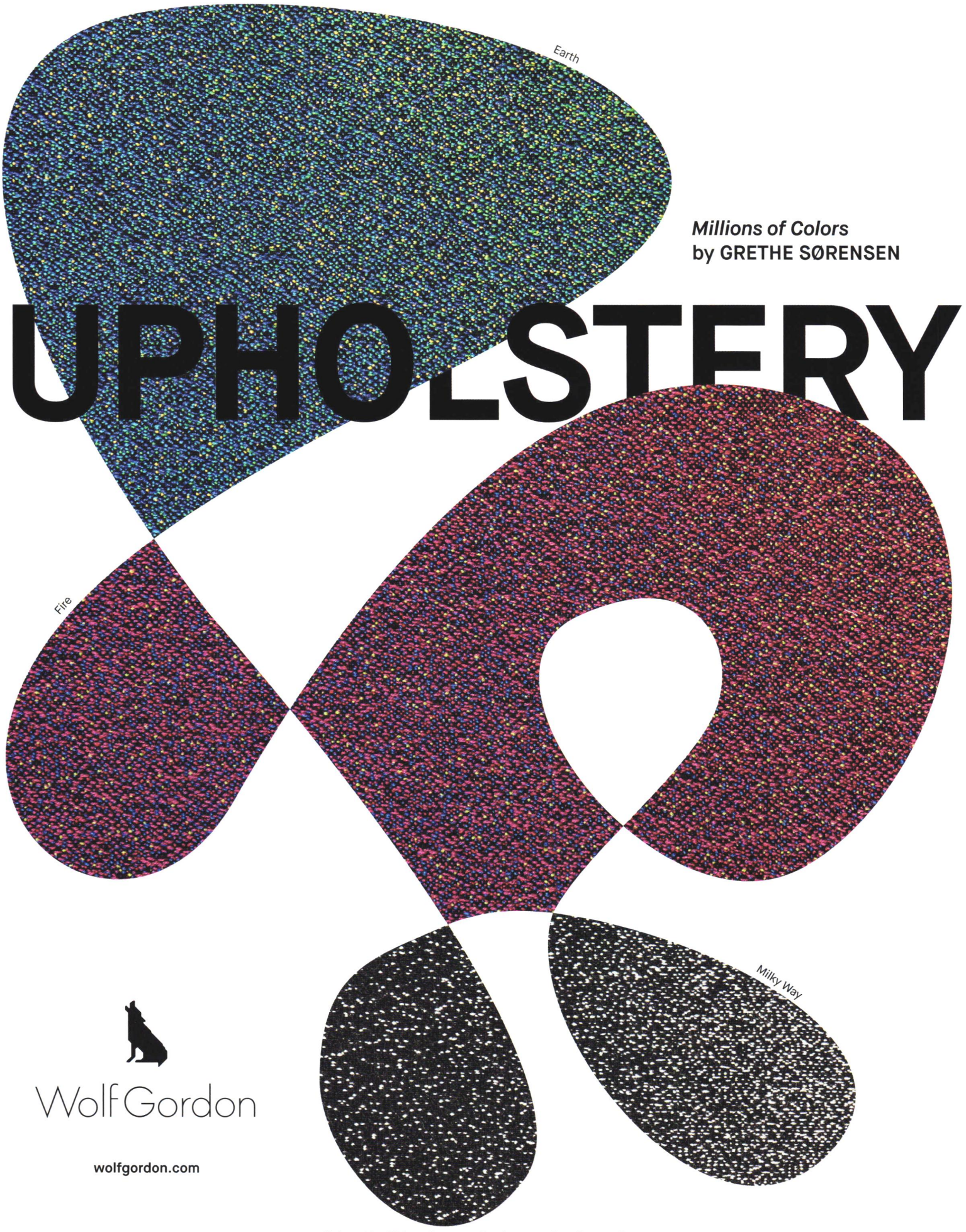
LEDucation
March 18–19
Sheraton NY Times Square Hotel
New York
leducation.org

GlobalShop
March 18–20
Mandalay Bay Convention Center
Las Vegas
globalshop.org

APRIL

Salone Internazionale del Mobile
April 8–13
Milan Fairgrounds
Milan, Italy
cosmit.it

Select No. 123 at ContractDesign.com/readerservice



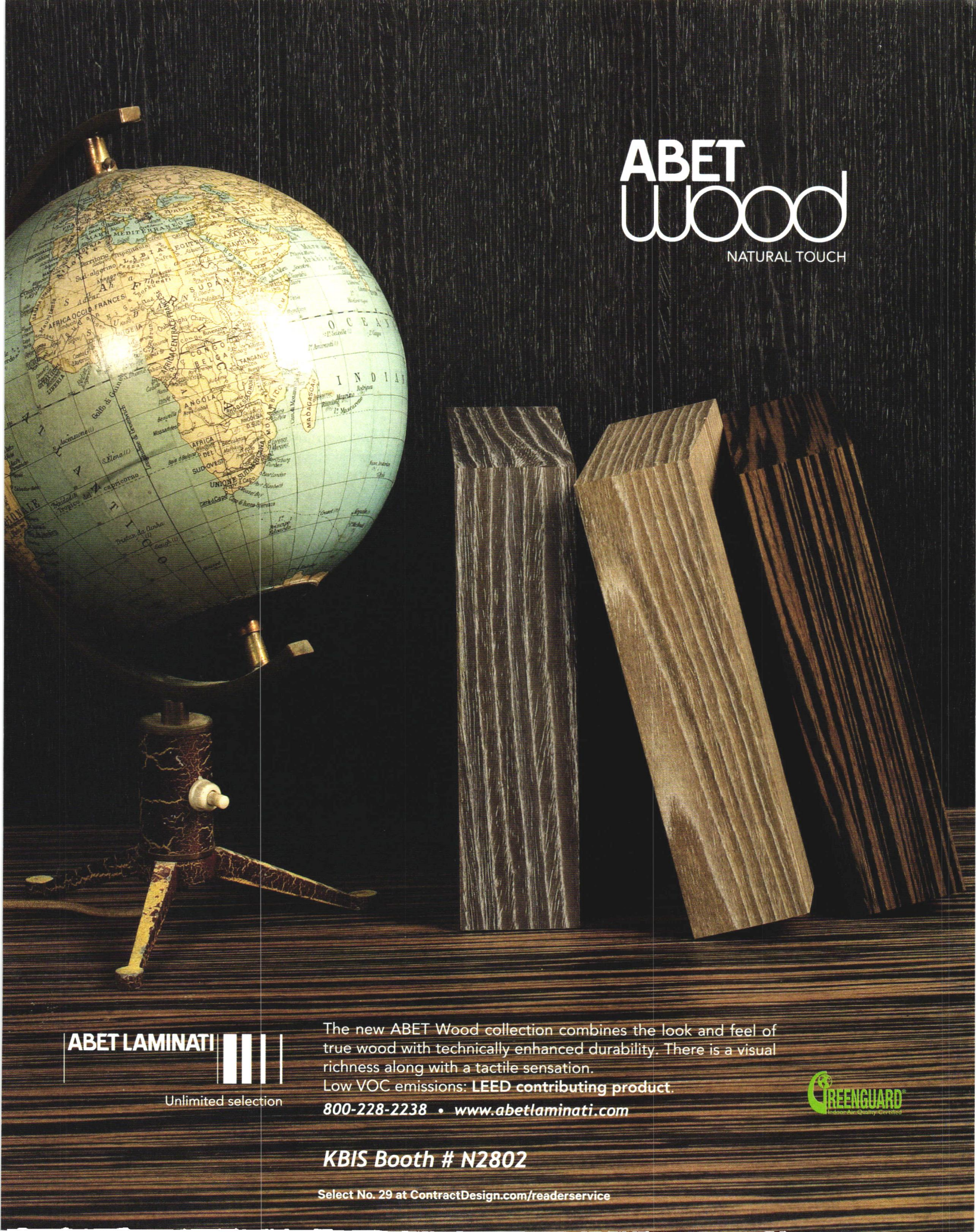
Millions of Colors
by GRETHE SØRENSEN

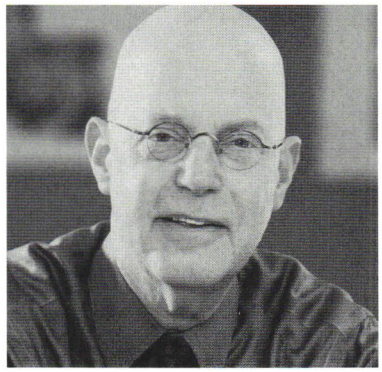
UPHOLSTERY

Wolf Gordon

wolfgordon.com

Select No. 184 at ContractDesign.com/readerservice


ABET
wood
NATURAL TOUCH
ABET LAMINATI
Unlimited selection
The new ABET Wood collection combines the look and feel of true wood with technically enhanced durability. There is a visual richness along with a tactile sensation.
Low VOC emissions: **LEED contributing product.**
800-228-2238 • www.abetlaminati.com
GREENGUARD
Indoor Air Quality Certified
KBIS Booth # N2802
Select No. 29 at ContractDesign.com/readerservice



Choosing a Focus in Interiors Project Management

by Richard N. Pollack, FAIA, FIIDA

Passion is what drives most of us to pursue a career in design. That may come from various directions, including innate abilities that cannot be ignored or an intellectual interest that becomes overwhelming and must be pursued. In any case, once we start a serious design education, our major focus often remains on design itself, while the critically important skills of how a project is managed and built can be relegated to second place. This can lead to confusion in our career paths once we are working in the profession.

Early in my career, while in a large firm, I had to make a choice between pursuing a path in design or a production/project management track. Part of my personal decision was based on the knowledge that project managers often are paid more than designers. Considering that I was starting a family and had more expenses, I angled toward the project management (PM) path. As Yogi Berra said, "If you come to a fork in the road, take it."

Assuming you come to a similar fork as a young professional, you would not be selling out your design career by taking the PM path. I found that I thoroughly enjoyed project management and learning how to control a project's development. And although I was not the lead designer, I still had many opportunities to influence the design and to ensure that it developed into a great finished space. A PM focus is also excellent preparation for a career trajectory toward firm leadership or starting one's own firm, as you will have to learn how to read financial reports, maintain staffing efficiency, and develop analytic and people management skills to keep projects profitable.

So, what makes a good project manager? A good PM has a combination of innate and learned skills. Their temperament must be logical and organized with good communication skills and, I argue, be empathetic. A PM must also be educated about the best project control techniques. Some are common sense, as noted above, such as good communication and empathy. Technology is also a strong component of project management, including use of Microsoft Project or similar programs for scheduling, BIM, and online drawing distribution and markup software.

Interior design project managers also face unique challenges, compared to managers of larger architectural projects. One of the key differentiators is project speed. For example, a new building takes several years to design and construct, while a 100,000-square-foot interior will typically be finished in no more than a year from start to finish. Owing to those factors, management of an interior project must be different than an entire new building. Investigation of multiple design and constructability options is compressed, milestones and critical paths are accelerated, and the approval process is truncated. Whereas timesheets for a large architectural project may be appropriate to track on a bi-weekly or monthly basis, interiors time control is weekly—and sometimes seems to be hourly. The PM is responsible for governing the time and effort expended, and must work collaboratively with the project designer to keep the design and production course well-focused, or the fee budget can be exceeded quickly. The PM must also hold sway over the project designer to meet the project's profitability and schedule criteria.

The PM must have a complete understanding of interior design, production, and construction, and specifically know project tasks and what the typical time would be for the team to perform those tasks (it will vary between team members). If the time and effort are in excess of what the fee will allow, the PM needs to develop alternative strategies that marry the fee with tasks—and always in conjunction with the team. It is easy to tell the team that design development must be completed by a given deadline, but if that date is not realistic, the PM must reorganize the schedule to shorten other tasks.

My approach was always to allow for more time at the beginning of the project, where detailed thinking and planning should happen. If the programming, conceptual design, and design development efforts are well thought out—and completed when scheduled—construction documents and construction administration can be completed on a more regular, known timeframe with less need to keep designing during the construction document and construction administration phases.

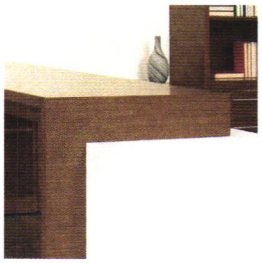
I will present more specific techniques for exemplary project management in my next column.

Richard N. Pollack, FAIA, FIIDA, writes a regular column for *Contract* on business practices in design and professional development. Pollack is the CEO of San Francisco-based Pollack Consulting, which supports firm growth and success through improved business development, winning presentation techniques, recruitment of top talent, business coaching, and ownership transition implementation.

ADESSO

solutions@krug.ca | www.krug.ca | 1.888.578.5784

Adesso is our finest achievement in private office furnishings, and it delivers a value proposition unlike anything that has come before it. Quarter cut and rift cut veneers - the very best available, harvested sustainably, in a wide range of standard as well as custom species - are sourced and selected by hand, and chosen carefully for every office. Whether it is for one office or a hundred, every office suite is individually made, piece by piece, to create extraordinarily beautiful workspaces. From beautiful mitered joinery to drawers featuring dovetailed construction (and an optional soft-closing feature), every piece and every office are made with an exacting workmanship and attention to detail that will please the most discerning eye.



krug

Select No. 150 at ContractDesign.com/readerservice

Select No. 129 at ContractDesign.com/readerservice

Select No. 153 at ContractDesign.com/readerservice

1. ODESD2: Q1 Lounge Chair

odesd2.com

Based on Richard Buckminster Fuller's spherical thin-shell structure used to create geodesic domes, the Q1 Lounge Chair is made of light elements that can withstand heavy loads. The inside of the chair is upholstered with cozy felt, and other soft areas are chenille with flocking substrate. The chair is filled with Hollowfiber, an eco-friendly synthetic material capable of retaining its shape.
Reader Service No. 219

2. Milliken: Fretwork

millikencarpet.com

The Fretwork collection of one-meter-square carpet tiles from Milliken features patterns based on geometries that create lace-like effects. The four patterns, available in 24 standard colors, are articulated using high-resolution digital printing technology and include Crosshatch, Harmonic, Brise Soleil (pictured), and Kaleidoscope. They are designed to work as a tile-to-tile pattern as well as between small-, mid-, and large-scale patterns.
Reader Service No. 220

3. Tekhne: Popsicle

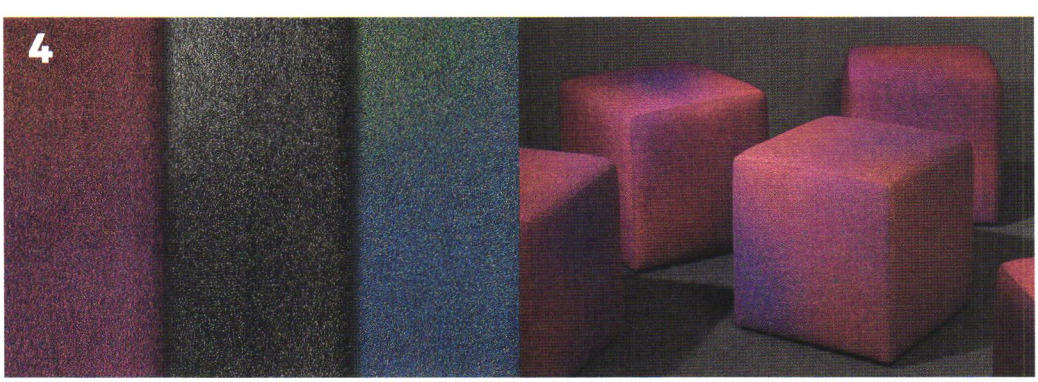
tekhne.it

Designed by Markus Johansson for Tekhne, the Popsicle chair features the same rounded details as its namesake. It comes with a frame in either beech or ash wood, and its round seat and ergonomic, curved backrest can be upholstered with fabric or leather. The collection also includes a round table with three legs.
Reader Service No. 221

4. Wolf-Gordon: Grethe Sørensen Collection

wolfgordon.com

Grethe Sørensen, a Danish textile designer, created a collection in collaboration with Wolf-Gordon's design studio based on her "random weave" technique that involves translating photographic pixels into threads. The collection is inspired by unfocused light in photographs and videos of urban landscapes. It includes the upholstery fabric Millions of Colors (pictured), and three wallcoverings: Soft Spots, Blinds, and Codes.
Reader Service No. 222



FOR
THE NEW
WORK
DAY

coalesse®

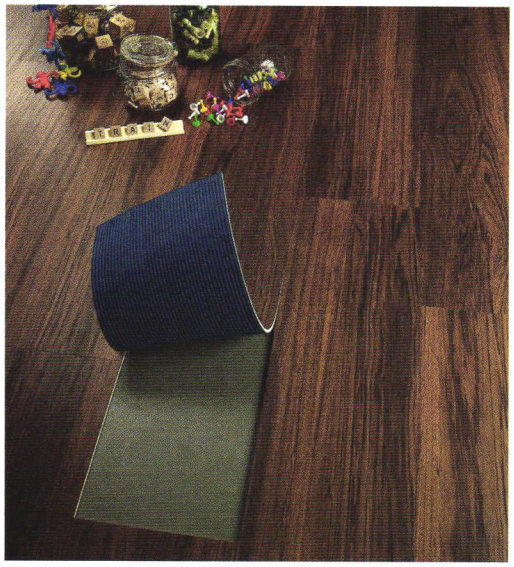
The Massaud Lounge with Ottoman–
by Jean-Marie Massaud

Part work. Part refuge.

Designed for comfort and connecting with technology, the Massaud Lounge with ottoman is an alternative destination to work, contemplate or relax.

coalesse.com

Select No. 138 at ContractDesign.com/readerservice



Earthwerks: Aurora Loose Lay Luxury Vinyl Plank

earthwerks.com

A floor is not typically considered a portable feature within a space, but the Aurora Loose Lay Collection from Earthwerks offers this unique benefit. The luxury vinyl planks fit together without locking mechanisms or adhesives. They can be installed in about half the time of similar flooring types and work over many existing floor coverings.
Reader Service No. 223

eoq: Yi Chair

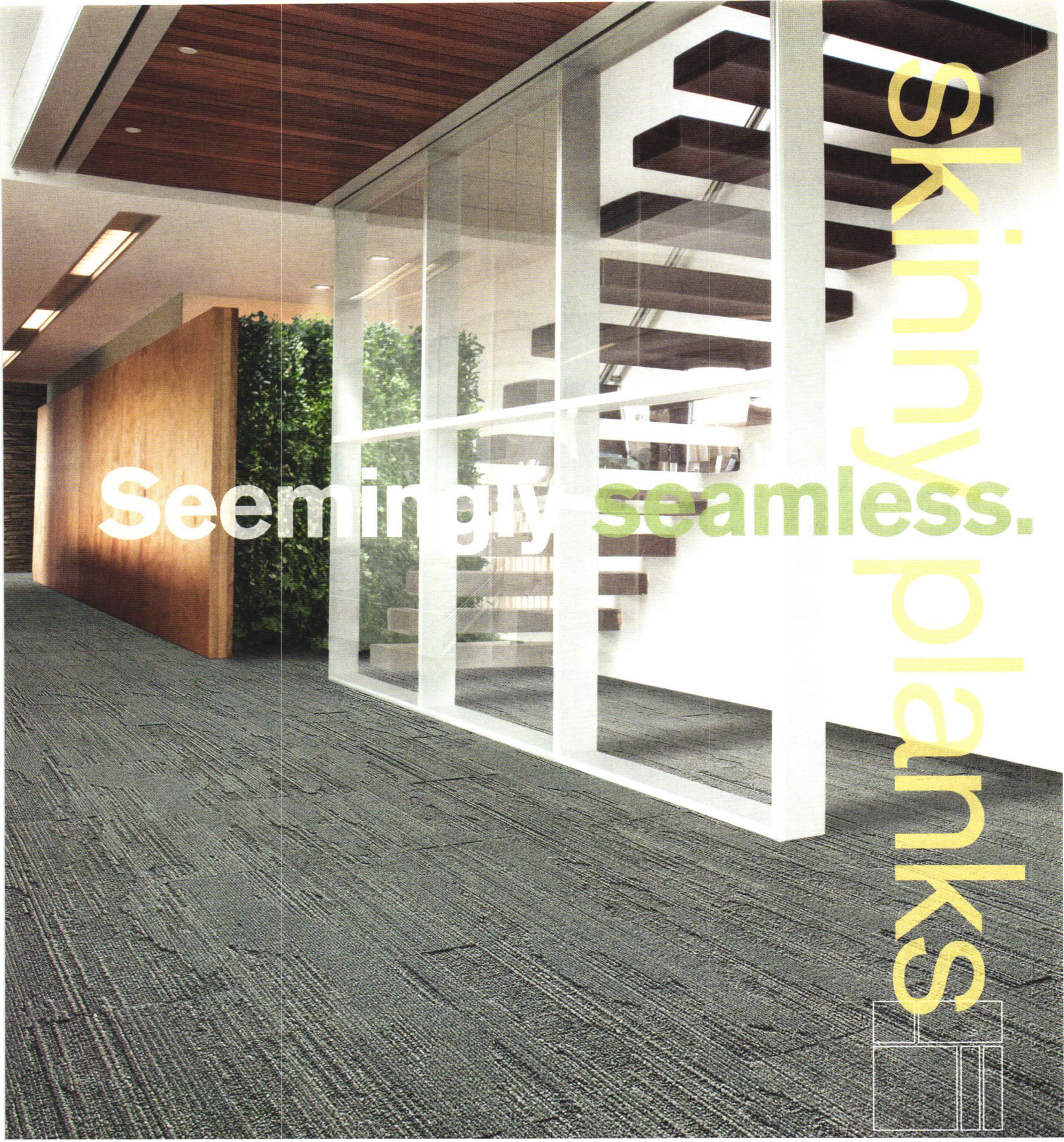
eoq-design.com

The Yi Chair, designed by Michael Young, explores the act of bending and shaping wood, popularized by Hans Wegner. The chair is designed to be stacked, and the upholstered seat can be removed to ship compactly. The deep backrest and clean legs are made from ash wood, and are available in a variety of stained finishes. Young also designed a complementary dining table.
Reader Service No. 224

KnollTextiles: Midtown Collection

knolltextiles.com

KnollTextiles introduces a basic yet bold collection of textiles for walls and upholstery in honor of its showroom and offices moving from the Chelsea neighborhood to Midtown Manhattan. It includes three fabrics available in 18 colors from the KT Collection, which is based on classic bouclé fabric. It also features five new upholstery fabrics, including six new colors for Ultrasuede, and two new wallcoverings.
Reader Service No. 225



Large and small squares, planks and skinny planks.

Our new 25cm x 1m **skinny planks** can blend seamlessly, giving you the benefits of modular carpet with the look of broadloom. Don't want monolithic? **Skinny planks'** long and narrow proportions enable a host of designs, from herringbone to other pattern by tile options, all of them spectacular. How can you use **skinny planks** in your next project? Explore the possibilities at interface.com/planks.

mission Ø

Interface®

Select No. 15 at ContractDesign.com/readerservice

Under Pressure

Cosentino releases Dekton, an ultra-thin material fit for all surfaces

A material that measures mere millimeters thick but can clad nearly every surface, indoors or out—including walls, floors, stairs, countertops, and even furniture—sounds like science fiction. But Dekton, a new ultra-compact surface by Cosentino, sleekly covers all scenarios.

Manufactured in Spain and now available in the U.S., Dekton is produced from a mixture of raw material found in glass, porcelain, and natural quartz. Slabs are pressed to remove air, creating large-format stone sheets that measure more than ten feet tall and four-and-a-half feet wide, and have thicknesses between eight and thirty millimeters.

The sheets are then baked at high temperatures to achieve zero-porosity, resulting in a high resistance to scratches, stains, abrasions, and extreme heat and cold. Dekton is available in a neutral color palette and a variety of 3D textures. —MURRYE BERNARD

dekton.com/usa

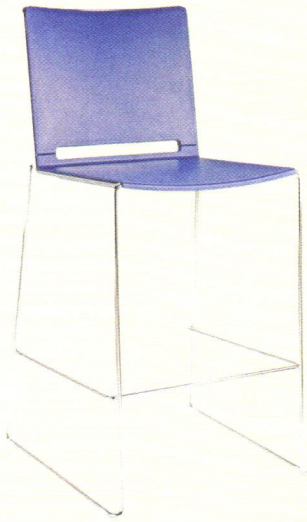
Reader Service No. 226

THE LOOK OF SEATING®

TB133 available

Design:
A. Basaglia
N. Rota Nodari

©2014 Aceray



aceray®

303 733 3404 • www.aceray.com

Select No. 10 at ContractDesign.com/readerservice

WWW.MOHAWKGROUP.COM • 800.554.6637

Mohawk Group

Select No. 66 at ContractDesign.com/readerservice

FALCON™

Symetris Table System

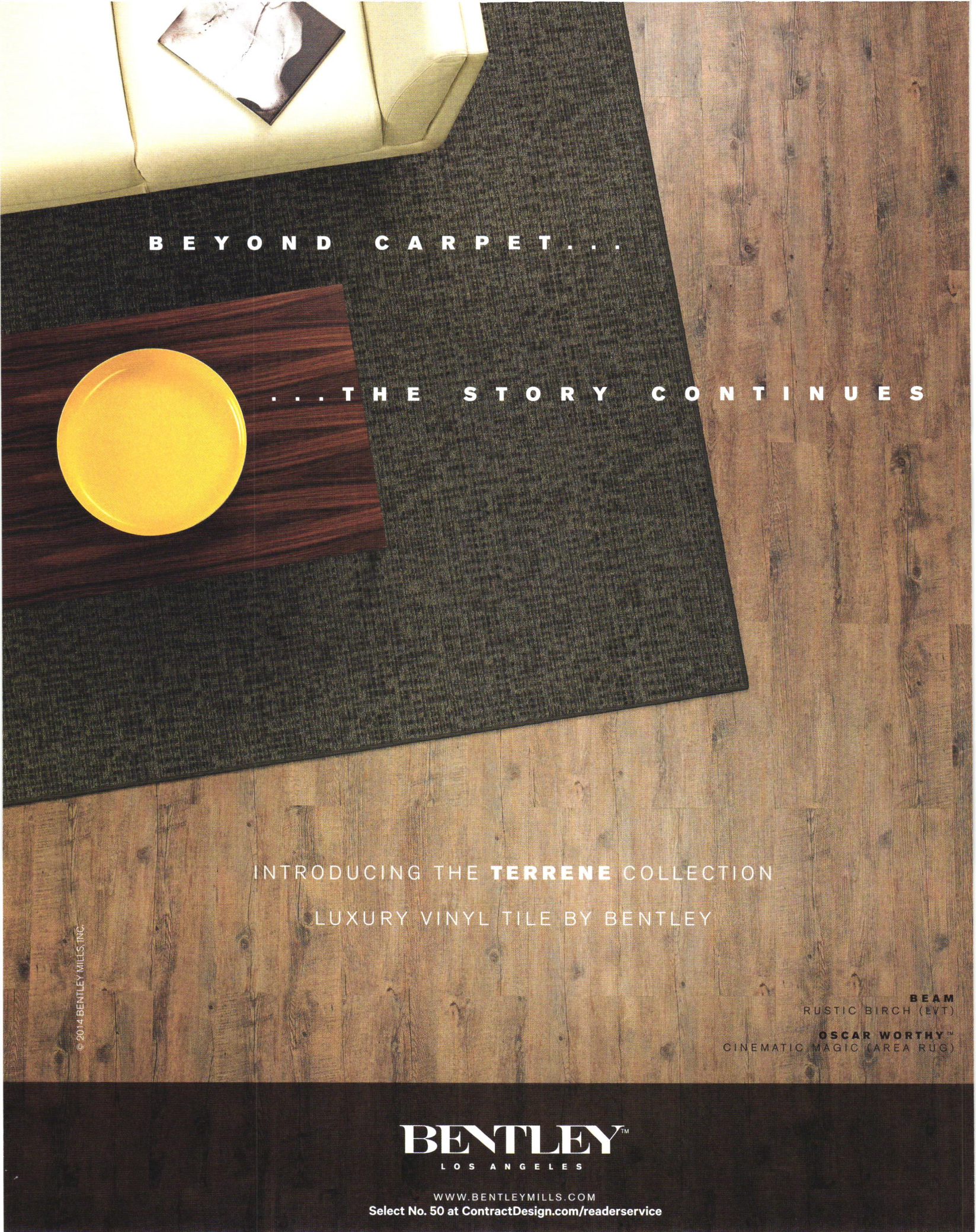
Shared leg capable

Flip/nesting table

Teacher's desk

800-873-3252 | falconproducts.com

Select No. 6 at ContractDesign.com/readerservice

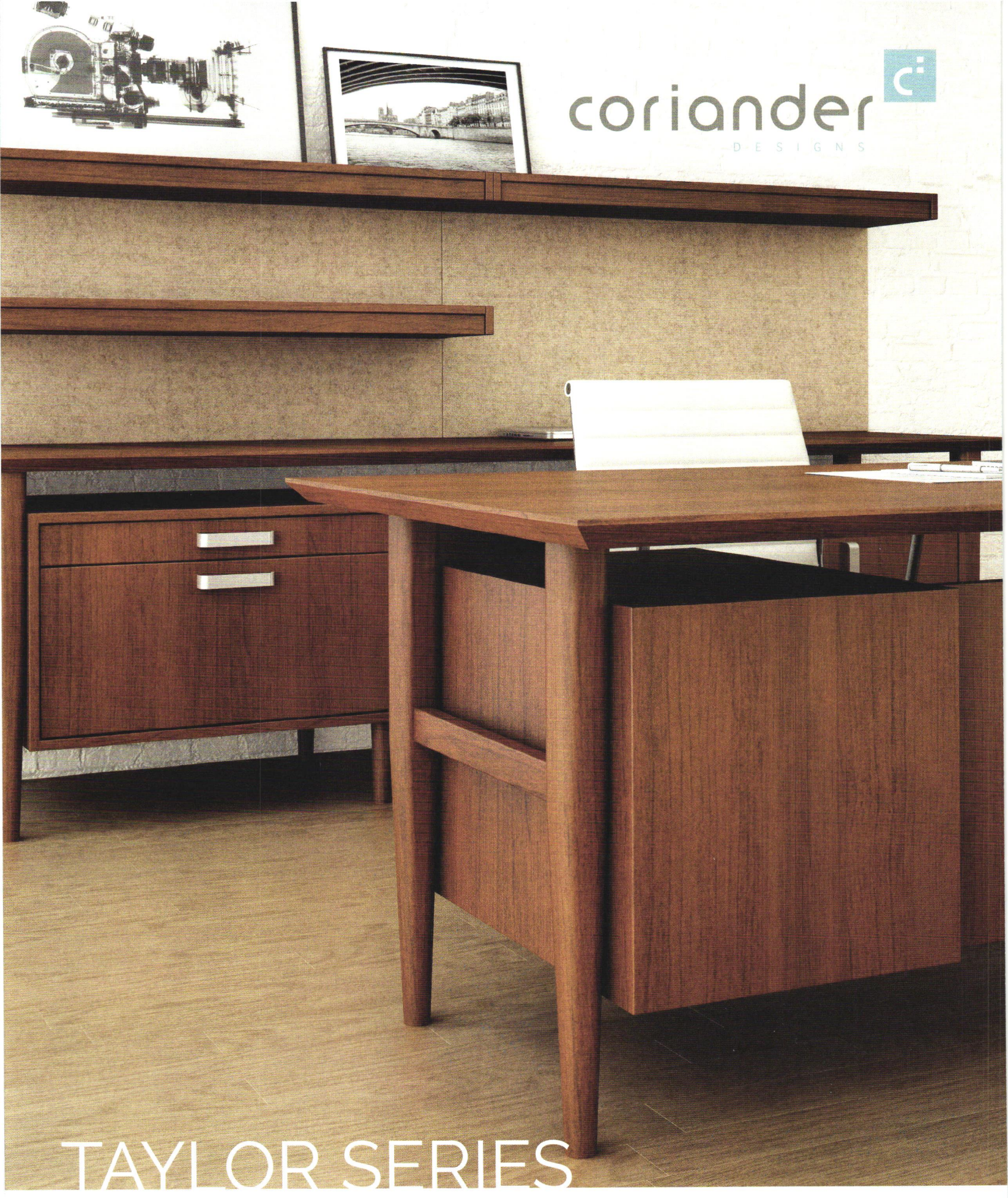

BEYOND CARPET...
...THE STORY CONTINUES
INTRODUCING THE TERRENE COLLECTION
LUXURY VINYL TILE BY BENTLEY
BEAM
RUSTIC BIRCH (LVT)
OSCAR WORTHY™
CINEMATIC MAGIC (AREA RUG)
© 2014 BENTLEY MILLS, INC.
BENTLEY™
LOS ANGELES
WWW.BENTLEYMILLS.COM
Select No. 50 at ContractDesign.com/readerservice

Teknion studio

© TEKNION 2013. ® ™ TRADEMARKS OF TEKNION CORPORATION AND/OR ITS SUBSIDIARIES OR LICENSED TO IT. IN CANADA CALL 866.TEKNION. IN THE USA CALL 877.TEKNION

www.teknionstudio.com

Select No. 100 at ContractDesign.com/readerservice



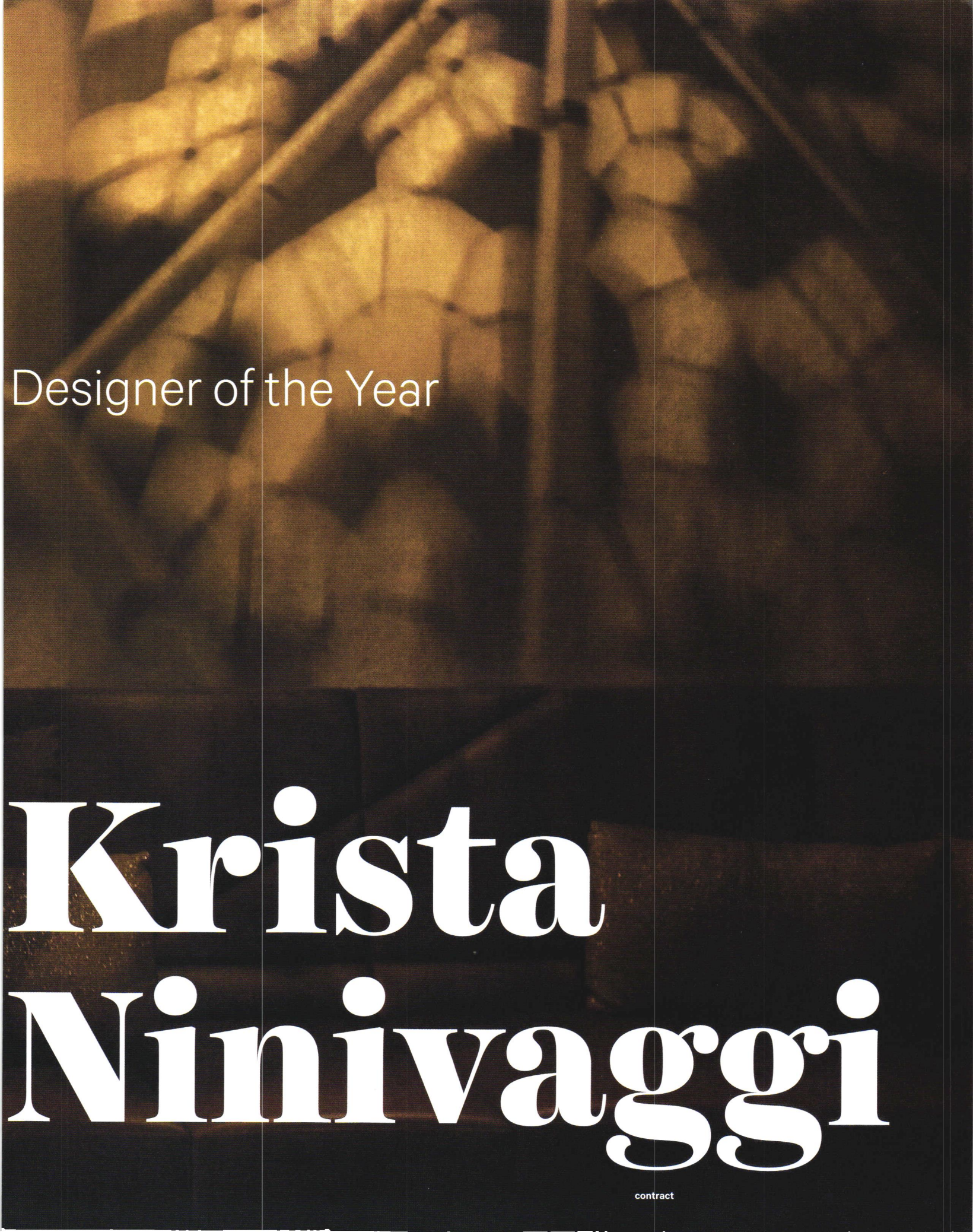
info@corianderdesigns.com | 425.402.8001 | corianderdesigns.com | made in the usa | certified WBE
Select No. 116 at ContractDesign.com/readerservice

35 designers of the year

Krista Ninivaggi, the director of interior design at SHoP Architects, is the 35th Designer of the Year. She is the first New York–based designer to win the distinction in eight years.

2014 Krista Ninivaggi
13 Joey Shimoda
12 Michael Murphy, Alan Ricks
11 Primo Orpilla, Verda Alexander
10 Graft: Gregor Hoheisel, Lars Krückeberg, Alejandra Lillo, Wolfram Putz, Thomas Willemeit
09 John Peterson, John Cary
08 Philip G. Freelon
07 Jim Richärd, Kelly Bauer
06 Mark Harbick
05 Kendall P. Wilson
04 Shashi Caan
03 Peter Pfau
02 George Yabu, Glenn Pushelberg
01 Shigeru Ban
00 Ralph Appelbaum
1999 William McDonough
98 David Rockwell
97 Carolyn Iu, Neville Lewis
96 Richard Brayton, Stanford Hughes
95 Debra Lehman-Smith
94 Lauren Rottet
93 Juliette Lam
92 Gary Lee, Mel Hamilton
91 Gregory Landahl
90 Karen Daroff
89 Scott Strasser
88 Carol Groh
87 Miguel Valcarcel, Randy Gerner Judy Swanson, Patricia Conway
86 Charles Pfister
85 Francisco Kripacz
84 Raul de Armas
83 Joseph Rosen
82 Orlando Diaz-Azcuy
81 Michael Graves
80 John Saladino

The director of interiors at SHoP Architects in New York is establishing the firm as a design-savvy competitor in the interior design profession. After experience with Rockwell Group and AvroKO, Krista Ninivaggi has developed a team of 20 interior designers at SHoP in only three years, and plans to increase it to about 30 this year. Krista is leading the interior design of offices, schools, restaurants, hotels, and entertainment venues following the success of Barclays Center.



Designer of the Year

Krista Ninivaggi

By John Czarnecki

Until this decade, SHoP Architects had been celebrated for its body of work in architecture and urban design, not necessarily interiors. But that has changed. SHoP now boasts interior design as one of its areas of expertise, and that is thanks largely to Krista Ninivaggi.

SHoP Architects has rapidly built a reputation as one of the most influential New York architecture firms of the 21st Century, and its work is now known internationally. Founded in the late 1990s by five Columbia University architecture classmates, the firm has now grown to about 160 employees, and is recognized for work such as the zinc-clad Porter House on Ninth Avenue in New York, an office for Google, and large-scale urban design projects, such as the East River Esplanade that is redefining Lower Manhattan's connection to the water. In 2009, the firm won the National Design Award in Architecture Design from the Cooper-Hewitt, National Design Museum.

That same year, the recession slowed the entire architecture and design industry, and SHoP focused on planning for its future. It had already begun SHoP Construction in 2007, and ventured into other areas such as sustainable technology research. While the firm had completed interiors for some buildings that it had designed, the firm's calling card was not interior design. With this in mind, and to avoid having clients turn to other firms to design the interiors of a SHoP building, the firm aimed to make interiors a part of its full-service scope.

SHoP founding principal Gregg Pasquarelli explains: "While we had done some interiors as primarily an architecture firm, interior design is really just a different skill set. And there needs to be that ability to connect on different levels, rather than just thinking about the building. We knew that we had to bring in some talent to help us move to the next level. When SHoP decided to really invest in an interiors department and to grow that business, it was clear to me and my partners that there was one person we wanted to lead that practice."

That person was Krista Ninivaggi, who has quickly developed a SHoP interiors team virtually from scratch since her start in January 2011 after years of experience at AvroKO and Rockwell Group. With SHoP, she has accomplished a great deal—building an interiors staff from a dozen designers last summer to 20 now and likely 30 later this year, and leading the design of the interiors of Barclays Center in Brooklyn, Shopbop headquarters in Manhattan, projects in Botswana and Washington, D.C., as well as the firm's own new office in the Woolworth Building.

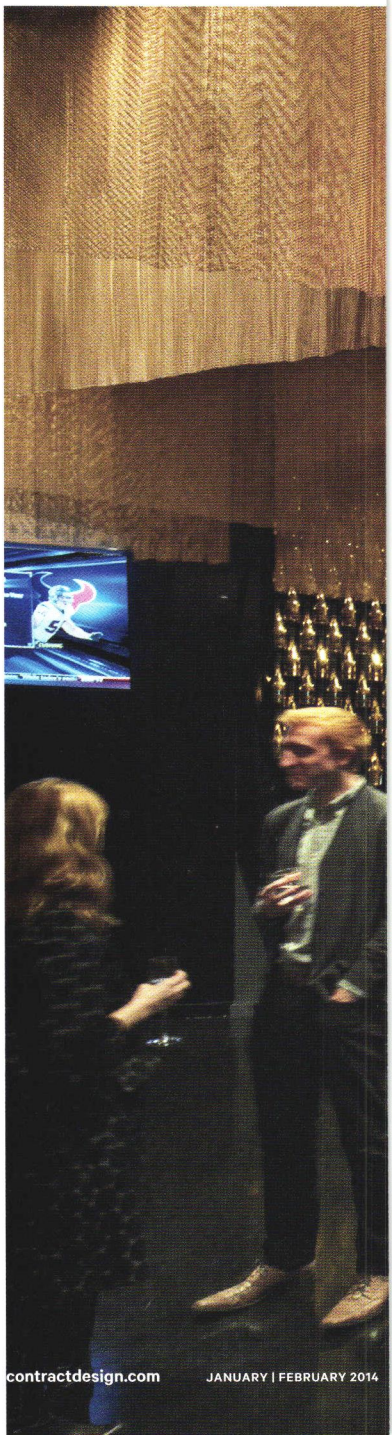
SHoP's leadership has entrusted Ninivaggi, who is in her 30s, to guide the firm's interior design business, and that move has proven to be an incredibly intelligent one. SHoP is now a major player in the business of interior design, and that was not the case just a few years ago. With verve and style, and a business-savvy moxy, Ninivaggi has single-handedly made certain that interior design is of equal importance to architecture, urban design, and construction at SHoP. The firm is now becoming known for its well-executed interiors that are not prescribed or predictable in type or aesthetic.

For her accomplishments, *Contract* names Krista Ninivaggi as the 2014 Designer of the Year. She is the 35th winner of the award.

Scripting the night

"I'm a proud Jersey girl," Ninivaggi says, "but I was always incredibly attracted to the city." She grew up in New Jersey, just outside of New York, but knew that the city would be her home. After internships at the Guggenheim Museum and Gwathmey Siegel & Associates Architects, she graduated from Rhode Island School of Design (RISD) with both Bachelor of Fine Art and Bachelor of Architecture degrees and moved to New York permanently. She enjoyed the nightlife of the city, which translated into a love affair with hospitality design.

"I started going to places that were fantasy worlds that had been designed by David Rockwell



Krista Ninivaggi is pictured in the Vault (pages 50-51) at Barclays Center in Brooklyn, where 11 individual premium suites (right) surround a champagne bar (below). The custom, digitally fabricated pendant light in each suite was designed by Ninivaggi and colleague Wontae Yang.

and other well-known designers. I wanted to create these spaces; it was not enough for me just to be there," Ninivaggi says. "I knew that I wanted to script the night. I wanted people to hang out in my vision of what an evening out in New York should look like." Focusing on getting a start in hospitality design, she applied to Rockwell's office. Although the post-9/11 economy was challenging in New York, Ninivaggi's tenacity paid off and she began at Rockwell Group in fall 2002 and remained for more than three years.

There, learning from Rockwell, as well as principal Shawn Sullivan and other designers, Ninivaggi became entrenched in the world of hospitality interiors. It also happens to be where she met her husband, William Prince, who was a colleague. "It was the best first job I could have ever hoped for," she says. "The most important thing I learned there was the experience—the theater of the whole event. And I really learned how to do that in a controlled and subtle way that creates a wonderful and full experience for the guests."

That fantasy or theatrical aspect of designing a space is apparent in two restaurant projects that she had a hand in while with Rockwell Group—Bobby

At Barclays Center, a VIP entrance (above) for all the premium areas—including all suites, the Calvin Klein Courtside Club, and the 40/40 Club—features a wall of milled Corian that has the same pattern as the weathered steel exterior. The 40/40 Club (right), an event space within Barclays Center, features a custom-made amber resin bar top. On the concourses (bottom), Ninivaggi designed custom carts clad in teak wood, which is unusual for a high-traffic arena.

Hand-blown crystal bottles of Armand de Brignac, the preferred champagne of Jay-Z, line the wall behind the champagne bar in the Vault suites at Barclays Center. Armand de Brignac is a sponsor of the Vault, and Jay-Z, a former part-owner of the Brooklyn Nets and the arena itself, was one of the clients for the space.

shp
STYLE FILE
JACQUES HELLEU + CHANEL

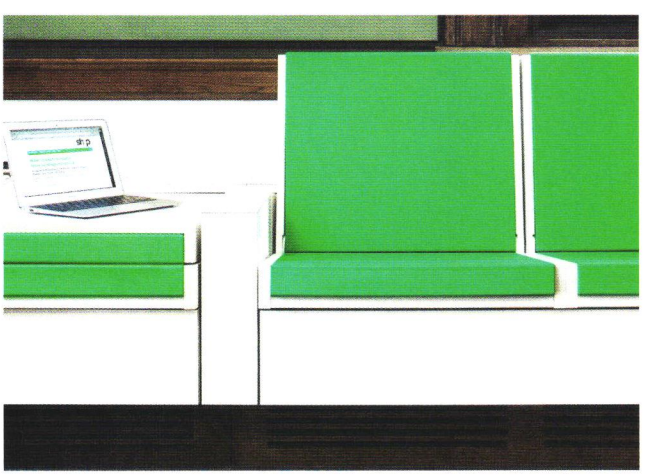
In the New York office of the online retailer Shopbop, which Ninivaggi designed with SHoP, a VIP lounge room for viewing clothes is enclosed by sliding glass doors. The aesthetic is a juxtaposition of rough and smooth, urban and country, and was inspired by the fashions available from Shopbop.

Flay Steak in The Borgata Hotel and Casino in Atlantic City, and Nobu Fifty Seven in New York. Ninivaggi credits Rockwell, who was the 1998 Designer of the Year, for giving her career a significant start. "David created hospitality design. I think he is phenomenal and very inspiring and was just lovely to work with."

In 2006, Ninivaggi left Rockwell Group to work briefly with a design consultancy before joining the New York firm AvroKO, which was making a name for itself in hospitality design. Led by four partners—Greg Bradshaw, Adam Farmerie, William Harris, and Kristina O'Neal—the firm grew from 10 people to about 40 by the time Ninivaggi left in late 2010. "She was definitely a star with us," Bradshaw says. "Krista was good at everything—a good designer and collaborator, and good with strategy to pull everything together. I had an immediate confidence in her from the moment she came to the firm."

"I learned how to do high-concept interiors with AvroKO," Ninivaggi says. "It was where I started to grow and mature as a designer and a design professional. I love the partners at AvroKO, and I got to work closely with all of them. They are all lovely people who are infinitely creative and so good at what they do. And since the office was relatively small when I started, I was able to take on a lot of responsibility."

At AvroKO, Ninivaggi spent considerable time working on a project that ultimately did not get built due to the recession: a proposed W Hotel in Philadelphia. But she did complete notable interiors, including Park Avenue Café, a restaurant that has an



Ninivaggi designed the office for Shopbop with SHoP (above, left and right) to have a clean, graphic aesthetic with punches of color. A room to display and mix-and-match clothes includes ladders to easily hang outfits.

With SHoP, Ninivaggi was part of a team that designed the eClassroom Prototype (left two) for Teachers College at Columbia University—an innovative, technologically advanced classroom. Students can wirelessly share presentations from their devices to any of the four wall-mounted displays or onto large projection screens, and that is supplemented with more than 1,000 square feet of writeable surfaces.

interior that changes with each of the four seasons, for restaurateur Alan Stillman and his son, Michael. "I remember the first meeting with Michael and Alan Stillman, and Michael started to tell us about this idea, and I was instantly excited about the possibilities," Ninivaggi says. "What an amazing design challenge to solve. We essentially created four different restaurants in one, and we did not lose a single seat in any of the designs."

Ninivaggi also designed the interiors for Lily & Bloom, a restaurant in Hong Kong, while part of the AvroKO team. "It was the first construction project that I had done overseas, and the schedule was incredibly compressed—design through construction in just over six months," she says. "And yet the project turned out beautifully. We were working with a great client and established connections with factories in mainland China. Nearly every element in the restaurant—including all the tiles and furniture—was custom fabricated for us. We designed every inch of that space."

Having grown as a designer at AvroKO—even hiring and mentoring many of the firm's new designers—Ninivaggi was beckoned by the opportunity to lead the interiors team at SHoP in late 2010. She says it was difficult to leave, but she had the support of the AvroKO partners. Bradshaw says, "I knew it was a great opportunity for her."

While with Rockwell Group, Ninivaggi was part of the team that created the interior of Nobu Fifty Seven in New York (above), and she designed the back-lit onyx host stand.

With SHoP, Ninivaggi has designed interiors for the Botswana Innovation Hub (right and bottom), which includes a HIV research lab, as well as a data center and engineering floors. The local context and customs were key to understand for the design of this building, now under construction.

Softball and SHoP

As the story goes, softball played an integral role in Ninivaggi landing at SHoP. While at Rockwell Group, Ninivaggi and Prince were instrumental in establishing a softball team for the firm. Rockwell Group was collaborating with SHoP on a project at the time. "We put a team together at Rockwell, and we challenged SHoP to a game," Ninivaggi says. "I kept in touch and got the know the partners at SHoP through the league. By the summer of 2010, after the games, Gregg Pasquarelli, in particular, started to ask me questions at the bar about how to start interiors at SHoP. We had numerous discussions about this, and I had lots of opinions about who they needed to hire, and how they should structure it, and how it should integrate with the architecture side."

Those after-softball chats led to meetings with the rest of the SHoP principals, and Ninivaggi's point of view on interiors left an impression. "I very clearly remember when we were talking with Krista about her coming on, she said, 'I'm really interested in doing this because I don't know what a SHoP interior would be,'" Pasquarelli says. "And that was, to me, the exact right attitude. It's the process of design—not just a replicated image of a space."

Ninivaggi was hired, and took on her new role at SHoP with vigor. While she arrived with considerable experience in hospitality interiors, she was asked to lead an interiors effort across multiple project types. "As the director of interiors, I was tasked to create what that role would be. What kind of services would we offer to our clients, how would we do interiors, what would our processes be? When I started to develop the different systems and processes that we would use to do our interior design work, I had to take into account the different typologies that we do in the office," Ninivaggi says. "We are doing education, office design, hospitality, multi-family residential, and entertainment. And we are doing it under one umbrella in the interior design studio, working closely with the architects."

Pasquarelli is quick to identify the impact Ninivaggi has had. "You can see the effects on our firm as a whole, and the gaining of new techniques and abilities and skills," he says. "It has been really

exciting to have that come together, and to have Krista lead that so successfully."

When Ninivaggi arrived at SHoP, she was quickly immersed into developing the interiors for Barclays Center in Brooklyn, the new arena and home of the Brooklyn Nets that SHoP designed for Forest City Ratner Companies and the Nets. Her influence is evident in the concourses, suites, the Calvin Klein Courtside Club, and the 40/40 Club, and ranged from designing bespoke furniture to specifying lighting, furnishings, and finishes. She even designed new concessions carts clad in teak wood, unusual for an arena. Overall, the space reflects the grittiness of Brooklyn, with an interplay of lightness and darkness, while also meeting the needs of the thousands of people who use the spaces—from basketball fans to concertgoers to children going to Disney on Ice.

Ninivaggi's client group for Barclays Center included Jay-Z, who owned shares of both the Brooklyn Nets and the arena itself. He was especially influential in the design of the 40/40 Club and The Vault suites. The Vault—comprised of 11 private suites with lounge seating and a gold-and-black color palette surrounding a champagne bar—was designed as an elite, premium-level club. Digitally-fabricated pendant lights in The Vault (pictured with Ninivaggi on the cover) were designed by Ninivaggi and colleague Wontae Yang. Ninivaggi recalls working with Jay-Z's team: "We would send the renderings off, and they would always come back and say 'it's not gold enough, it's not warm enough,' and we worked very closely to develop the look and feel of this space so that it is warm and welcoming."

Winthrop Hoyt, vice president at Forest City Ratner Companies, praised Ninivaggi for her collaboration on the Barclays Center interiors. "Krista was an ideal design partner," he says. "With Krista's team, the Barclays Center not only benefitted from the refined design aesthetic, but also from a profound attention to detail—from her first design presentation until the project was complete. She put a high-style spin on a scope that, in most sports buildings, is far more workaday. Krista was as vested in the ultimate success of the project as we were."

Anything but cookie-cutter

Another key SHoP interior that Ninivaggi designed is the office of the online retailer Shopbop in New York. For the space, her team created flexibility so that the office can be reconfigured in many ways. "We pulled a lot of the concept from the Shopbop brand book, and we created a loft-like, bohemian, but feminine space," Ninivaggi says. "We carefully inserted some industrial texture and materials, but did it in a way that would feel warm."

One of her first international projects for SHoP is the Botswana Innovation Hub, a research facility currently under construction. The project, designed

While at AvroKO, Ninivaggi was one of the designers for the restaurant Lily & Bloom (opposite) in Hong Kong. AvroKO custom-designed many details in the restaurant, and most of the furnishings and finishes were fabricated in mainland China.

Ninivaggi was part of the team at AvroKO that designed Park Avenue Café (above). The restaurant features an interior that is transformed for each of the four seasons—essentially four different restaurants in one.

to be very sustainable and embrace the region's geography, includes an HIV research lab, a data center, and engineering floors. "For the interiors, we used a lot of natural surfaces and materials to extend the idea that the interiors were a part of this concept of the dune and the delta. And we also worked with the local craftspeople [in the design process]."

In 2014, Ninivaggi is leading the interior design for a restaurant in TriBeCa in Manhattan, high-end condominium interiors, a hotel in Williamsburg, Brooklyn, and the office of the law firm Kirkland & Ellis in Washington, D.C., among other projects. "The law firm wanted something totally out of the box. It's great to work with people who don't want what everyone else has done," Ninivaggi says. "What really excites me about SHoP is that we do not specialize in any one type of design. The client is going to get something that is completely fresh and incredibly thoughtful, and we are going to go on a journey with them. We are going to figure out who that client is, what their needs are, and we are not going to be doing anything cookie-cutter."

As SHoP grows its interiors practice, Ninivaggi's ability to guide and mentor young designers will be critical. Coren Sharples, one of the SHoP founding principals, says Ninivaggi is ideally suited for that role. "We want the interiors practice to be true to the DNA of our firm. We're problem solvers, thinking outside the box," Sharples says. "Krista brings a real wealth of knowledge to the firm. The strength of this office lies in our staff, and she's a great leader and mentor."

Ninivaggi gives her team and colleagues considerable credit. "Really, the heart of what we do is coming out of the design team," Ninivaggi says. "I like to give all my designers a chance to exercise their design muscles, to show themselves, to really sparkle, and to take the opportunity to create amazing things in these spaces. My team is the most important thing to me about my position at SHoP. I would be nothing without them." c

MORE QUANTA® HD SEATING AT **VERSTEEL.COM**

QUANTA® HD.
BEAUTIFUL. VIBRANT. STACKABLE.

VERSTEEL®

Select No. 91 at ContractDesign.com/readerservice

THE FEELING OF MORE WATER.
WITHOUT USING MORE WATER.

H_2OKINETIC™ SHOWERS.

Smart technology and total relaxation come together in an H_2Okinetic Shower. Larger water droplets moving in a unique wave pattern provide more intense, drenching coverage that feels indulgent, even when it's water-efficient.

Watch the H_2Okinetic video at **deltafaucet.com/H2Okinetic**.

DELTA

see what Delta can do™

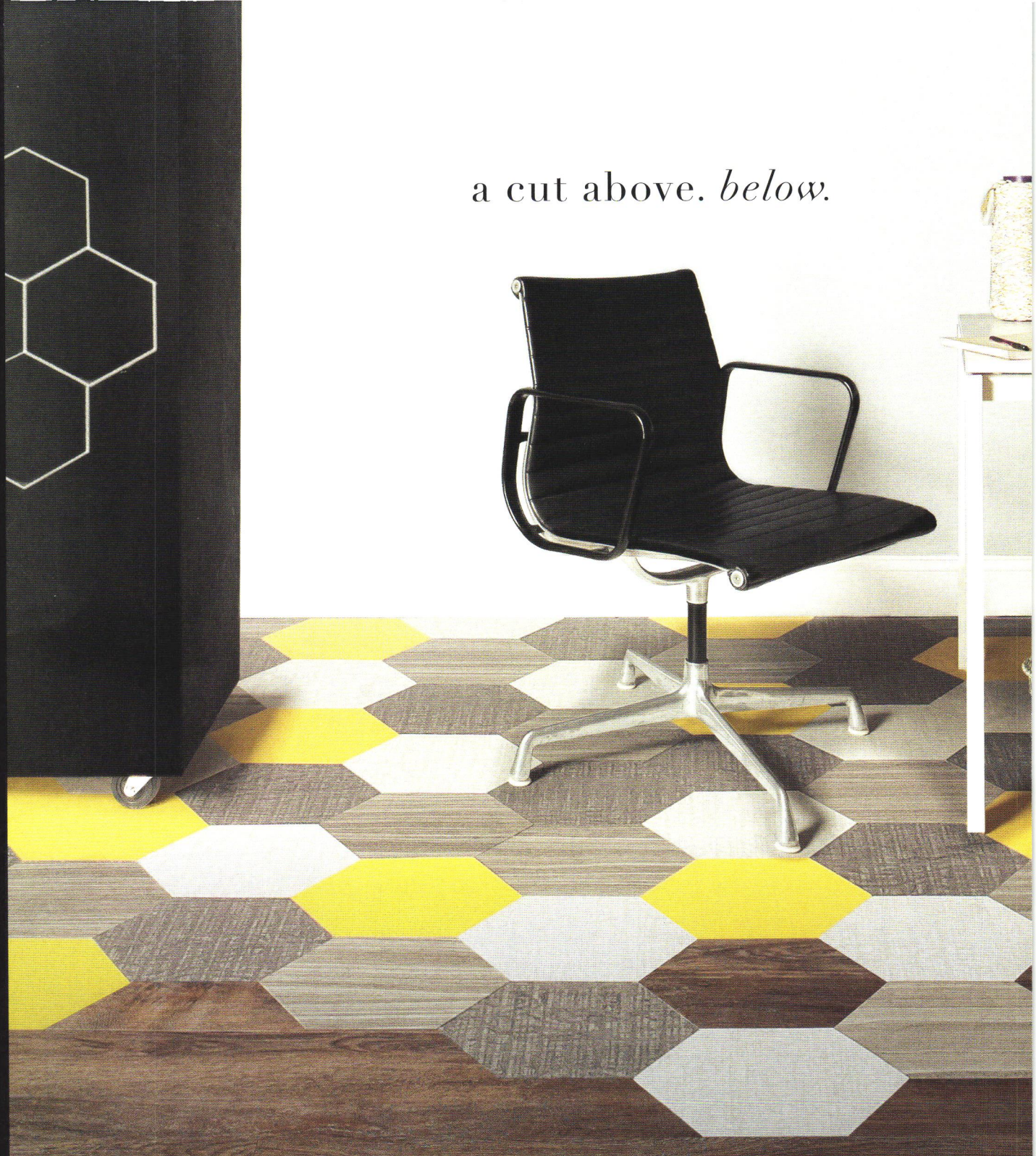
© 2013 Masco Corporation of Indiana

Select No. 159 at ContractDesign.com/readerservice

MANNINGTON
COMMERCIAL

shown: shibori jasmine, napoli, cirrus shadow and air custom cut into hexagons inlaid into fumed oak planks

a cut above. *below.*

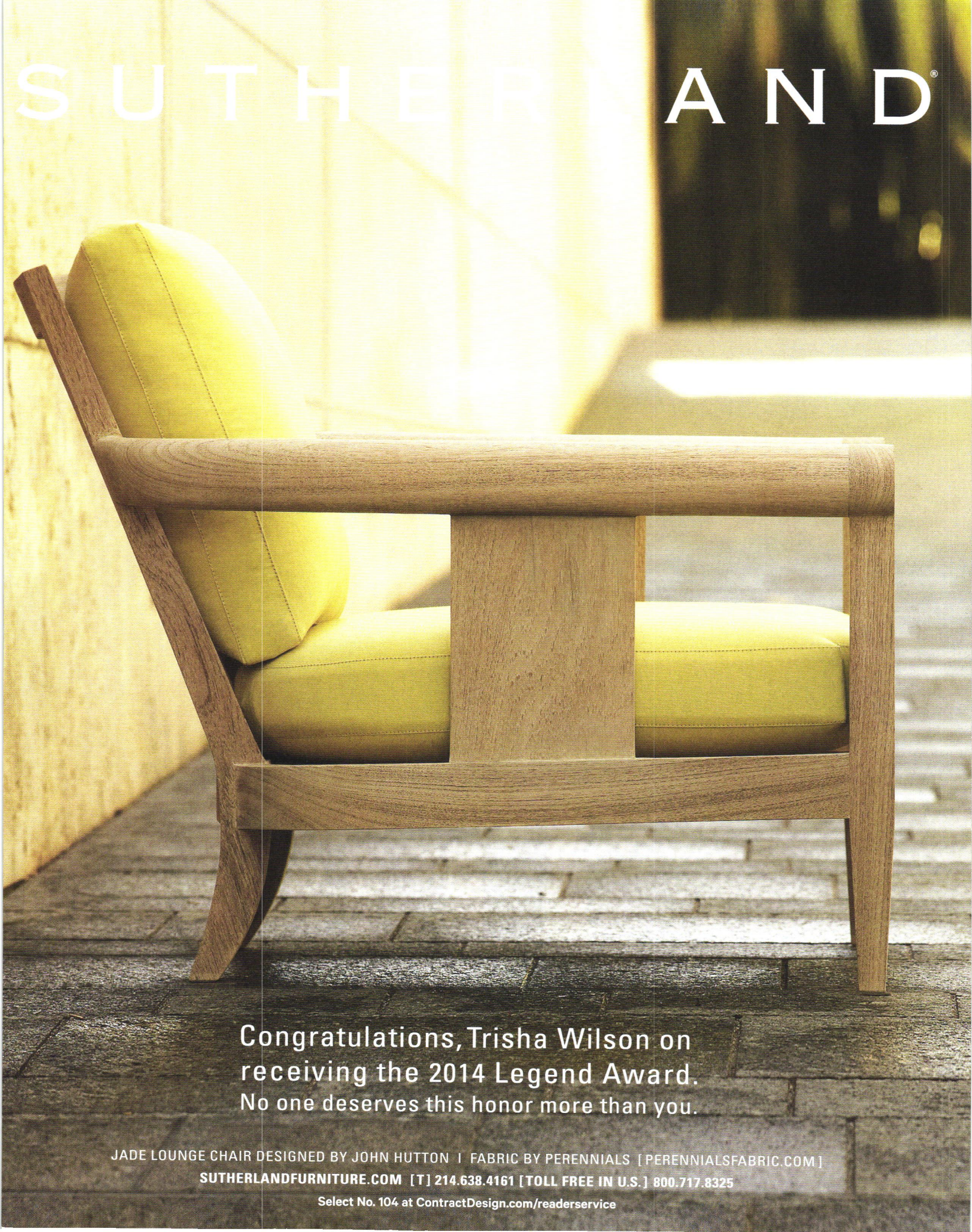


Truly custom installations of LVT are now possible, with the Amtico Collection from Mannington Commercial. If you can imagine it, we can create it in a wide variety of styles. And because it's made in the USA by a company deeply committed to quality American manufacturing, you know it will be delivered with exceptional service – on time, every time.

MANNINGTONCOMMERCIAL.COM

Amtico® COLLECTION

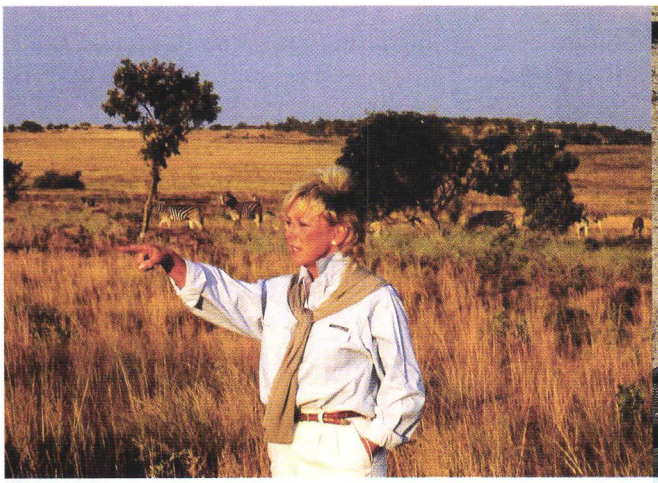
Select No. 8 at ContractDesign.com/readerservice

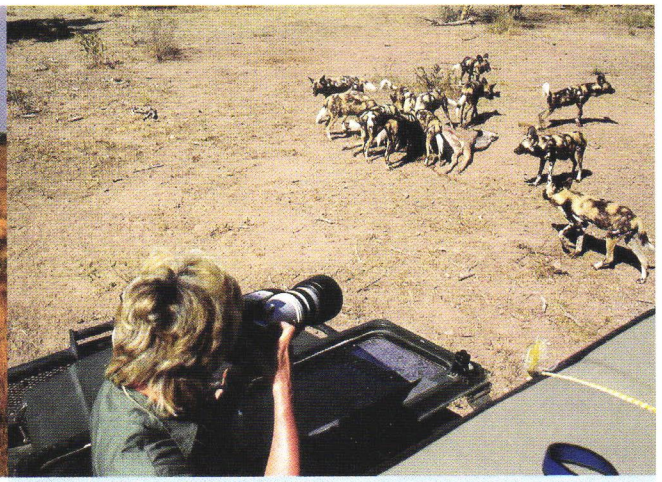

SUTHERLAND®
Congratulations, Trisha Wilson on
receiving the 2014 Legend Award.
No one deserves this honor more than you.
JADE LOUNGE CHAIR DESIGNED BY JOHN HUTTON | FABRIC BY PERENNIALS [PERENNIALSFABRIC.COM]
SUTHERLANDFURNITURE.COM [T] 214.638.4161 [TOLL FREE IN U.S.] 800.717.8325
Select No. 104 at ContractDesign.com/readerservice

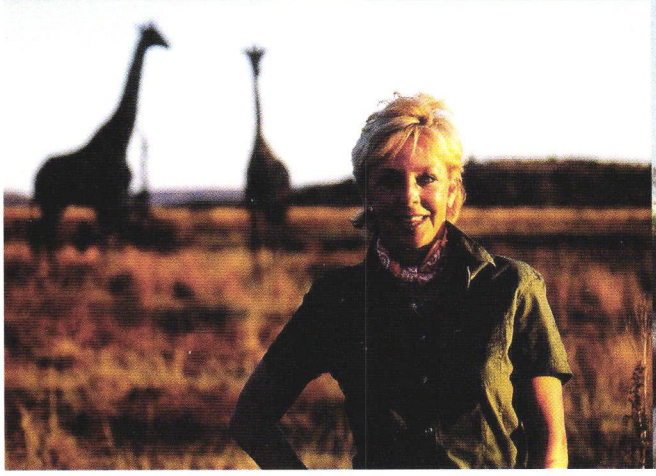
From her start as an entrepreneur in Dallas in the 1970s to designing hospitality interiors worldwide as she led a global firm, Trisha Wilson has been a trailblazer. Today, she continues her efforts to bring education and healthcare aid to children in South Africa through The Wilson Foundation.

legend

Trisha Wilson







Trisha Wilson has focused much of her time in the last two decades in South Africa, where she has fallen in love with the landscape and the people. After designing the Palace of the Lost City, she founded The Wilson Foundation and started the Waterberg Academy for children.

The Wilson Foundation has provided scholarships and funding for the construction of the classroom building (opposite, bottom), and a new Library, Science, and Technology Center (opposite, top) in 2009 in Vaalwater, South Africa.

By Jean Nayar

A tenacious drive has propelled Tricia Wilson throughout her life. That drive has been evident from her start as a designer—as a young female sole-practitioner in Dallas in the early 1970s, no less—to the development of a global design firm of more than 350 people. It is also evident today in her continued efforts to serve the neediest young populations of South Africa through The Wilson Foundation with education and healthcare aid. After spending most of her career designing some of the most luxurious hotels and resorts in the world, and mentoring leading hospitality designers along the way, Wilson is now focused on her foundation. For her life's achievements, *Contract* is pleased to honor Trisha Wilson with the 2014 Legend Award.

The Wilson Foundation (see story about the foundation, page 144) is a non-profit organization she created in 1997 to improve the lives of underprivileged children in both Africa and the United States. "The foundation provides scholarships and supports a staff that educates about 140 children a year at the Waterberg Academy, an independent school we helped to establish in Vaalwater, South Africa," says Wilson, who designed and helped build not only the school, but also healthcare clinics, a computer lab, a science lab, and a library in the remote village.

Supporting the facilities and community programs in Vaalwater is only one of the ways Wilson channels her vast reservoir of creative energy these days after stepping down as president and CEO of Wilson Associates in early 2013. Her philanthropic endeavors have also spread to other parts of South Africa, and more recently, to Las Colonias in South Texas near the Texas-Mexico border, where the most basic living necessities, such as potable water and sewer systems, electricity, paved roads, and safe and sanitary housing are sorely lacking.

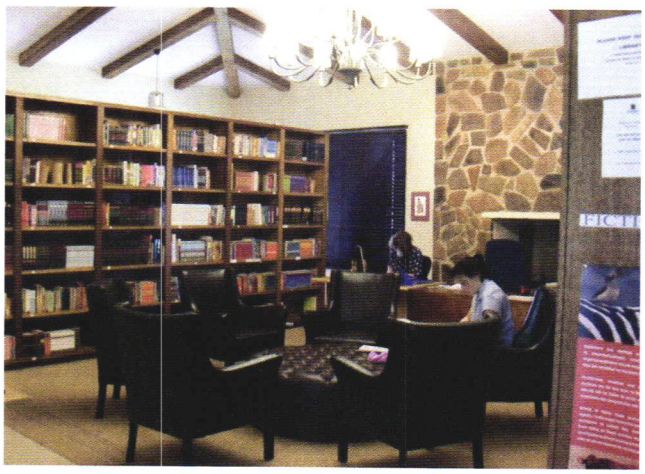
While Wilson's current passion revolves around crafting environments and programs that uplift disadvantaged children and their communities, her instinctive regard for humanity is arguably one of the most important keys to her success as an internationally renowned designer and leader of a worldwide design firm. It is also one of the qualities that inspired Manfred Steinfeld, her colleague, mentor, and friend, to help launch her career in the late-1960s. "She has achieved so much—not just for herself but also for the design community as a whole," says Steinfeld, who met Wilson when he was CEO of the furniture manufacturing giant Shelby Williams and she was designing her first restaurants in Dallas. "After becoming so successful, she understood it was important to give back."

Beginning on her own in Texas

Wilson's success began to take shape in the mid-1970s, a time when few women worked as commercial interior designers, let alone as presidents of their own companies. Though the Texas native graduated with a bachelor of science degree from the School of Architecture at the University of Texas in Austin, Wilson never really expected to put her training into practice and become one of the most sought-after hospitality designers in the world. "In that era, women got married and were supported by their husbands," she says. "I got my degree so that I could become a teacher if I needed to earn a living myself."

In fact, after graduating from college, Wilson began her career selling mattresses in a local department store, until the day a customer told her about a restaurant he planned to open in Dallas. Ever fearless, Wilson convinced him that she should design the new eatery, which became the popular Railhead restaurant. Her design firm was born.

Over the course of the next four decades, Wilson forged a name for herself through the same winning combination of pluck, charm, ability, and sheer dint of will, and gradually grew her two-person Dallas-based firm into Wilson Associates, an international network of more than 350 employees with offices in Dallas, New York, Los Angeles, Singapore, Shanghai, Kochi, and Abu Dhabi. She and her firm have designed a stunning array of hundreds of the most notable hotels, resorts, casinos, and restaurants in the world, including the Venetian Hotel & Casino in Las Vegas (1999), the Conrad Hotel in Bangkok (2002), the JW Marriott in New Delhi (2013), the St. Regis in Singapore (2007), and the renovations of the Fontainebleau in Miami Beach (2008) and the Waldorf Astoria in New York (late 1980s), to name a few.



Long before she became a leading luminary in the firmament of top hospitality designers, Trisha Wilson's star quality was apparent to those who knew her since the start of her career. David Sutherland, founder and owner of his eponymous high-end furniture showroom, isn't surprised that the young woman from Dallas would eventually take the hospitality design world by storm. "She walked into the showroom and I could immediately see that she was a person who was going somewhere," recalls Sutherland, who met Wilson in 1969 when she was just getting started as a designer. "She is very responsive to clients, and can explain and sell her concepts to people who are convinced they know everything. When she was starting, hotels were just beginning to become aware that they needed more than what their in-house designers were offering—they needed more comfortable, stylish, romantic environments if they were going to grow." And Wilson was at the right place at the right time to deliver them.

Known for creating elegant, unpretentious, approachable interiors, Wilson never developed one set style, but looked to the overall context to create settings that naturally reflect their environs, while being very personal and distinct. Invariably, most of her attention was applied to the public spaces—lobbies, lounges, hotel bars, and restaurants—where people interact and congregate. "She would always come to us for the 'sizzle on the steak' in the lobbies and common areas, where she likes to surround people with high-quality, oversized sofas and artisan-made handcrafted pieces with presence," Sutherland says. "When they sit down in one her spaces, they literally feel they're sitting in the lap of luxury."

Intrinsically a people person, Wilson believes the ingredients of a successful hotel or restaurant include not only the grand strokes that shape its visual identity, but also the personal touches that put people at ease. "The question is, 'How does the total environment make you feel?'" she explains. "It's not only about interiors and architecture, it's about everything from an elevator call button to the pen you sign your bill with to the stir sticks you use to mix a drink."

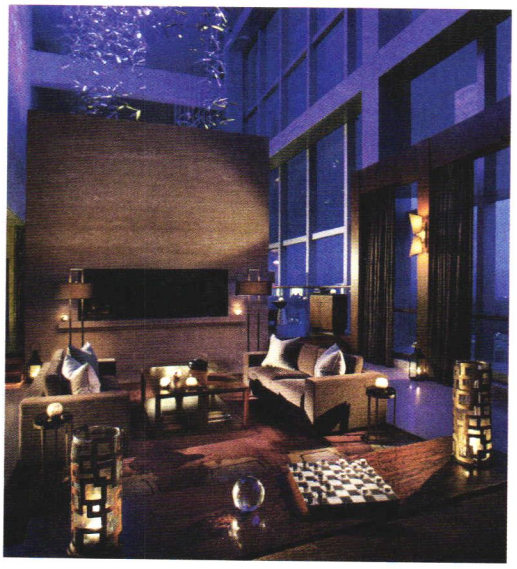
Wilson has applied this holistic, people-centric approach to her interiors since the start of career. Her first big break in designing hotel projects came in the mid-1970s when she wrote a letter to the prominent Texas developer Trammell Crow and inspired him to hire her to design the Loews Anatole Hotel in Dallas. "It was a forbearer to the 'destination hotels,'" says Wilson, who had initially contacted the developer to pitch designing a restaurant for the hotel, and instead was awarded the commission to design its entire interiors. After Crow invited her to meet with him, Wilson says she walked him through some ideas she made up on the spot. The art-filled lobby, five-star restaurant, and 1,000 sumptuous guest rooms she designed made the hotel an instant landmark in Dallas. It also gave Wilson the confidence to reach for a bigger share of the hospitality market inother parts of the country by going after larger hotel operators, including Sheraton, Hilton, Four Seasons, and Hyatt, for which she later designed hotels in cities worldwide—from Boston and Bangkok to Cancun and Cairo.

Walking into Ralph Lauren's office

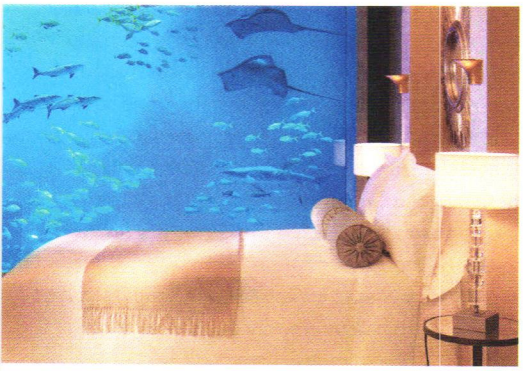
Around the time she was completing the Anatole hotel, Wilson turned her attention toward retail as an investment opportunity, and with her special brand of moxy, worked her way into the offices of Ralph Lauren. "I went to New York to Ralph Lauren's office without an appointment at 9 a.m.," recalls Wilson, who requested a meeting with Lauren to open a retail store. After she sat in the office until 4 p.m., Lauren eventually agreed to see her, and although she had limited funds, no retail experience, and had never been to Washington, D.C., he gave her the Washington franchise and referred her to some investment bankers who put up the capital to start it. Ultimately, she owned four Ralph Lauren stores. Wilson eventually sold out her shares to her partners, but the business experience she gained operating the retail venues gave her extra wherewithal to take her design business to the next level.

Park Hyatt Abu Dhabi, completed in 2011, is located on the natural island of Saadiyat. Stand-out spaces include the lower level lobby (opposite), Park Bar & Grill restaurant (top), and the cafe (above).

Completed in 2009, Grand Hyatt Shenzhen is located in Luohu, Shenzhen, Guangdong, China. The 38th floor penthouse (right) is designed as a residential-style venue. The show kitchen (far right) is a lively space within the hotel's restaurant.



The Four Seasons Shanghai is a luxury hotel that offers a serene and exclusive environment, evident in the design of its lobby (top) and five-star guestrooms (bottom), inspired by Shanghai's Art Deco period in the 1920s and 1930s. The hotel was completed in 2012.



In Dubai, the Dale Chihuly glass sculpture in The Grand Lobby (above) of the Atlantis, The Palm, took almost two years to create and was Chihuly's first sculpture in the Middle East. The resort features a variety of suites, including The Royal Bridge Suite (left) which is opulent and one-of-a-kind. The Lost Chambers suites (bottom) offer underwater views of the Ambassador Lagoon.

During the 1980s, as hotel operators consolidated and expanded internationally and Wilson's output swelled, she saw the need to establish offices outside of Dallas to be taken seriously on a national level, and quickly set up shop in New York and Los Angeles. "Trisha realized she needed to bring in additional partners to respond to the emerging group of businessmen who wanted to invest in hotels," says Jim Rimelspach, executive vice president and design director in the Wilson Associates Dallas office, who worked with Wilson since 1978. "It was a new paradigm." Growing the firm catapulted her into wider acclaim. As she launched her new offices, she remained hands-on by mentoring her employees and fostering an environment of thinking outside the box—and these leadership skills have inspired tremendous loyalty and admiration among those who have worked with her.

"She always empowered people to do what they were good at," says Margaret McMahon, who worked with Wilson for 28 years, starting as a recent graduate, and later rising to managing director of Wilson's New York office before joining Wimberly Interiors as managing director a few years ago. "She always said, 'I like to hire people who are better than me,'" McMahon recalls, adding that Wilson's passion for design and attention to detail was instrumental to the success of her firm's projects.

The Palace of the Lost City in Sun City, South Africa, contains unique spaces that reflect a sense of place, including the Tusk Bar (left) and the pillared Crystal Court veranda (below). The project was completed in 1992 and was a pivitol one for Wilson, introducing her to Africa.

The height of the lobby of the Armani Hotel (opposite, top) in downtown Dubai, United Arab Emirates, is dramatized by tubular arches that echo the lines of the Burj Khalifa's three-lobed plan.

A rendering (opposite, bottom) depicts the concept for the Presidential Palace for the United Arab Emirates that Wilson was asked to design.

In 2007, Oprah Winfrey asked Trisha Wilson to design and oversee the construction of the Oprah Winfrey Leadership Academy for Girls outside of Johannesburg, South Africa.

"It wasn't just about a hotel stay, it was about the whole experience. It was about crafting a story through the design that began the minute you would pull up in your car to the moment you would leave," McMahon says. Yet, it was Wilson's skill as an entrepreneur that enabled her to amass a stellar team of talented designers and see through a growing roster of projects in various parts on the country with finesse. "I often relied on Trisha for strategy advice on structuring teams, pricing, and execution," McMahon says.

Wilson's ability to foresee both design and market trends—from the entertainment hotel concept fostered by Disney's former CEO Michael Eisner in the late 1980s and early 1990s to the concurrent fantasy casino resorts like Atlantis Paradise Island in the Bahamas to the boutique hotels that emerged in the 1990s and early 2000s—allowed her to adapt to the broader forces that began transforming the hospitality industry and continually reach new plateaus. Over the years, lucrative design commissions, such as the Sheraton Boston Hotel and Rosewood Inn of the Anasazi in Santa Fe (1992), also brought her numerous awards, including ASID's Designer of Distinction Award in 1993.

Design for the biggest names in hospitality

As Wilson's body of work expanded, she also began attracting the attention of the world's most influential hotel operators and developers, including Steve Wynn, the high-profile Las Vegas hotel developer, Sol Kerzner, the global resort magnate, Isadore Sharp, founder and chairman of the Four Seasons Hotels and Resorts, and Texas oil heiress Caroline Hunt, founder of Rosewood Hotels & Resorts. Once she started working with these industry powerhouses, Wilson's career exploded. "Her relationship with Isadore Sharp launched her to a new level," says Jerry Inzerillo, former general manager of the Four Seasons Hotels & Resorts, who met Wilson when she designed Las Colinas Resort and Club, Four Seasons' first golf resort, spa, and conference center complex in Dallas (1986). "He allowed her to go from a great American design firm to a great global design firm." Her international commissions, including Four Seasons hotels in Cairo (2000), Hong Kong (2005), and Riyadh (2003), among many others, inspired Wilson to open offices in the Middle East and Shanghai within the past decade, and enabled her designers to readily connect with local sources and adapt to local laws and customs.

"When we opened the Shanghai office, it was the future," Wilson says. "China was the future, so we just said we have to go there. It was a good decision because, after the recession, everybody was trying to go to China, but we were already there. We had already been there and had gained their trust. The same thing happened in Singapore. We opened a Singapore office about 24 years ago, and we didn't leave."

Another turning point in her career came with an invitation from South African developer Sol Kerzner to design the Palace of the Lost City, the fantastical mega-casino resort in Sun City, South Africa, that opened in 1992. Breaking ground during the apartheid era, the project not only opened new doors to international projects and people for Wilson, but also allowed her to deploy her cultural sensitivity and resourceful street smarts to navigate the foreign terrain and spawn a network of cottage businesses that continue to thrive to this day. "What was so exciting about the project was that we created an industry," Wilson says. "The fabrics, the furniture, the carpeting, the moldings—they weren't there, so we taught people who had the skills. Now in South Africa, there's a big industry for design."

The experience also launched a love affair with South Africa and its people for Wilson, and prompted her to build a game lodge and

home in the South African bush, as well as establish The Wilson Foundation that supports the Vaalwater community nearby.

"I would see these little children—no water, no electricity, no food except for one meal a day of something that looked like porridge. They would have to walk two miles or more for water. When I would see these children, I had to stop. I had to do something about it," Wilson says. "And that was really the beginning of The Wilson Foundation. And I can tell you that we have saved lives."

"The reason Trisha has been so successful with the foundation is because we don't have a timeline," says John J. Canterbury III, executive director of The Wilson Foundation. "We're there for the duration with a generational system to help the community." The opening party for the Palace of the Lost City—attended by a wide spectrum of political and entertainment luminaries—also connected Wilson with a network of political figures, royalty, and celebrities, such as Mariah Carey and Quincy Jones, who have enabled her to both further her design career and help promote her foundation's mission.

A friendship with Oprah

The Waterberg Academy inspired Oprah Winfrey to open her own Leadership Academy for Girls in a village near Johannesburg. Winfrey tapped Wilson to hire the contractor, guide the building of the school, and navigate the government and non-government organization (NGO) channels that restrict and enable building construction. "I took it over as a contractor, so to speak, and I got the people that I knew locally that would do a great job. It is a wonderful school. Oprah changes lives, and we became friends," Wilson says. "Oprah said to me, 'I know god has not given me children, and yet this is his way of giving me children.' And I know that I have children through our children at the school and at the clinic. So it is what life is all about—saving lives and making a difference in lives."

As The Wilson Foundation blossomed over the past decade, her interiors business continued to evolve, along with several specialty studios—including Blue Plate, Medica Design, and InnBox, which offer customized solutions for restaurant, healthcare, and hospitality projects—opening under the umbrella of Wilson Associates during the mid-2000s. The success of her firm has also made it the subject of several Harvard Business School graduate-level case studies. And in recent years, Wilson authored a book, *Spectacular Hotels: The Most Remarkable Places On Earth* (Panache Partners, 2007), established the Trisha Wilson Endowed Professorship at the University of Texas, and was invited to sit on the President's Council for the George W. Bush Presidential Center.

After bringing prosperity to dozens of developers and delight to countless consumers through her timeless and enduring interiors for more than four decades, Wilson has turned most of her attention toward her philanthropic efforts. As she moves into a new chapter, her closest colleagues marvel at the legacy that Wilson—and the firm she founded against all odds—continue to leave behind. "If you look at not only the number of people who work with Wilson Associates, but also the people who now work in other firms who used to be employed by Trisha, you get a sense of how responsible she is for raising the bar on hospitality design," McMahon says. "It's a testament to her position in the world—she's really a force of nature. She's one of a kind." c

AMERICAN

Distinctly American. Uniquely Crossville.

From the heart of our industrial past comes the foundation for your next inspired design.

Capturing the untarnished spirit and concrete resilience of a cityscape reborn, the Reclamation porcelain tile collection is eternally versatile, elementally refined.

Rediscover America. Reclaim the beauty of history.

Made in the U.S.A., Green Squared Certified and containing at least 4% recycled content, Reclamation is a beautifully responsible selection for your next design project.

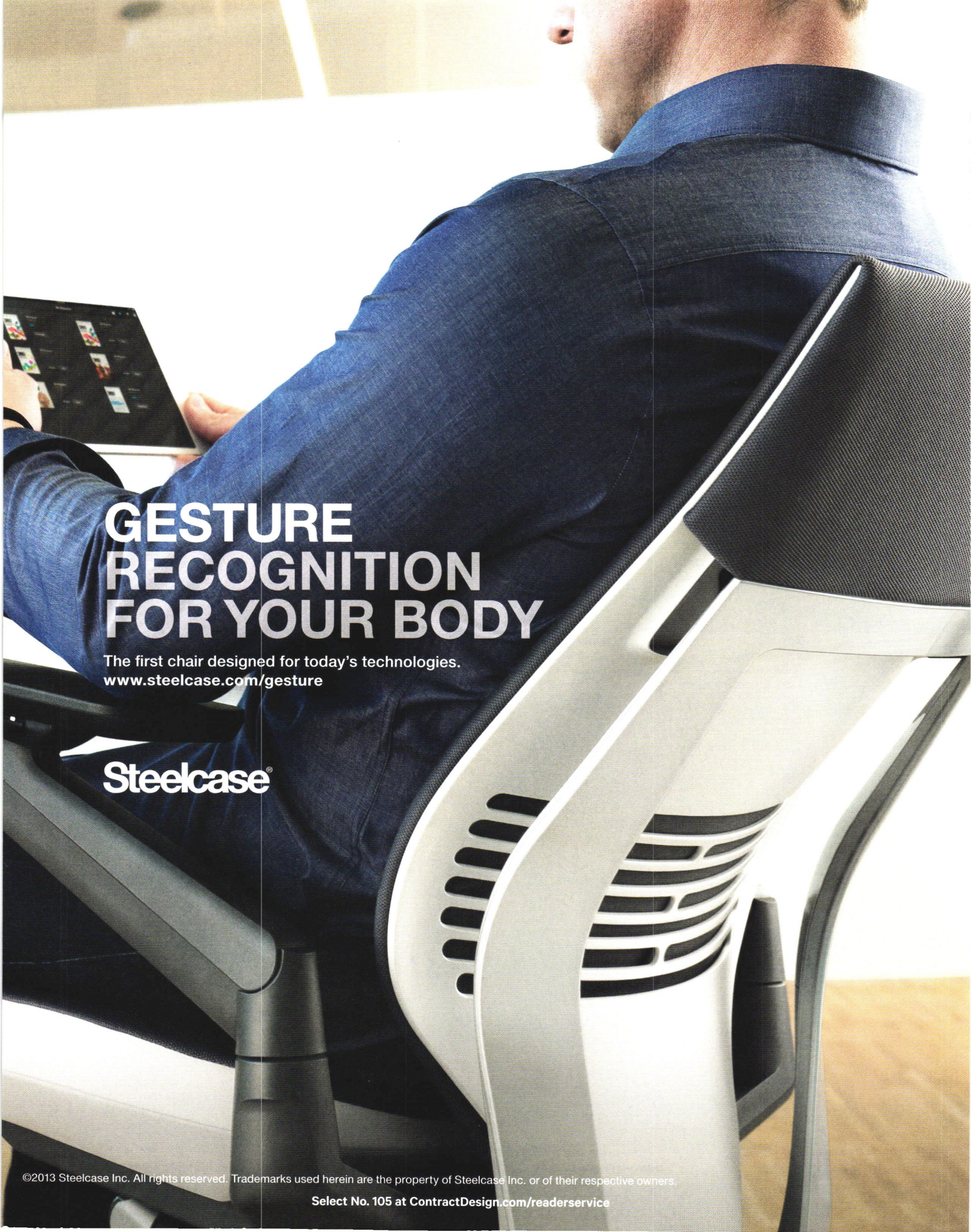
Reclamation

Porcelain Stone®

Surfaces Booth #B3613
Questions: 931.456-3136 | CrossvilleInc.com

CROSSVILLE®

Select No. 143 at ContractDesign.com/readerservice



©2013 Steelcase Inc. All rights reserved. Trademarks used herein are the property of Steelcase Inc. or of their respective owners.

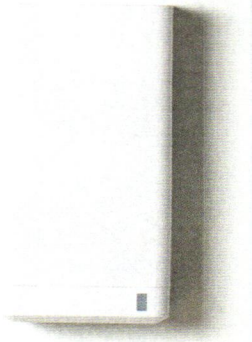
Select No. 105 at ContractDesign.com/readerservice

Select No. 151 at ContractDesign.com/readerservice

TOTO®

PEOPLE-CENTERED DESIGN™

OUR GREATEST INNOVATION IS INCREDIBLE BEAUTY THAT PERFORMS INCREDIBLY.



Timeless styling and flawless functioning go hand-in-hand at TOTO, because we make sure all of our performance innovations integrate beautifully with our products' **global design aesthetic.** Bathroom trends may come and go, but you can count on TOTO to always look fresh and feel modern.

WATER • PEOPLE • PLANET
SMART **FACT**

TOTO EcoPower® Valves
Designed to require no electricity, EcoPower products are the perfect marriage of hands-free operation, water conservation and low maintenance.

PEOPLE-FIRST INNOVATION™
www.totousa.com | 800-350-TOTO

Select No. 76 at ContractDesign.com/readerservice

35th annual interiors awards

adaptive reuse
education
exhibition
healthcare: large
healthcare: small
hotel
office: large
office: small
public space
restaurant
retail
sports
sustainable
student

Demonstrating the power of place, each of the 14 winning projects is located in a different city in the United States, Canada, Spain, Austria, Belgium, and Japan. The five members of the 2014 Interiors Awards jury—leading designers from across the United States, selected winners from nearly 400 excellent entries. Juror Loriann Maas, a principal at Swanke Hayden Connell Architects, summarized: "The jury celebrated projects that had a distinctive sense of place. Increasingly, we find that it's difficult to get our bearings when design trends are copied and replicated around the world. It was refreshing to see strong design concepts closely tied to the characteristics and architecture of the buildings."

The 2014 Interiors Awards jury (from left):

Joey Shimoda
Shimoda Design Group

Andreas Charalambous
FORMA Design

Anne Schopf, FAIA
Mahlum Architects

Loriann Maas
Swanke Hayden Connell Architects

Siobhan Barry
ICRAVE

adaptive reuse

Client
Drexel University Antoinette Westphal College of Media Arts and Design (CoMAD)
Location
Philadelphia

MSR

"A gutsy, courageous move brings new life to the building. It is a resourceful adaptive reuse—a complicated surgery that changes the character of the building. Chopping a hole in the center has created a vibrant core. It looks like a fun place to be a student." JURY

By Caroline Tiger
Photography by Lara Swimmer

Before the URBN Center came to fruition, the various programs at Drexel University's Antoinette Westphal College of Media Arts & Design (CoMAD) were dispersed all over the school's Philadelphia campus. This set-up was at odds with CoMAD's mission to encourage cross-collaboration between disciplines, so the school decided to unite students of architecture, product design, fashion design, digital design, interior design, and graphic design under one roof. Instead of tearing down and building anew, the school was "interested in taking beauty that exists and transforming it," says Associate Dean Peter Bartscherer.

The beauty that Bartscherer refers to is the former Institute for Scientific Information, a four-story office building designed in 1978 by Robert Venturi and Denise Scott Brown as an example of their concept of a "decorated shed." The exterior mural, often likened to a colorful computer punch card, communicated the work of data aggregation that happened within, but the interior was generic and meant to someday evolve. Drexel hired Minneapolis–based MSR to respectfully repurpose the iconic landmark, leaving the exterior intact, save for the extension of two perimeter windows, and transform the interior from a generic office space into a dynamic design laboratory.

MSR's major challenges were the lack of natural light and square footage, as CoMAD's programming needs surpassed the space available. The designers solved these challenges by calling for the removal of portions of three existing floor plates at the center of the building to create a new, light-filled four-story atrium with a glass elevator and stairs of reclaimed maple. The square footage lost by creating the atrium was gained by inserting four new mezzanines—or "interstitial floors" as the designers call them—populated with studios, labs, classrooms, and faculty offices.

An "interior street" of crisscrossing steel catwalks connects the half floors and contains flexible workspace and critique areas for each department. MSR designed custom architectural components such as pivoting, sliding, and bi-folding doors and walls to allow students and faculty to adapt these spaces for learning, critiques, presentations, and exhibitions. Overall, the new scheme increased the amount of available space from 112,000 to 132,000 square feet.

The catwalk, stairs, and elevator provide views into classrooms and studios, which are primarily transparent and open. Traci Engel Lesneski, a principal at MSR, says that someone standing in the atrium has 360-degree sight lines into every department. Some of the views are unexpected and quirky: thanks to the half floors, one might glimpse only legs instead of an entire person. "The hope is that by being exposed to other disciplines, innovation is sparked," Lesneski says. "Curiosity takes you into different studios and that exposure informs your own work."

Overlap is further encouraged by shared studio space. What was once the architectural model lab is now the Hybrid Making Lab, open to all students from all programs within the college. Some of its most enthusiastic users are the fashion design students, slicing into lace with laser cutters. Collisions and curiosity have already led to creative collaborations. Product design and graphic design students have come together for a few projects and, for the first time, music students scored the 2013 student fashion show.

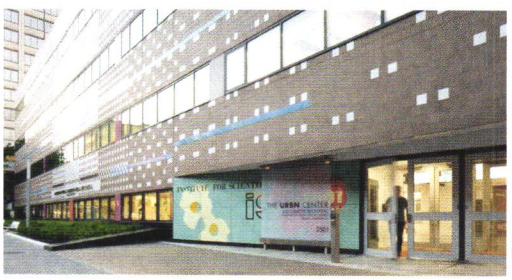
MSR had the building's users in mind when they stripped the interior down to its structural bones and left it exposed. They knew the budding designers would have an innate curiosity about their surroundings. "We wanted to expose how we inserted new into old so people could understand how the building is stitched together," Lesneski says. "In this way, we are using the interior architecture as part of the learning."

The largely neutral interior color palette with occasional bold accents echoes the colors on the building's famous exterior, while allowing the student work inside to be the primary focus. "It's not all about, 'Hey, look at the building,'" Bartscherer says. "Everything frames the student work." c

Drexel University CoMAD URBN Center

The building gained two elements it had previously lacked—natural light at the center and adequate square footage—through the carving out of a four-story atrium and the insertion of four new mezzanines. MSR intentionally left the structure exposed to serve as a learning tool for students.

The lobby (above) includes lounge areas for students. Catwalks and stairs between new mezzanines (left) form an "interior street." A mural at the entrance on Market Street (right) and other original facade details were preserved. The architects designed moveable display walls (opposite) throughout the building that showcase student work, become impromptu critique spaces, and transform into pop-up shops for teaching merchandising.



Ground Floor Plan

1 Entrance
2 Lobby/lounge
3 Studio
4 Classroom
5 Gallery

education

Client
UMass Dartmouth
Location
North Dartmouth, Massachusetts

designLAB architects

"This was one of the most challenging projects submitted: it takes a dark, old Paul Rudolph building and transforms it into a bright, energetic space while respecting the existing architecture. Credit the client for seeking a redesign instead of demolition." JURY

By Regina Baraban
Photography by Jonathan Hillyer and Peter Vanderwarker

When Paul Rudolph designed the masterplan and buildings at the University of Massachusetts Dartmouth campus, the library building that opened in 1973 was part of his utopian vision for a humanistic academic environment that encouraged people to connect and interact. Constructed in cast-in-place concrete and concrete block, it was a prime example of Rudolph's Brutalist architecture. During the decades that followed, Rudolph's design no longer resonated, modifications were made, and the role of a library shifted as information became increasingly available online. The seemingly harsh concrete building appeared dated and unloved. Until now, that is.

Transformed by a $34 million renovation and addition by Boston-based designLAB architects that updated Rudolph's vision into a state-of-the-art gathering place, the Claire T. Carney Library has become a destination and a star building on campus. "Our vision, from the very early stages, was about a complete transformation while respecting—and perhaps even enhancing—the original architectural character," says designLAB project manager Ben Youtz. "Over 40 years, through various small renovations and finish changes, the original vibrancy of the design was lost, and we needed to reinvent the library for the needs and wants of 21st century students."

DesignLAB served as executive architect, working with Cambridge, Massachusetts–based Austin Architects for the roughly 22,000-square-foot addition and 150,000-square-foot renovation. "The architects had a monumental job," says Assistant Dean of Library Services Catherine A. Fortier-Barnes, who helped oversee the project from its initial feasibility study.

Indeed, the huge scope of the project encompassed multiple goals and objectives. "A big determining factor was how to get students in the door," says Kelly Ard Haigh, designLAB project architect in charge of the interior. Flexibility was also key, since all of the furnishings needed to be moveable. "And who can know what the library of the future is going to look like? I wanted the design to give future librarians flexibility as well," Haigh says.

To free prime real estate, half of the library's collection of approximately 225,000 volumes was relocated to new shelves in a basement. The five floors above now accommodate study and social areas—including digital media labs, event space, and a cafe—as well as office space for 80 staff members. Cantilevered nooks, which had become offices over time, were reclaimed as study niches to reflect Rudolph's original design intent. "These are now the most popular study spaces on campus," Fortier-Barnes says. Most of the formerly fragmented office spaces, housing various university departments, have been relocated to a single floor.

The new addition encloses a previously dark, underbelly corridor with glass and stainless steel curtain walls. This treatment was also applied to much of the existing building's exterior, creating a unified profile and placing the original concrete structure on display. "The spacing and repetition of the stainless steel fins echoes the cadence of Rudolph's original design modules," Youtz says.

The inviting interior of the addition has become known as the campus living room and includes a takeout cafe, fireplaces, modular seating, and sculptural walnut benches. The architects reintroduced Rudolph's original red, orange, and purple color scheme, using the most vivid colors on the heavily trafficked lower floors and mellower hues on the quieter upper floors. The concept for the addition's interior harkens back to Rudolph's intent to encourage "happenings" on campus. "What Rudolph wanted was to get people to hang out, have conversations, and make connections between the different academic disciplines," Haigh says.

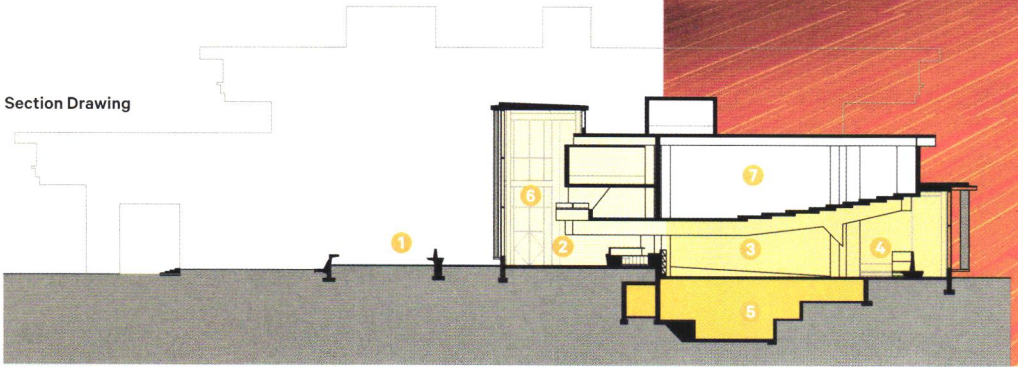
Since the renovation and addition were completed, the number of library users has more than doubled, and students often wait for the doors to open at 7:30 a.m. "People are speechless when they see how the library has been transformed," Fortier-Barnes says, "and it is very much a part of every recruitment and admission event. It has become an icon of the campus." C

UMass Dartmouth Claire T. Carney Library

Natural light fills a cafe and gallery on the ground floor of the addition. The rhythm of the stainless steel fins that comprise the facade complements Rudolph's original concrete structure.

A fifth floor group study space (top) reflects Rudolph's original color concept for the interior. The Brutalist concrete structure has been revived as a campus destination (above). A browsing area (right), located on the first floor, encourages unscripted interactions between students.

Section Drawing



1 New exterior plaza
2 Cafe
3 Browsing area
4 Group study
5 Book storage
6 Gallery
7 Lecture hall

DICIONARIO GRAMATICAL DE VERBOS
LENIN
Transforming Russia & China

exhibition

Installed in the Museum of Tolerence in Los Angeles, the exhibition "Anne" focuses on the life of Anne Frank. Designed by Yazdani Studio of Cannon Design, it features an undulating "infinity wall" that is lined on both sides with 15,000 tightly folded shirts. The wall design was inspired by images of stacked uniforms taken from victims of the gas chambers.

Anne Exhibit at Museum of Tolerance

Client
Simon Wiesenthal Center
Location
Los Angeles

Yazdani Studio of Cannon Design

"In this rare instance, a space takes a person on an emotional and physical journey. Layers of information are presented in different ways, and a balance of scale and intimacy makes the abstract real. It's intimate and visceral, engaging all senses." JURY

By Michael Webb
Photography by
Benny Chan of Fotoworks

"Anne" is a permanent exhibition incorporating multimedia presentations and interactive elements in the Museum of Tolerance in Los Angeles, a Simon Wiesenthal Center Museum. Designed by Yazdani Studio of Cannon Design—which has been working with the Wiesenthal Center for 17 years—the exhibition recreates the life of Anne Frank, based on her writings published in *The Diary of a Young Girl*.

For Rabbi Marvin Hier, dean and founder of the Simon Wiesenthal Center and museum director, the exhibition provides a way to reach out to the 20,000 students who visit the museum every year, and encourages them to apply the lessons of history to their own lives. Having visited the house in Amsterdam in which Anne and her family hid in the attic for two years, he suggested that the cramped space be recreated in the exhibition. "The idea was to put every visitor in the attic with Anne," Hier says. "We wanted them to be engaged, not detached."

Mehrdad Yazdani, principal of Yazdani Studio, is an émigré from Iran and Anne's experience personally resonated with him. "I first heard about this story from my daughter when she was a teenager, and I understood that you have to make it seem relevant to people of that age," he says. "At the end, we place the audience in a darkened room and allow a compilation film to dramatize Anne's experience of confinement, gazing out at the sky and listening for footfalls in the night. The students emerge into an interactive zone that engages them on a personal level."

Visitors cross a third-floor bridge that links the museum to the yeshiva, designed by Yazdani in 2001. A shadowy image of Anne emerges from a page of her diary, gazing out to the hills of Hollywood, a place she dreamed of as a star-struck child. Frankfurt, home to the Franks for centuries, and Amsterdam, to which they fled in 1933, are evoked in a row of gabled facades, silkscreened onto a zigzag wall. Narrow steps lead down to the second floor, where artifacts include a letter from the U.S. State Department denying the family asylum.

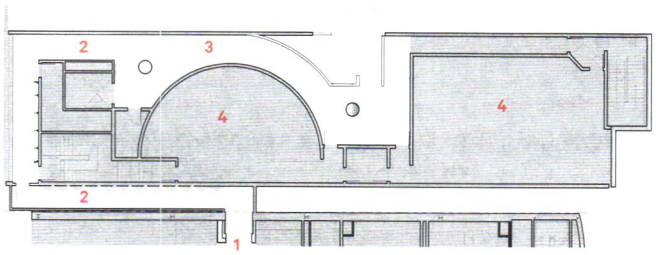
To guide visitors through the linear space and add another layer of meaning, Yazdani introduced an "infinity wall" that undulates and tilts. Inspired by images of stacked uniforms taken from victims of the gas chambers, he lined both sides of the wall with more than 15,000 tightly folded shirts, representing a tiny fraction of the 1.5 million children whose lives were cut short by the Holocaust. Bright colors evoke Anne's carefree childhood, and as visitors progress, the tones darken and the wall tilts down, compressing the space and conveying the brutality and despair of the Nazi occupation. Skeletal branches, etched onto glass in the stairwell linking the two levels of the exhibit, recall the chestnut tree below Anne's window, which symbolized her yearning to escape.

The Anne Frank House in Amsterdam carefully guards its legacy and forbids filming on the premises, but Yazdani used 3D modeling software to create a digital simulation of its interior. Across from this simulation, a wall of shelves lined with vintage box files swings open to reveal a screen room. A nine-minute film, projected in the round, places visitors side-by-side with Anne in her hiding place as she composes her diary. Oscar-nominated actress Hailee Steinfeld, who is close to the same age as Anne was at the time, captures the intensity of a teenager struggling to understand her own feelings and keep hope alive in a world turned upside down.

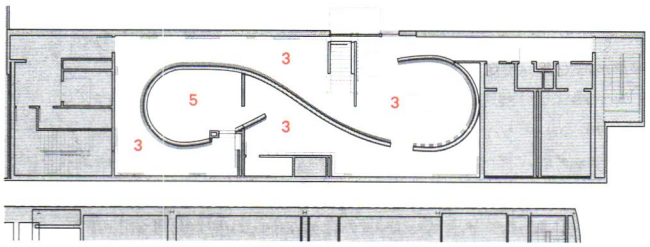
The exhibition opened in October and has already won applause from such luminaries as Steven Spielberg and Barbra Streisand, and from teachers and a board member of the Anne Frank Fonds foundation in Basel. Yazdani has designed an addition to the Museum of Tolerance and is designing the exhibits for its sibling museum in Jerusalem. c

A compressed exhibit space, located on the opposite side of the "infinity wall" (left), suggests the cramped quarters of the Frank family in Amsterdam. Hallways lined with quotations and mirrors (below) prepare visitors before they enter the main exhibit spaces.

Third Floor Plan



Second Floor Plan



1 Entrance
2 Exhibit hallway
3 Exhibit
4 Classroom
5 Screen room

healthcare: large

Client
Kaleida Health
Location
Buffalo, New York

Cannon Design

"Advancing the notion of what healthcare can look like, the design pushes, but is restrained. The interior is closely related to the architecture, reinforcing a sense of place. The futuristic research floor is inspiring, and the design could literally help save a life." JURY

By Michael Webb
Photography by
Björg Magnea
Architectural &
Interior Photography

Physicians and administrators from around the world are flocking to Buffalo, New York, to study the success of a medical complex that has removed the barriers between cardiology and neurosurgery, and between research, teaching, and clinical practice. Three institutions interact within a light-filled, nearly half-million-square-foot building designed by Yazdani Studio of Cannon Design.

Kaleida Health operates the Gates Vascular Institute (GVI) on the building's first four floors; the University at Buffalo has located its Clinical and Translational Research Center (CTRC) on floors six through eight; and the Jacobs Institute, which specializes in bioengineering and the incubation of new businesses, is located on the fifth floor. "In planning the building, we had a multi-disciplinary team at the table with the architects," says Lorie Mariano, senior director of vascular procedural services at Kaleida Health. "There was push and pull; it took a long time for people to accept a new way of working, but they quickly embraced it when we opened our doors."

A visionary neurosurgeon, Dr. L. Nelson "Nick" Hopkins has a leading role in all three institutions. "Nick wanted a place where different disciplines would collide and interact, and that idea drove the design," says Mehrdad Yazdani, design director of Yazdani Studio, based in Los Angeles.

Fritted glass and baffles control the natural light from curtain walls that illuminate 75 percent of the interior. To achieve maximum flexibility in the floor plan, the architects specified a module of 31.5-feet-square by 18-feet-high, which is ideal for laboratories and procedure rooms, and located the service core to one side. They created identifiable neighborhoods for each activity and participant, using shared zones as connectors, and defining lucid patterns of circulation.

Interior designer Dale Greenwald of Cannon's New York office employed varied textures, as well as bold and subtle colors, to give every user a sense of identity, while striving for an overall feeling of unity. A three-story lobby provides a dramatic entry and a suspended wooden cube defines a warm, enclosed waiting area for family members.

In the months since the building opened, it has proved a spectacular success, according to CTRC Director Dr. Timothy Murphy. "The design of the building is a catalyst for all the things we want to do, and this is a great place to work in," he says.

Hopkins shares his enthusiasm. "The synergies are incredible," he says, "and the building has saved lives. A patient who was being treated for a brain hemorrhage suffered cardiac arrest. Within ten seconds, two cardiologists arrived to take care of the heart while our guys fixed the head."

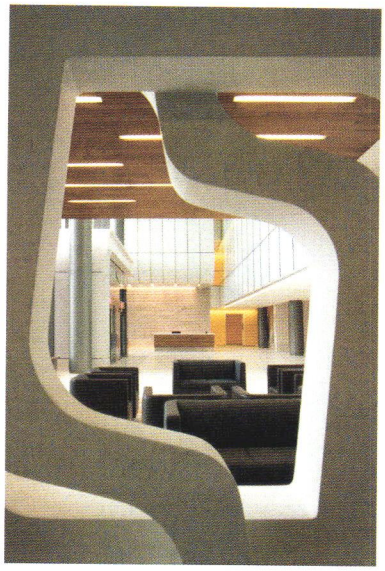
While this story might seem unique, indeed, the fourth floor was laid out to facilitate such seamless collaboration. As Mariano explains, "procedure labs for cardiology, neurosurgery, electrophysiology, and vascular procedures are a few feet apart around the perimeter, and the staff and physicians occupy the central area. Typically, such specialties are in different buildings or floors of a hospital."

Beyond the fourth floor layout, which has fostered team spirit among specialists, the stairs and atria further enable social discourse. Murphy enjoys the frequent encounters with other staff between his fifth-floor office and seventh-floor lab, and the weekly conferences he hosts for colleagues in five departments.

"It will take time for people to learn how to use the building to their best advantage, as with any new tool," Yadzani says. "We were designing for the future, and I'm now taking that approach on every project." C

Kaleida Health Gates Vascular Institute and UB Clinical Translational Research Center

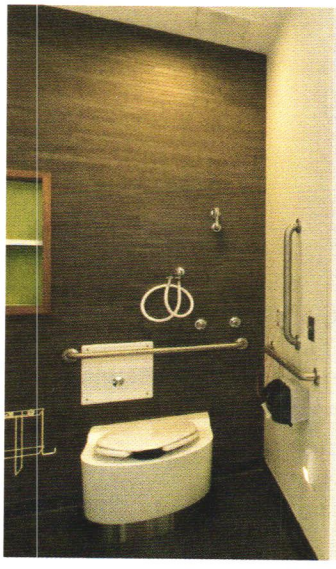
A wooden cube is suspended within the building's three-story lobby. It encloses an intimate waiting area for families, and additional seating is available on top of the cube.



The pattern of a fiberglass-reinforced gypsum screen (above, left) in the lobby references stem cell research. The curtain walls (above, right) along the east and west facades are shaded by baffles, and the north and south facades are clad with fritted glass.

Third Floor Plan

1 Reception/waiting
2 ICU
3 Operating room
4 Hybrid OR



Nurses' stations (above) are color-coded to serve as wayfinding tools. Recovery rooms (left) are organized on "hotel" floors and can accomodate family members.

healthcare: small

Client
Dr. Carolyn Poon Woo and Gerry Lee Wing
Location
Toronto, Canada

Southside Design

"This well-executed project sets an aspiration. Lively and modern, it helps relieve dental visit anxiety. Its design shows sensitivity to the streetscape by both blending in and standing out, and its light-filled spaces have a sophisticated palette of finishes." JURY

By Lydia Lee
Photography by Stéphane Groleau

At an open house party that Dr. Carolyn Poon Woo held in her new Toronto dental office, a friend said, "You know, this would be a great little bar at night." From its expansive glass facade to its open interior, furnished with midcentury pieces, nothing about the office of Bloor West Dental Group screams "dentist." Poon Woo, who has had her own practice for more than 20 years, wanted a warm, inviting space where necessary technologies are subtly integrated to avoid intimidating patients.

Toronto–based Southside Design, founded by interior designer Stephanie Kamburis and architect Bruce Stratton, brought Poon Woo's vision to life. She admired Stratton's renovation of a local library branch, and asked the firm to transform a former bank she had purchased. "Dental offices can be somewhat dreary spaces, with painted walls and vinyl composite tile floors," Stratton says. "It has been a fun challenge to take the whole dental office as we know it and turn it on its head," Kamburis says.

The design team called for a complete overhaul of the 5,000-square-foot building on busy Bloor Street West. In addition to a new facade, they designed a new roof with a large skylight to bring daylight into the center of the linear space. The ground floor had to be raised to meet code and that necessity became a virtue, giving the reception area, elevated above the street, a stage-like presence. As patients ascend the entrance ramp, they take in views through the entire space.

The clinic's interior features linear and modern elements, softened by organic curves and natural materials. "We put a lot of thought into choosing natural materials and how they would work subconsciously to remove that negative association with the dentist," Kamburis says. The reception area is defined by a series of posts and beams clad in walnut, which frame a limestone-clad wall and walnut-paneled reception desk with a white quartz countertop. The curvy desk and Noguchi coffee table contrast the crisply tailored BassamFellows Tuxedo sofas.

A wide range of lighting fixture types were selected for a relaxed atmosphere. In addition to natural and ambient fluorescent lighting, a row of metal-halide fixtures highlights the limestone wall, which also has a long, narrow niche lit with LED strip lighting. In lieu of artwork, the designers created a lively linear pattern of fluorescent lights covered in amber and white 3form acrylic panels. "We shy away from ornament and try to design visual interest into the space," Stratton says. "Here, we designed the lighting so you can change out the acrylic easily and rebrand the space. It extends the shelf life of the design."

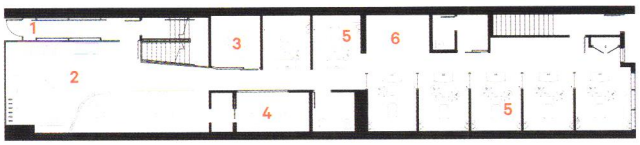
Within the 11 treatment rooms, the design team created soothing environments. Reflecting a trend in dental clinic layouts, the rooms have no doors and are open to the hallway, instead of being entirely enclosed. Narrow glass dividers with walnut frames between rooms allow natural light to penetrate. Rear-delivery units, located behind the patients' chairs, have pass-through cabinets that can be accessed from both sides, allowing sterilized equipment to be replenished without disruption. When patients are at their most vulnerable, staring up at the ceiling, Southside Design's innovative ceiling coffers, lined with walnut acoustical paneling, provide a reassuring sense of continuity.

"The designers really listened to what we wanted and incorporated all the functional things that we needed," Poon Woo says. "I think the design's success is that it not only looks good, it functions very well." **c**

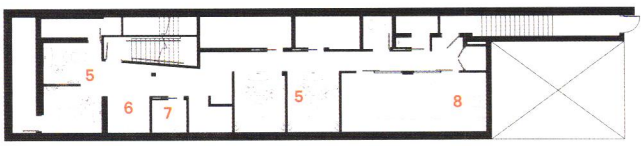
A sense of permanance is conveyed through the use of large-scale porcelain tiles on the floor, limestone on the wall, white quartz countertops, and walnut millwork and trim. The designers injected some color and movement into the space with a custom, linear fluorescent fixture with amber and white 3form acrylic panels.

Bloor West Dental Group

The reception area (right) is set like a stage above the street. Treatment rooms (below) have glass dividers with walnut frames as well as cabinets containing dental equipment that double as partitions. The office's transparent facade (bottom) of Pilkington tempered glass resembles a retail storefront.

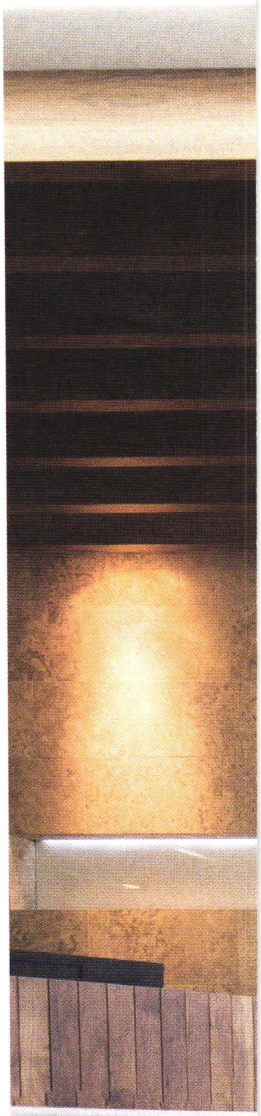


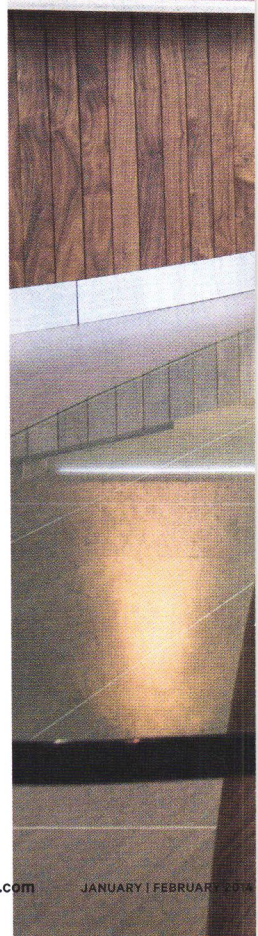
Ground Level Floor Plan



Lower Level Floor Plan

1 Entrance
2 Reception
3 Consultation room
4 Office
5 Treatment room
6 Sterilization area
7 Lab
8 Staff room





RE REALTY ONE LTD.
ESTATE BROKERAGE

hotel

Client
Starwood Hotels & Resorts
Location
Seville, Spain

The Gallery HBA London

"A consistent design enhances the history of the hotel, without being too literal or heavy handed. As all classic hotels should, this hotel reflects a spirit of place, the romance of travel, and the hope of an exotic experience." JURY

By Caroline Tiger
Photography by
Starwood Hotels & Resorts
and Tim Beddows

The Hotel Alfonso XIII, the storied hotel in Spain's culturally rich Seville, had a narrative problem. Namely, its interior design wasn't communicating its stellar history. King Alfonso XIII had spent 12 years constructing it in the early 20th century, and when it opened in 1929, it became an essential stopover during the golden age of travel. The building was designed in the Mudéjar style, a fusion of the city's Romanesque, Gothic, and Moorish influences. But the last renovation in 1990 resulted in a bland, traditionally pan-European interior that made little reference to the hotel's history or local culture.

To restore the color and drama of the hotel's heritage while reimagining the 13,500-square-foot property's 151 guestrooms and public spaces, Starwood Hotels engaged The Gallery HBA London. Of course, the designers did not have to look far for inspiration. "The building is very strong, very masculine, and architectural," says Inge Moore, a principal at HBA. "There's this macho-ness of the matador balanced with the soft play of the flamenco dancer. We took these narratives and incorporated them into the design story."

Some of the most impactful transformations are in the hotel's public spaces. The designers inspected and catalogued all antique furnishings and chose which pieces to reupholster and refinish based on how they would best fit into the new scheme. A large, cast-brass chandelier was discovered in the attic, restored, and returned to the grand stairs where it hung decades before. Ornate plasterwork, decorated ceilings, and mosaic-clad colonnades were painstakingly preserved as the designers chose a bold color palette—adopted from the matador's costume—and added layers of metalwork and local crafts.

While HBA specified for the dated, yellow chintz-covered walls to be stripped back and crystal chandeliers to be removed, local artisans restored thousands of azulejos—ornate, hand-painted ceramic tiles native to Seville that are used throughout the Alfonso. Because the hotel is historically protected, new electrical outlets could not be placed where they would interfere with tile work. In heavily tiled areas such as the lobby, the designers carefully oriented furniture to take advantage of sunlight, and placed light fixtures in proximity to existing power outlets.

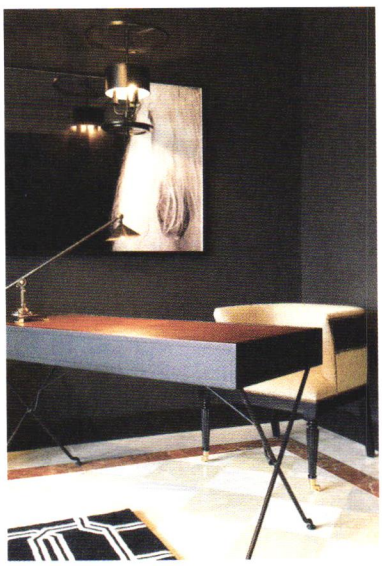
Two bars within the hotel, Bodega Alfonso and Bar Americano, were restored and updated to attract a younger clientele. For Bodega Alfonso, a meeting place once used by the king himself, HBA called for the preservation of the remaining original cornices and painted ceilings, for old bar stools to be reupholstered, for the addition of new lighting and splashes of "matador red" in the form of comfortable leather banquettes, as well as for the installation of a massive bar. Portraits of King Alfonso were hung to remind guests of the room's royal pedigree, and outdoor terraces were recreated.

"The renovation has been an exceptional upgrade for the entire hotel, so our guests are delighted with all the spaces in general," says Koen Van Malder, design project director of Starwood's Europe, Africa, and Middle East division. "Nevertheless, one of the spaces preferred by our guests is the Bar Americano." The room went from a "dark, nothing space," to "a really sexy bar" that looks like it originated during King Alfonso's time, Moore says. The strong, dark blue and gold palette is enhanced by Art Deco features, and includes a bar in polished brass and Macassar Ebony timber.

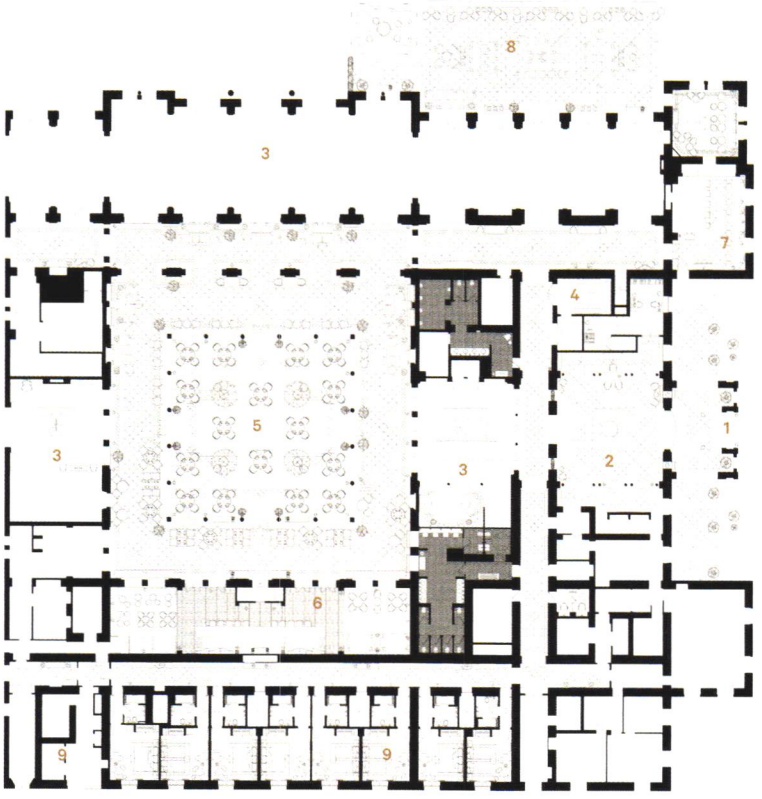
The guestrooms were reinvented in styles reflecting Seville's three major cultural influences: Moorish, Andalucian, and Castilian. The Moorish rooms have dramatic furnishings, bold red touches, and headboards with scalloped edges. The Andalucian rooms are feminine, with sculptural millwork trim, which alludes to the swish of a flamenco skirt. The Castilian rooms, inspired by the matador, feature deep ochres, dark timber-paneled ceilings, and images of horses. The Royal Suite, which Van Malder notes is still used by royal families visiting Seville, was reimagined as the room where King Alfonso himself would have stayed. HBA incorporated artifacts King Alfonso might have collected on his travels and portraits of the king himself. Like the rest of the hotel, it is filled with beautiful surprises. **c**

The double-height reception area features marble floors and stairs, bas-relief decorated crown mouldings, a coffered ceiling, period chandeliers, and frescos above its arched passageways. Original hand-painted azulejos—the ornate ceramic tiles native to Seville—have been restored with a vivid azure and mustard palette.

Hotel Alfonso XIII



A reimagined version of the original, but long-lost, Bar Americano (above) has an Art Deco feel with lacquered walls, grand mirrors, and a polished brass bar. The hotel (right) was designed in the Mudéjar style, a fusion of Seville's Romanesque, Gothic, and Moorish influences. The guestrooms also draw from these influences, including the Moorish guestrooms (left), which feature elaborately-carved headboards. The Reales Alcázares Suite (opposite, bottom two), envisioned as the private boudoir of María de Padilla, the secret mistress of the legendary King Pedro the Cruel, has a moody palette of charcoal and white.



Ground Floor Plan

1 Entrance
2 Reception
3 Lobby
4 Retail
5 Patio
6 Bar Americano
7 Bodega Alfonso
8 Bodega Alfonso terrace
9 Guestroom

office: large

In the headquarters of BBDO in New York by HLW, graphics painted on a wall of the seventh floor cafe illustrate BBDO's "10 rules of thumb."

ravel
WAYS GREAT
PIRATION.
VISIT
MEPLACE
YOUR COMFORT ZONE
LIKE
the 5TH Floor
With
FOR A
Joe!
HE
ACTUALLY
HAS
ALL
the
ANSWERS.

BBDO NY

Client
BBDO / Omnicom Group
Location
New York

HLW

"This office is comfortable but sophisticated. It's a very good example of office merging with hospitality. The cheeky entrance is tied to the idea of the agency, and it's a perfect announcement of the mission of the agency." JURY

By Murrye Bernard
Photography by
Frank Oudeman

Not every New York ad agency can trace its roots to the iconic Madison Avenue, which has become synonymous with the industry. BBDO—the world's second largest advertising network, one of the most award-winning, and speculated to be an inspiration behind the AMC television show *Mad Men*—left that famed street many years ago to call 1285 Avenue of the Americas home. But with an office that seemed staid and dated, BBDO called upon HLW to update its three floors, totalling 227,000 square feet, to look like a hip downtown loft rather than a typical Midtown corporate workplace.

For David Lubars, chairman and chief creative officer at BBDO, the goal of the renovation was to have CEOs of Fortune 500 companies walk in and say, "Wow!" John Mack, a design partner at HLW, says his office came up with the tagline for the project: "Making Midtown Cool." And it does feel cool—updated spaces reflect the company's global and progressive image—despite a modest budget, which was mostly earmarked towards infrastructure.

HLW called for two of the floors, which were previously compartmentalized, to be stripped down to the building's concrete shell. The designers chose to leave the imperfect concrete floors exposed, as well as large portions of the concrete ceiling to gain height, but ductwork is carefully concealed. Existing offices at the ends of the floors were left as-is, as was the core, which was painted various shades of gray to make it fade into the background. Elmwood Reclaimed Timber walls, floors, and conference tabletops were incorporated throughout to add texture and warmth.

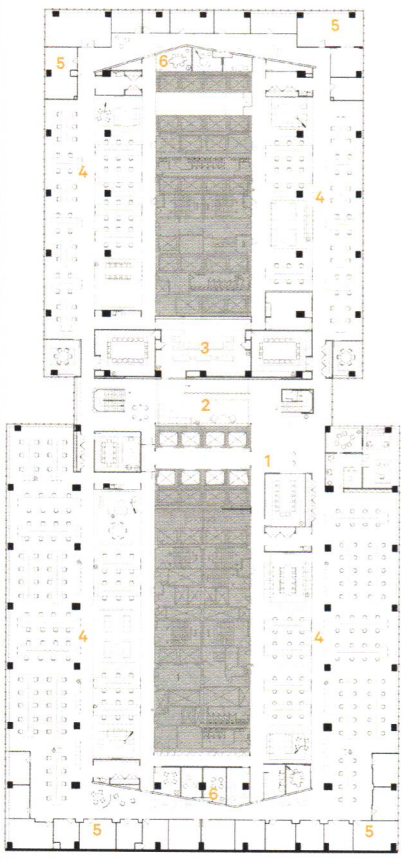
The hub of the headquarters is the pitch room and a large cafe. Located on the sixth floor around the corner from reception, a wood podium, known as "The Deck," functions as a waiting area and lounge, but also serves as pre-function space for the adjacent pitch room. The setting for all major client meetings, the pitch room features a large video screen and plenty of pinup space. Fritz Hansen Swan Chairs, occasional tables, and stools allow for intimate set-ups, and recessed banquettes at the back provide strategic splashes of BBDO's signature red in the mostly neutral space.

Located on the seventh floor, the cafe is the only pantry to serve all three floors. "It was a conscious decision, because they wanted everyone in one space that serves as a command hub," Mack says. Sliding doors allow the space to expand into an adjacent conference room to accommodate office-wide meetings. A charcoal wall in the cafe is animated by white graphics, which HLW designed with BBDO to reflect the company's "10 rules of thumb." Cafe tables and chairs, as well as bar seating, provide ideal settings for coffee breaks or lunchtime chats. The designers were inspired by the atmosphere of the lobby of New York's Ace Hotel, which invites people to linger.

This laid-back vibe seems to continue in the open work areas, which are broken up by living room-like groupings of sofas and bookshelves. Throughout the work areas, as well as in the reception area, tongue-and-cheek graphics on walls and floors poke fun at advertising lingo. But these spaces are also designed in line with BBDO's mission, an obsessive focus on "the work, the work, the work." The 970 employees are arranged in teams, and creative and sales departments occupy separate floors. But they are each invited to adapt their spaces to suit their unique work styles. The workstations—Steelcase FrameOne—are long benches with Terra Mai reclaimed wood tops. This open and undivided configuration provides a "framework for personalization," Mack says.

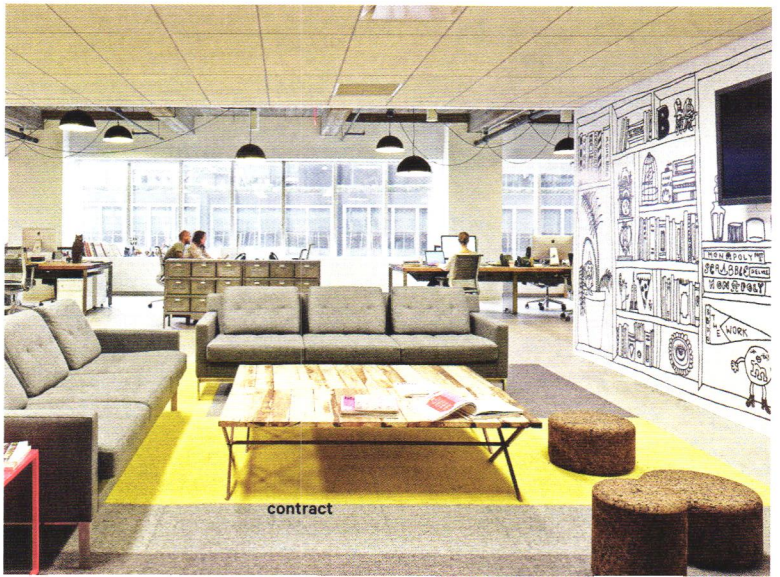
BBDO may have inspired *Mad Men*, and in turn, a scene on the show at the end of fifth season featuring Don Draper sitting alone at a bar inspired the design of the new incarnation of BBDO's bar, Central Filing. Employees access daily happy hours through a wooden door relocated from the original BBDO office on Madison Avenue. Inside the dimly lit room, walls painted with dark red and black stripes surround tufted sofas and a bar with a base made from—what else—old filing cabinets. And Guinness—one of the agency's clients—flows freely from a special tap. c

A wood podium near the reception area, called "The Deck" (left), serves triple-duty as a waiting area, informal meeting space for employees, and as a pre-function area for meetings in the adjacent pitch room. The reception area (below) features a cheeky graphic on the floor. Groupings of sofas (bottom) are dispersed throughout the open work areas.



Sixth Floor Plan

1 Reception
2 The Deck
3 Pitch room
4 Open office area
5 Existing office
6 Team room



office: small

Client
The Giant Pixel Corporation
Location
San Francisco

Studio O+A

"Clever details make this project stand out. It has a sophisticated palette that is a departure from the typical startup aesthetic, with textures that are both raw and refined. The furnishings and bold lighting choices reinforce the individuality of the design." JURY

By Lydia Lee
Photography by Jasper Sanidad

An interior with its roots in the industrial past has been reimagined as a space-age version of the Eames workshop by Studio O+A for San Francisco tech-startup Giant Pixel. Concrete walls and heavy wood joists were left exposed in this former printing press built more than a century ago. A few new design elements—including a suspended fireplace, orb-shaped speakers, and plenty of chrome furnishings—reference the groovy 1960s. Still, other new elements bridge the eras, such as a cantilevered white concrete desk and a water-jet-cut room divider made of cold-rolled steel.

"The clients gave us a lot of leeway, and they had the same interest in getting a good product," says Neil Bartley, senior project manager at San Francisco–based Studio O+A, led by *Contract* 2011 Designers of the Year Verda Alexander and Primo Orpilla.

The successful tech entrepreneurs who founded Giant Pixel—a company that programs gaming applications—are similarly passionate about design. "I've always wanted to work in an awesome office," says co-founder Alan Braverman. "And I wanted to build a space that our friends and people from neighboring startups would want to visit, to help us recruit engineers and designers."

The star of the reception area is the show-stopping concrete desk, a custom piece by Oakland–based Concreteworks. Its hollow concrete shell is supported by an internal steel structure that is bolted to the frame of the building. At the entrance, a divider of cold-rolled steel has been water-jet cut with a pattern of binary code that spells out the text of the opening crawl of *Star Wars*.

The team's intense dedication to detail can be found in subtler touches elsewhere. For instance, conference room tables often have solid bases to conceal wiring, but the tables in Giant Pixel have been custom-designed by Los Angeles–based MASHstudios with cutout bases to create a sense of transparency.

The two-story office is outfitted with open Knoll Antenna Workspaces as well as standing desks to accommodate different modes of working, while whiteboards of glossy back-painted glass promote brainstorming. The office has three private meeting rooms, as well as a living room area defined by a midcentury inspired Fireorb fireplace suspended from the ceiling, curved plywood Jehs+Laub Shrimp chairs, and soft Arper poufs.

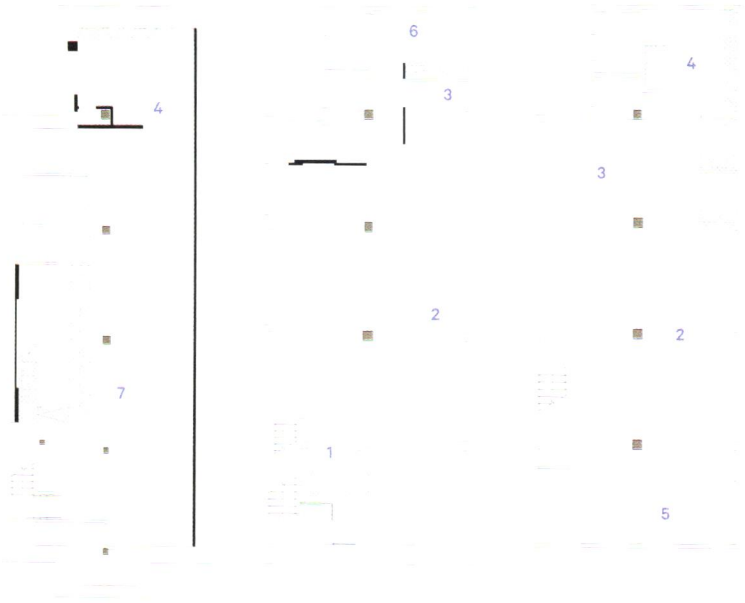
Work also occurs in the basement, where staff gather in the company's lounge and program next to each other on banquettes upholstered in caramel calfskin. The polished underground space, which Bartley describes as "the speakeasy of the future," has a long bar with custom millwork and stainless-steel fittings. Several vintage arcade games are handy for blowing off steam. The lounge-appropriate mood lighting includes Sonneman Orb chandeliers and a strip of illuminated concrete along the edge of the ceiling. "It's one of those little moves that are fun for a designer," Bartley says. "It's rare to get to that level of detail in commercial interiors."

Since taking occupancy about a year ago, the Giant Pixel team has grown into its new office space. The bar has become an incredibly popular spot—what was originally intended to be a monthly happy hour has become a weekly event—and, therefore, its white floor has already required refinishing. Braverman's only complaint is that the Friday happy hour occasionally interrupts him in the throes of programming. "Our company is working on three projects at a time," he says. "It's a very productive space." C

Giant Pixel

The Giant Pixel office occupies a building that once housed a printing press. Wood joists are left exposed and contrast with Studio O+A's modern, minimal interventions.

Located opposite a glass-enclosed conference room, felt-lined booths accommodate casual meetings (right). A stainless steel Fireorb fireplace is the focal point of a cozy lounge area (below) on the top floor. In the reception area (opposite), a custom concrete desk cantilevers from the wall and a steel scrim inspired by binary code provides a subtle division between open office areas.



Basement Floor Plan

First Floor Plan

Second Floor Plan

1 Reception
2 Open office area
3 Conference room
4 Storage
5 Lounge
6 Break room
7 Bar and banquettes

public space

Light filters into the main reading room through 6,000 glazed, circular openings punched into the facade. A row of study carrels lines the exterior wall. Automated shelves allow the space to adapt to changing needs.

Kanazawa Umimirai Library

Client
City of Kanazawa
Location
Kanazawa, Japan

Coelacanth K&H Architects

"A monumental, yet intimate space—the architecture and the interiors are seamless. With a meticulous, well-executed design, this very powerful, memorable place is a modern interpretation of something classic and iconic." JURY

By Murrye Bernard
Photography by
Satoshi Asakawa

Now that information is available digitally anytime, anywhere, people need good reasons to trek to their local libraries. The Kanazawa Umimirai Library, designed by Tokyo–based Coelacanth K&H Architects, has considerable appeal as a gathering place for residents of the already dense and rapidly urbanizing city of Kanazawa, located in Japan's Ishikawa Prefecture. Its simple form, punctured by thousands of openings to maximize daylight, encloses tranquil, inviting spaces that celebrate the act of reading and serve as hubs for the community.

The building reflects trends in library design in Japan and many other countries that encourage patrons to linger, and it functions as more than just a repository for books. "While there have been big changes in society, thanks to advances in technology, the existence of a physical library is still expected," says Kazumi Kudo, who co-founded Coelacanth K&H Architects with Hiroshi Horiba, and collaborated with him on this library. "It is a mission of a library to provide space in which many people can comfortably read together," she says.

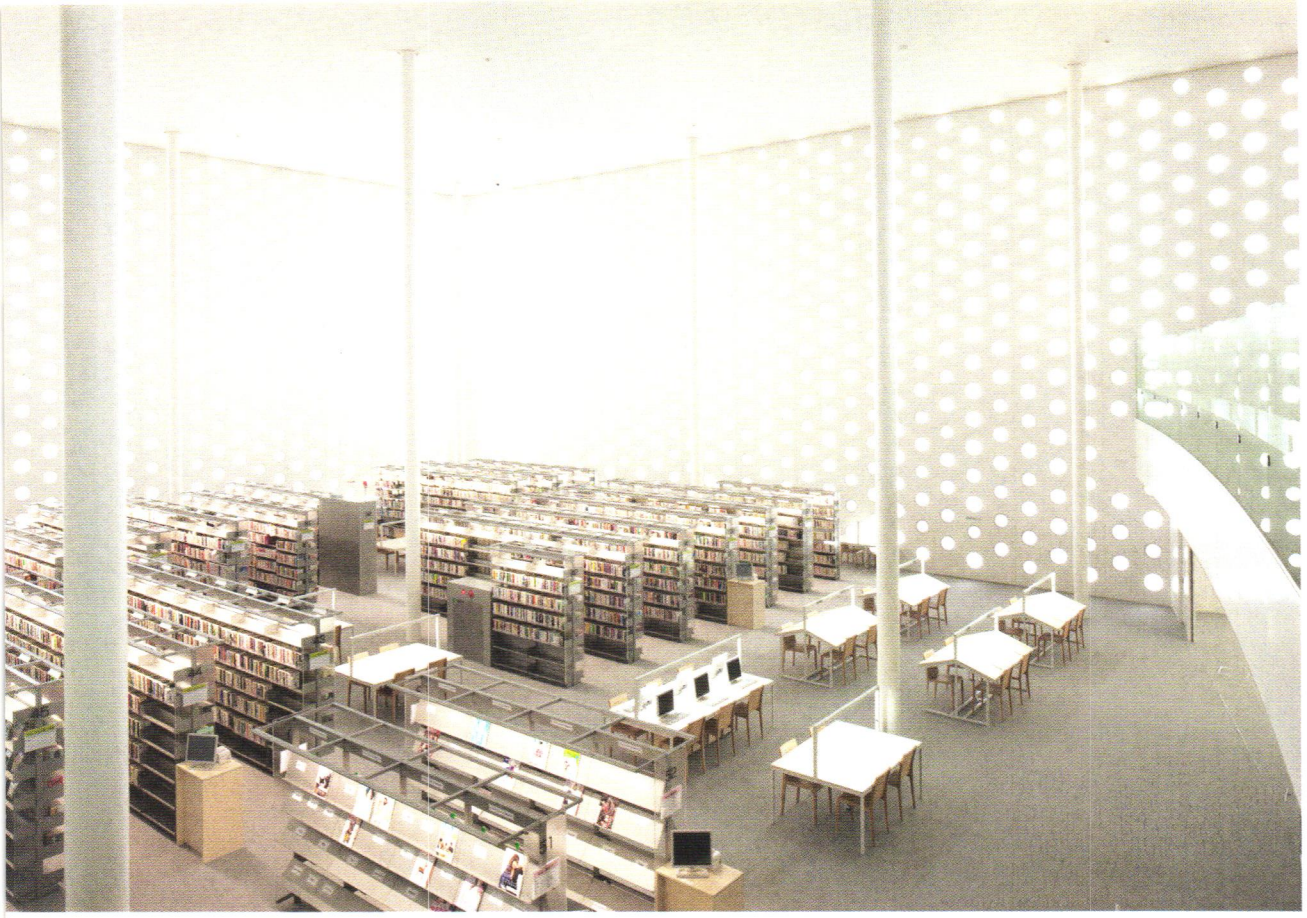
The architects designed the library as a "cake box" containing a basement and three floors, or "layers," totaling 60,700 square feet. Approximately 6,000 glazed, circular openings—each measuring 8, 10, or 12 inches in diameter—punctuate the glass-fiber reinforced concrete facade, which is finished with plaster board painted white on the interior. These openings allow for soft, uniform light to stream in during the day, and emit a lantern-like glow at night.

A soaring reading room—drawing inspiration from the grand reading room within Bibliothèque nationale de France in Paris, designed by Henri Labrouste—occupies most of the second floor and measures 150-by-150-feet square and 40-feet-tall. Twenty-five slender steel columns painted white are spaced evenly throughout, creating the illusion of a forest. Compact, automated shelves store books and allow for flexibility and openness.

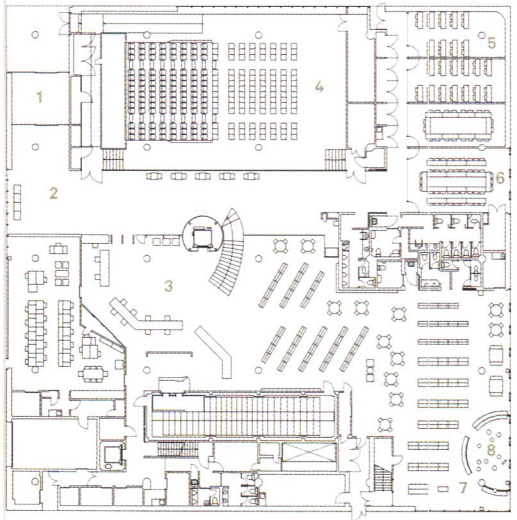
Library patrons can choose to sit at study carrels lining the exterior wall, tables dispersed throughout the space, or along a continuous counter wrapping the glass balustrade of the mezzanine. Many of the minimal furnishings in the library were designed by Tokyo–based Fujie Kazuko Atelier. Overlooking the reading room, the mezzanine provides additional, informal reading areas and a corner for crafting. Connecting the floors is a circular staircase with a smooth, white enclosure punctuated by square openings, reflecting the building's facade design and overall form.

The reading room is typically a quiet space, but the library includes other areas intended for more social activities. Meeting rooms, galleries, and a theater that seats more than 220 people are located on the ground floor near the entrance to be easily accessible. And the building gives back to the community in another way: it uses one-third less energy than typical civic buildings in the region. Aside from extensive daylighting, other sustainable features include natural ventilation through openings in the roof and an under-floor radiant system that keeps the building comfortable for occupants year-round.

Although Kanazawa has a population of 450,000, more than 800,000 people have visited the library within a year. Its spaces encourage visitors to pick up books and stay for a while, but when they leave, Kudo says, it also inspires them to log in to Facebook and post about their positive experiences at the library, perpetuating the cycle. c

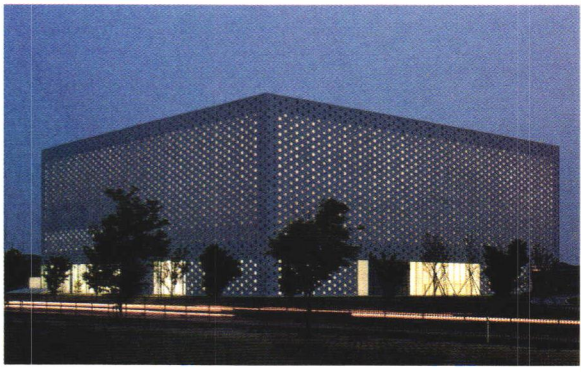


Slender columns in the main reading room (left) create the illusion of a forest. Patrons can choose from many seating options designed by Fujie Kazuko Atelier (below). The building glows like a lantern at night (bottom).

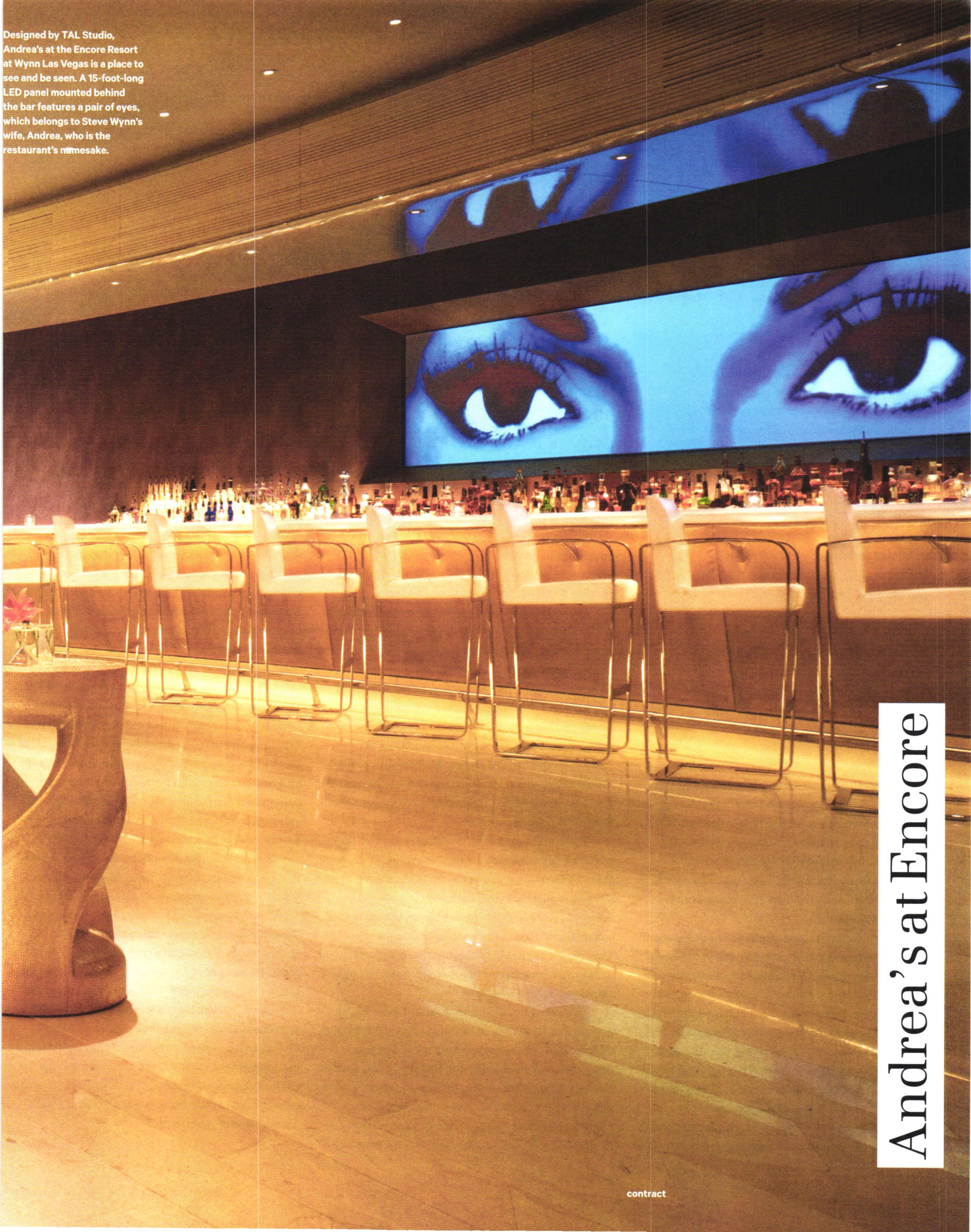


Ground Floor Plan

1 Entrance
2 Gallery
3 Main reception
4 Multipurpose hall
5 Group study room
6 Meeting room
7 Children's library
8 Storytelling room



restaurant



Designed by TAL Studio, Andrea's at the Encore Resort at Wynn Las Vegas is a place to see and be seen. A 15-foot-long LED panel mounted behind the bar features a pair of eyes, which belongs to Steve Wynn's wife, Andrea, who is the restaurant's namesake.

Andrea's at Encore

Client
Wynn Resorts
Location
Las Vegas

TAL Studio

"Andrea's has a very sophisticated point of view—a chic formality about dining. The use of color and lighting is masterful and drips of luxury. It is a memorable space, and creating that can be challenging in the Vegas hospitality scene." JURY

By Russell Fortmeyer
Photography by
Barbara Kraft Photography

Andrea's at the Encore Resort at Wynn Las Vegas takes a decidedly social turn from the typical casino restaurant. Instead of an interior with huge, theatrical set-pieces and over-the-top thematic elements, the restaurant's lighting, color palette, and materials flatter both the presentation of its food and the visages of its glamorous patrons from every angle.

For interior designer Todd-Avery Lenahan of Las Vegas–based TAL Studio, the nearly 200-seat restaurant continues a series of successful projects he has completed for one of the city's best-known personalities, Steve Wynn. Lenahan says the Wynn brand eschews trends and instead focuses on artistry in service of fashion while maintaining a clear business objective. In this case, Andrea's was conceived to align with the clientele drawn to the adjacent Surrender Nightclub and Encore Beach Club venues, as well as to create a lively atmosphere for guests who would prefer to let loose over food and drinks as an evening's main event. The banquette seating allows for easy shifts between couples and larger groups out on the town.

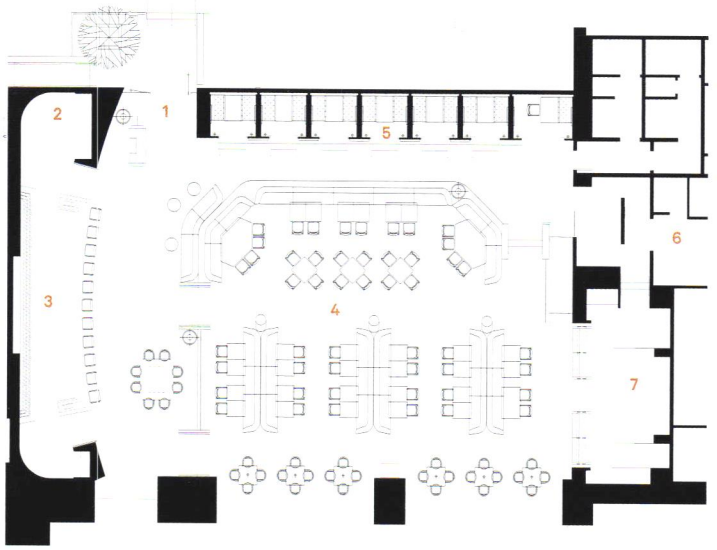
"We created five different micro-environments that enforce a lot of interaction between the guests," Lenahan says. "We avoided a static quality to the space, it's about moving around, seeing and being seen, meeting people, and looking at people you'd like to meet." To guarantee people are seen, the restaurant features a pair of continuously changing eyes projected from a 15-foot-long LED panel, created by theatrical designer Michael Curry and installed on a wood veneer-sheathed wall behind the bar. The eyes belong to the restaurant's namesake, Steve Wynn's wife, Andrea.

In addition, Lenahan devised three main paths, which he compares to runways, that allow movement through the main dining area. One extends from the bar to the sushi kitchen, a second runs along the bar, and a third is adjacent to a series of enclosed alcove booths along the east wall. "People aren't weaving through this space, but there is always a sense of procession for how people move through the room," Lenahan says.

A strictly neutral color palette of cream, gold, and cognac keeps the focus on the food and people. Indirect and diffused warm-toned LED lighting, designed by Wynn Design and Development, defines the restaurant's curvilinear details and casts guests like Hollywood stars. Venetian glass teardrop chandeliers, designed by Lenahan, incorporate single LED lights into each piece of glass to create a sparkling effect. Fixtures integrated beneath seating create a soft glow under the tables. For the dining room, Lenahan selected Brueton chairs fitted with gold-colored leather, since their elegantly curved, polished stainless-steel frames won't compete with women's "killer shoes," as the designer says.

Throughout the restaurant, surfaces reflect the glow from light fixtures in varying intensities. Lounge areas feature hammered brass tables by Eric Brand. Lasvit cast glass panels with a midcentury-inspired looping pattern cover the east wall. Each alcove along the wall is framed with shimmering screens made of chains of polished aluminum spheres, inspired by the Four Seasons restaurant in New York. Artist Matt Richards created white mobiles, reminiscent of work by Alexander Calder, that hang above each alcove table. Candelabras echo the 1966 chandeliers designed by Hans Harald Rath for the Metropolitan Opera House at Lincoln Center. A limestone floor brings texture with alternating polished and matte finishes, while a butterfly patterned onyx wall at the entrance to the kitchen suggests a midcentury Miesian aesthetic.

Andrea's has been a huge success for the hotel, says the restaurant's managing partner, Sean Christie. "We wanted a restaurant that would make you look good, feel good, and appeal to women without scaring off the men," says Christie, who also runs the nearby Wynn nightclubs. "I think Todd's design nails that perfectly." c



Floor Plan

1 Entrance
2 Service station
3 Bar
4 Dining room
5 Alcove table
6 Kitchen
7 Sushi counter

Alcoves (left) are framed with chains of polished aluminum spheres. Mobiles by artist Matt Richards hang above the alcove tables. The sushi counter (below) opens onto the main dining area. The color palette—consisting of cream, gold, and cognac—is neutral to keep the focus on the food and people (bottom).

retail

Client
Universalmuseum Joanneum GmbH and the City of Graz
Location
Graz, Austria

INNOCAD

"This intervention creates a great dialogue and a sense of respect and cohabitation between old and new. The fact that one can buy items there is secondary to the experiential beauty of the space. It elevates retail to art." JURY

By John Czarnecki
Photography by Paul Ott

The Zeughaus, or Armory Museum, in Graz, Austria, was built in 1642 and is the most well-preserved original armory in the world. Containing about 32,000 arms and military equipment from the late 15th to the early 18th centuries, the museum holds items that remain stored and organized as they were more than 300 years ago.

In recent years, the Armory Museum acquired Graz Tourism as a commercial partner, and sought to make the most of the significant home that it has. A design competition was launched for the redesign of the Cannon Hall at the museum to become both a retail space and welcoming center for both entities, with seven European firms invited to submit design schemes, including Graft from Berlin, NL Architects from Amsterdam, and SUPERPOOL from Istanbul. The winner was a Graz-based firm, INNOCAD, which developed a plan that fully considered the local context that it knew well. INNOCAD led the project and collaborated as part of a design collective called 13&9, which includes other Graz–based designers of furniture, fashion, accessories, light, sound, and art concepts.

INNOCAD served two clients: the City of Graz for the tourism center, and the Austrian government for the museum component. Graz has been designated by UNESCO as a City of Design, thanks to its significant cultural heritage and creative scene. "It was very important for us, knowing Graz is a City of Design," says Martin Lesjak, a partner in INNOCAD. "The space is like the business card of the city; it is very important for the city. And we were very glad to win against high-quality firms."

Originally, Cannon Hall was exactly as its name implies: a room for storing cannons in medieval times. INNOCAD first removed whatever previous insertions were made to the space over time to clear the way for a new information center for Graz Tourism and as an entrance for the Armory Museum upstairs. The INNOCAD design encompasses a main room and two smaller rooms for display and school gatherings and workshops.

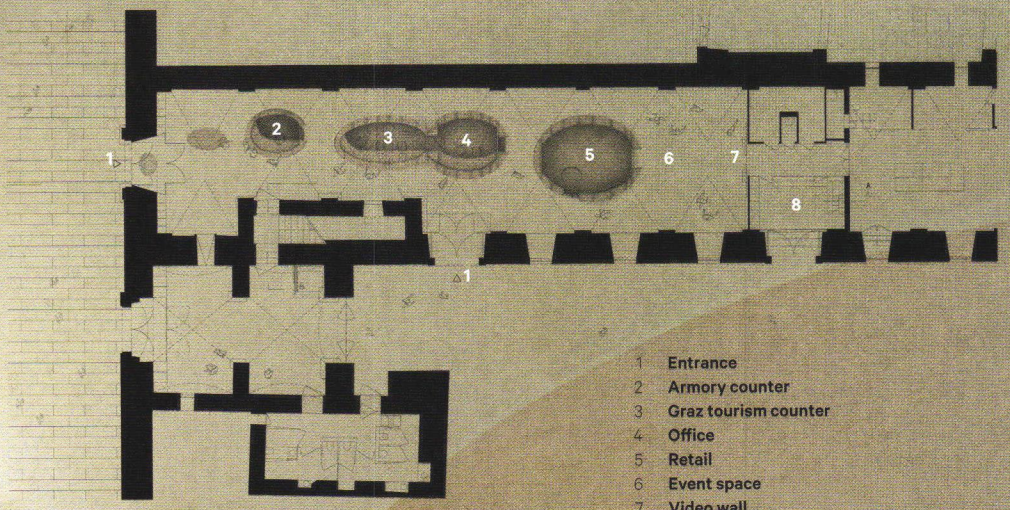
Inspiration came from the Murnockel, a round rock used to pave streets and build buildings in medieval times that remains a symbol of the Graz region. The rock inspiration manifested as round formations that define the interior of the Cannon Hall, and the designers affectionately call the interior "Rolling Stones." Designed in three dimensions using Rhino 3D modeling software, and constructed of painted plywood cut in CNC machines, there are three large and two small round forms—or stones. The round-form installations serve as shelving, infrastructure, back office, and storage spaces. The largest—22 feet wide and 13 feet tall—is the retail component of the hall with shelves for display. Heating, air conditioning, and lighting are all integrated within the installations; LED lights are inserted within channels in the inch-thick shelves. Images in motion are projected onto the ceiling from eight laser light projectors. One of the projected images is simulating running water because water is important to the history of Graz.

The project was completed in an incredibly short time period—the competition was in June 2012, construction was finished in January 2013, and the space opened in March 2013. The Austrian government expects at least a half million visitors will come through Cannon Hall every year.

Besides winning an Interiors Award, the project is receiving accolades in Europe. In the Leading European Architects Forum (LEAF) Interior Design Awards, it won both the Public Building of the Year award and was recognized as the 2013 Overall Winner. This ingenious interior exemplifies the power of place, and design juries and the general public recognize that. c

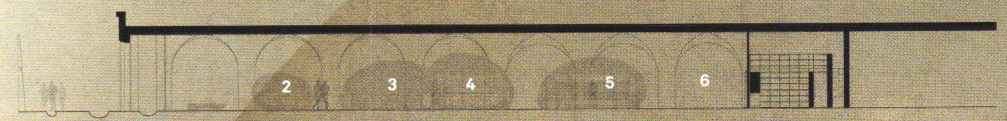
The designers nicknamed the project "Rolling Stones" for the three large and two small round-form installations they inserted within the armory. These installations contain shelving to accomodate retail display and storage.

Cannon Hall at the Graz Armory



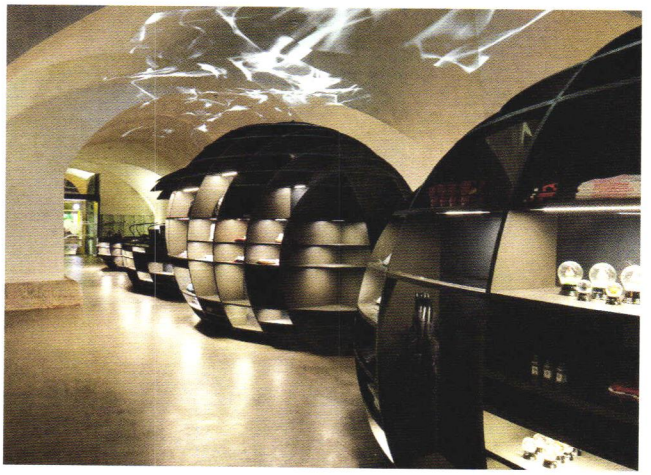
Floor Plan

1 Entrance
2 Armory counter
3 Graz tourism counter
4 Office
5 Retail
6 Event space
7 Video wall
8 Employee area



Section

Eight laser light projectors create moving images on the ceiling, some simulating running water (left). LED lights are inserted within channels in the shelves to highlight items that are for sale in the retail portion (below). A new entrace leads to the space from an existing courtyard (bottom).



sports

In Ghelamco Arena in Ghent, Belgium, the K.A.A. Gent soccer team's signature color is incorporated in the form of blue ambient lighting. A more literal reference to the activities within is a large soccer ball light sculpture suspended in the double-height main lobby.

Ghelamco Arena

Client
Ghelamco Group
Location
Ghent, Belgium

Massive Design

"Pushing the idea of fabrication, the designers took the branding of the soccer team and introduced progressive architecture that engages the soccer fans. It looks like soccer heaven." JURY

By Cody Calamaio
Photography by
Saverio Lombardi Vallauri

When Massive Design came on board to design the interiors of Ghelamco Arena in early 2013, the project was already on a tight schedule in order to host an opening celebration in the summer that would be attended by royalty. The newly constructed soccer stadium in Ghent, Belgium, built by Bontinck Architecture and Engineering, needed a softer feel in its interior for when the King and Queen of Belgium made their last public appearance before voluntarily abdicating the throne.

"We didn't have time for brainstorming and over-analyzing—I had to come up with something different and nice," says Przemyslaw "Mac" Stopa, founder and chief architect of Massive Design. The Polish interior planning and design firm, known for creating stimulating and unconventional interiors, was tasked with designing 200,000 square feet of interior space—including multiple entrances, a main lobby, ticket areas, bars, restaurants, and VIP lounges—spread over four floors.

Working directly with the client, Ghelamco Group, Stopa developed the design in about one month. It focuses on two simple concepts: color and form. "For me, the natural way of thinking was to do design that connects the geometry of the soccer ball and the colors of the local team," he says. The stadium is home to the K.A.A. Gent soccer team, and the design incorporates the team's signature color in ambient blue light that reflects off the clean, mostly white surfaces.

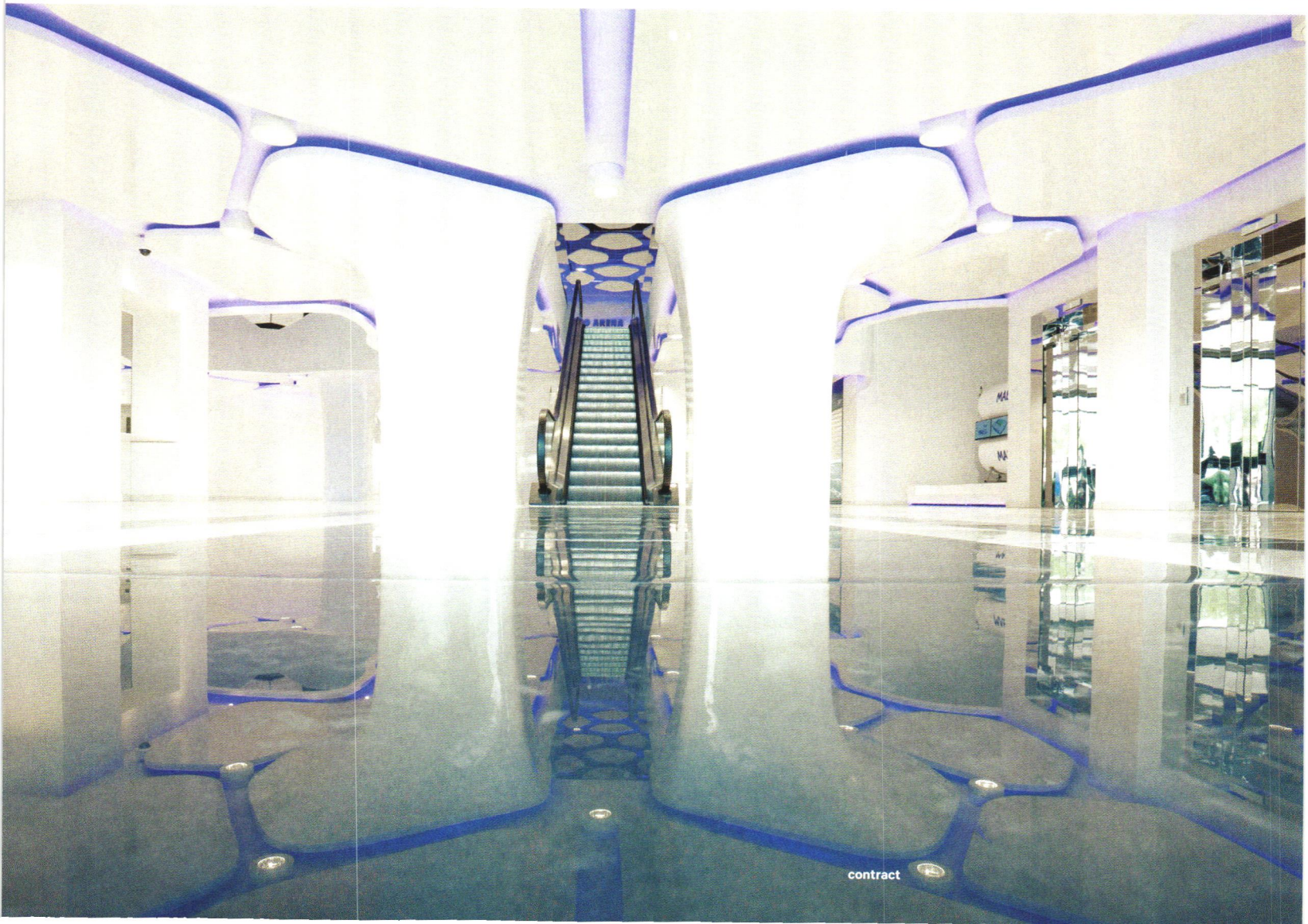
Stopa drew inspiration from the form of a soccer ball, and incorporated it in various ways. The most literal way is a large soccer ball light sculpture that is suspended from a double-height ceiling in the main lobby. Soccer balls also appear in abstract three-dimensional graphics throughout the arena, but other logos are kept muted to avoid interrupting the stark color scheme. Stopa designed a series of tessellating acoustic ceiling tiles—with a shape reminiscent of the hexagonal pattern on a soccer ball, only with softened corners—that are suspended in cloud-like forms hovering over many of the stadium's concourses. "I believe that in architecture, we prefer to be surrounded by softer forms because we feel closer to nature," he says.

Because ceiling heights vary under the stands, more than 10,000 hanging ceiling tiles establish a uniform height and create a sense of scale. They also dampen noise in the vast, open areas, and conceal air ducts. The surface above the tiles was kept raw, but lit with blue uplights set on suspended tracks to flood it with color. White LED downlights balance out the hue, so the colors of the walkways below do not appear to be distorted.

To further establish uniformity, Stopa made the various sizes of support columns throughout the massive stadium look consistent. Based on the diameter of the widest column, Stopa designed a shell made of Gyproc GypArt to fit around the columns. The shells fan out and hug the ceiling, echoing the muted hexagonal shapes of the ceiling tiles. Blue LED rope lights wrap the tops of the columns along the ceiling, providing a subtle pop of color in areas such as the lobby, which are mostly white. The floors are primarily paved with polished, porcelain tiles in white, gray, and black, which at times reflect the shapes of the molded forms around them.

Due to the project's tight schedule, Stopa was not able to gather input from the team's players before the stadium was built. But he had no need to worry: the local sports community has quickly embraced the interior design, which takes an elevated approach to the colors and shapes they may have expected in a stadium. "The reaction has been very nice," Stopa says. "The players have said it's more like a modern hotel." c

Acoustic ceiling tiles (right) bring a sense of scale to the stadium's vast spaces. Varying column sizes are made uniform with the additions of Gyproc GypArt shells (below).



sustainable

Design elements reflecting the principles of biophilic design abound in the light-filled central atrium of the Federal Center South Building 1202 by ZGF Architects. In the atrium are trees and other plants, rocks and boulders, and water features. Sky bridges and open stairs connect upper levels, which contain open office space.

Federal Center South Building 1202

Client
U.S. Army Corps of Engineers
Location
Seattle

ZGF Architects

"With plenty of daylight, this interior environment embraces the culture of rivers. Incredibly progressive for a government building, this space offers a sense of community for the employees." JURY

By Sheri Olson
Photography by
Benjamin Benschneider

For decades, the U.S. Army Corps of Engineers (USACE) either sweltered or froze, depending on the season, in a 1932 Albert Kahn-designed former Ford Motor Company plant on a Superfund site south of downtown Seattle. The factory's windows were inoperable, limiting fresh air, and daylight did not penetrate far into the 100,000-square-foot floor plates. Six-foot-tall office partitions reinforced departmental separation and made collaboration difficult for the civilian and military workforce.

The 2009 American Recovery and Reinvestment Act provided funding for a new USACE Northwest headquarters and an opportunity to showcase one of the Corps' key missions: restoring and sustaining the environment. Built on a site adjacent to the previous one on the Duwamish Waterway, the new headquarters is in the top one percent of energy-efficient office buildings in the United States, and fosters community and a collective identity among staff. The building is the result of an innovative design/build partnership between ZGF Architects and Sellen Construction. "Our goal was to create an esprit de corps for the Corps," says Allyn Stellmacher, the ZGF partner in charge of the project.

ZGF took a cue from the twists and turns of the nearby Duwamish Waterway and designed the open office space in an oxbow shape around a central atrium. The U-shaped form of the 209,000-square-foot building delivers daylight into the narrow, 60-foot-wide floorplates, providing natural light to more than 90 percent of the interiors. Key to the building's success is an ultra-efficient envelope that balances a high level of insulation without inhibiting transmission of daylight, allowing the innovative mechanical system to perform at optimal capacity.

The sleek, stainless-steel skin conceals a surprisingly rough-hewn interior. Recovery Act funding required the reuse of timber from a demolished warehouse on the site, and ZGF ingeniously incorporated it to give the atrium an appealing weathered character.

Inside, a bed of rock and slate meanders across the atrium floor to resemble a river. Building upon biophilic design principles to evoke a positive response to nature, the designers incorporated timber columns that line the banks like trees, and water that gurgles through channels cut into boulders. The water features are fed by a rainwater reuse system that captures water from the roof and stores it in a 25,000-gallon cistern. An estimated 430,000 gallons of rainwater will be harvested annually, providing a 79-percent reduction in potable water use for toilets and irrigation.

Sky bridges and stairs crisscross the atrium to connect open office space on upper levels at multiple points. By grouping conference areas in the commons, the designers were able to keep full-height walls to a minimum in the office areas, and the low, 50-inch-tall workstation partitions allow visual access within and between departments.

"Based on feedback from the Corps, the design has definitely improved collaboration between groups," says General Services Administration (GSA) project manager Rick Thomas. "People can now walk across the sky bridges to connect, or talk to their colleagues over the lower partitions."

An underfloor air distribution system for ventilation and cooling delivers 100 percent filtered air from outside, and the natural process of convection exhausts air through the atrium to a high-efficiency heat recovery system. The building is one of the first in the region to use structural piles for geothermal heating and cooling, as well as a phase change thermal storage tank. The tank and a ground loop provide back-up heating or cooling to meet demands during peak seasonal loads.

"The Corps' mission is integrated throughout the building, which reflects a dedication to restore and sustain the environment," Thomas says. At certain times of the day, members of the Corps can watch river otters playing in the waterfront site's restored wetlands. With a light touch on the surrounding environment and well-executed interiors, this office is a sustainable, uplifting upgrade for the Corps employees. c

Light-reflecting stainless steel shingles clad the building's exterior (below). Super graphics on a three-story window wall provide data on nearby waterways (right). The framework of the atrium (bottom) was fabricated from heavy timber and steel trusses salvaged from a warehouse that previously occupied the site.

student

School
Savannah College of Art and Design
Proposed Location
Atlanta

Annie Masincupp

"She takes on a real problem, and addresses it in a way that is grounded in reality while being aspirational. The project was part of an adaptive reuse idea in an existing structure, and it's executed very well. A culture could pop up around nodes such as this." JURY

By Cody Calamaio

For her senior capstone project at Savannah College of Art and Design (SCAD), Annie Masincupp was directed to create a project that solves a problem for the community. Masincupp, who completed her Bachelor of Arts in Interior Design in the spring of 2013, decided to tackle the issue of automobile dependency by creating a transportation hub centered around the needs and culture of bike commuters. She chose to locate her project in Atlanta: a city that was designed around the car, but that was seeking to become more cyclist-friendly with a commitment to new bike lanes. "I felt it would embrace the future culture of Atlanta," she says.

Masincupp conceived a 31,000 square foot facility that serves as a transportation center for cyclists, and provides them with a place to store their bikes and connect to other forms of public transportation, such as buses or Atlanta's MARTA rapid-transit system. By imagining the project as part of an existing building at 1314 Peachtree Street NE, she could utilize connections to existing transportation infrastructure. "I wanted to make it as efficient as possible," Masincupp says.

The project addressed the unique challenge of accommodating people who are riding or walking their bikes throughout the facility. A large lobby on the first floor is kept mostly open to funnel crowds during the busy rush hour. The lobby's columns are wrapped in interactive gesture-controlled panels that allow cyclists to map their route, discover new destinations, and register for bike and car sharing systems, utilizing an underground car parking lot. "It was fun to embrace design challenges—that is what design is all about," Masincupp says. "Not just addressing, 'how does a person use this?', but 'how does a person with a bike use this?'"

There are two areas for bike parking: an area for members located conveniently off the main lobby, and a free parking area on the second level, accessible by elevators or a ramp that allows users to easily maneuver their bikes. The free bike storage area is flanked by retail stores and a bike repair shop. The third level has lockers, showers, changing rooms, and a cafe, which features multiple seating choices that promote mobility, including bar-height tables that allow cyclists use their bikes as seats.

When making material selections, Masincupp embraced concepts of sustainability, durability, and disassembly, sourcing non-slip tile, sustainable wood flooring, recycled rubber, and recycled metal shavings used for the countertops of public areas.

Masincupp also explored her love for branding and graphic design with large, three-dimensional signage that uses words derived from bike parts to create zones, such as "gear," which distinguishes the retail area. Pops of orange, yellow, and green are used to differentiate each level and contribute to wayfinding, while keeping the space feeling raw and industrial. "The place will get dirty, it's not going to be a pristine place," she says.

Masincupp also won SCAD's Outstanding Capstone Project honor for this project. She is now a practicing interior designer in the Washington, D.C., area. **c**

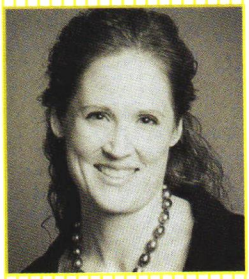
Invisible Infrastructure

The large lobby (above) invites cyclists to ride inside. Gesture-controlled mapping displays, with impact-resistant Gorilla Glass, wrap existing columns. Membership parking (left) is located adjacent to the lobby. Color-coded graphics—green here to indicate the first floor—aid in wayfinding.

Lighting

Designers name their favorite new lighting fixtures

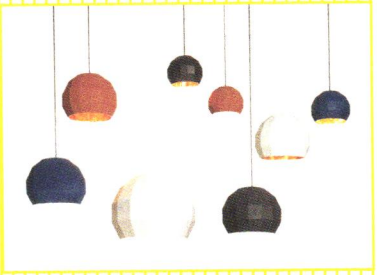
Frances Brun



Managing Director
IA Interior Architects
Dallas

Marset: Scotch Club

marset.com
Reader Service No. 210



"This fixture is inspired by a disco ball—what more can I say! Seventy-two internal faces reflect light in multiple directions, making it look like a sculpture. A group of these fixtures in multiple sizes and colors would be lovely."

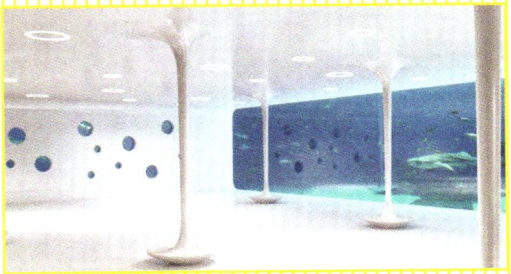
Vibia: Plus

vibia.com
Reader Service No. 211

"For situations in which the location of a space does not allow you to punch a hole in the ceiling to bring in enough daylight, this ingenious fixture mimics a skylight. It also has a dimming option to allow the user to adjust to fit the desired atmosphere."

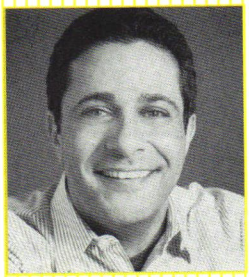
Zaneen: Glorious 950 Recessed

zaneen.com
Reader Service No. 212



"This fixture is gorgeous, clean, and playful. The trim pieces come in a rainbow of colors for easy customization, and allow the fixture to truly stand out as a design element."

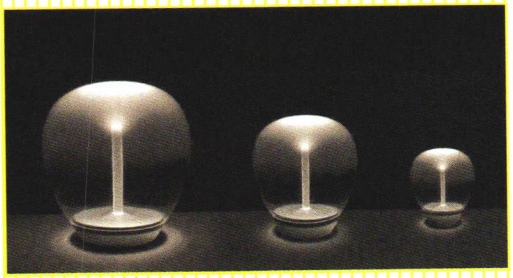
John Issa



Principal
Perimeter Architects
Chicago

Artemide: Empatia

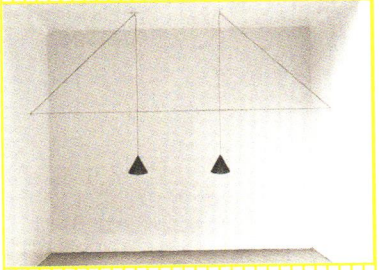
artemide.com
Reader Service No. 213



"The Empatia elevates the art of glass blowing with the high performance of LEDs. As architects, we agonize to shape buildings as effortlessly as this."

FLOS: String Lights

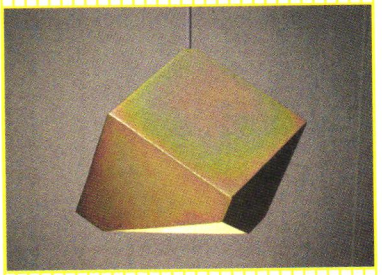
flos.com
Reader Service No. 214



"A fantastic architectural statement through the simplicity of a line. An instant maker of space, this fixture goes beyond light. Its power is in its ability to be both generic and specific simultaneously."

SCP: Axial

scp.co.uk
Reader Service No. 215



"The Axial pendant is a cube transformed into a polished steel fixture with a gold finish. The attention to detail minimizes distractions to the simple form. The box never looked so good."

Carrie Renegar, IIDA

Senior Designer
M Moser Associates
New York

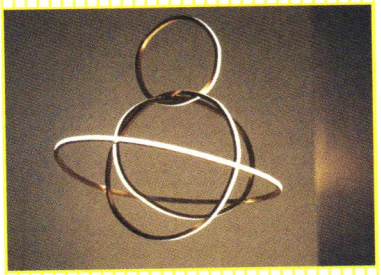
Philips: Lumiblade OLEDs

lighting.philips.com
Reader Service No. 216

"OLED technology created the first surface light source, made of thin layers of organic semiconductor material. Designers are using these 1.8-millimeter panels to create interactive walls and mirrors, and flat lamps. I foresee using them across all project typologies."

Niamh Barry: Apoapsis

niamhbarry.com
Reader Service No. 217



"Exquisite. The artistry in this bronze and opal glass fixture is like nothing I have seen in the industry. It is delicate yet substantial, creating the perfect 'sparkle' for the right client."

Rich Brilliant Willing: Branch Pendant Large

richbrilliantwilling.com
Reader Service No. 218

"The perforated metal shell in a gold or champagne finish adds flare in a timeless manner to what would otherwise be an ordinary white fixture used in an open plan environment."

IF TILE + STONE IS YOUR PASSION,

COVERINGS IS YOUR SHOW

IT'S SIMPLE.

For the past 25 years, Coverings has been focused on inspiring you, your designs, your next big project. It's why we provide it all for free. Get connected to more than 900 tile + stone manufacturers and artisans from around the globe to see, touch and feel their new designs and patterns. Earn CEUs by attending top-notch education featuring inspirational speakers at zero cost to you – Coverings is an AIA CES Approved Provider and a NKBA CEU Provider Partner.

Not only does Coverings bring the world of tile + stone to you, but it also invests the proceeds from the show into advocacy, standards, education and promotion for the industry.

YOUR SUCCESS IS OUR PASSION.

FIND OUT MORE AND REGISTER NOW FOR FREE AT COVERINGS.COM.

Please use VIP Code ACM4 when registering.

APRIL 29–MAY 2,
2014

LAS VEGAS
NEVADA, USA
COVERINGS.COM

coverings 25 YEARS
SHOWCASING TILE + STONE 1990–2014 sm

CONNECT WITH COVERINGS

FOR THE INDUSTRY – BY THE INDUSTRY

Ceramics of Italy

Select No. 30 at ContractDesign.com/readerservice

WE DO THE EXCEPTIONAL - AND THE EVERYDAY - WITH GLASS

Terminal B
Newark Liberty Int'l Airport

At GGI, we love functional glass. From custom frit patterns to true color fades, Alice® gives you the ability to control light transmittance, solar heat gain and privacy with your glass design. Whether it's a wall system for an office interior or a custom glass canopy, GGI has the solutions for any application.

SEE WHAT GLASS CAN DO

GGI

800.431.2042 | sales@generalglass.com | generalglass.com

Select No. 203 at ContractDesign.com/readerservice

SOURCES

Drexel University CoMAD URBN Center (page 82)

who Architect and interior designer: MSR. Architecture project team: Jeffrey Scherer, FAIA, principal in charge; Garth Rockcastle, FAIA, principal in charge; Stephen Bellairs, RIBA, project manager; Ethan Marchant, AIA, project architect; Amanda Aspenson; Nuno Cruz; Sam Edelstein; Aaron Wittkamper. Interior design project team: Traci Engel Lesneski, IIDA, principal in charge; Greta Foster, project interior designer; Leanne Larson, IIDA; Jacki Ostertag; Steven Rothe. Contractor: Turner Construction Company. Lighting: Gallina Design. Mechanical/electrical: BALA/PHY Engineers. Structural: O'Donnell & Naccarato. Civil: Advanced GeoServices. Graphics: A+B Studios. Acoustician: Walters-Storyk Design Group.

what Paint: Sherwin Williams. Laminate: Formica, Wilsonart. Drywall: USG. Masonry wall: Diener Brick, Fizzano Brother Concrete Products. Movable wall: Custom Steel Fabrications, Renlita. Hard flooring: North Eastern Floors, Inc. Carpet: Bentley Prince Street. Ceiling: Armstrong. Lighting: Lighting Services, Inc., LSI Industries, BK Lighting, Tech Lighting, Litecontrol, Pinnacle, Elliptipar, I2Systems. Hardware: Corbin-Russwin. Door: Curries. Architectural glass: GMI Contractors. Decorative glass: Avanti Systems. Window treatments: Kay & Sons. Seating: Knoll, Herman Miller, Spectrum, Haworth, Allsteel, Teknion, Coalesse, Keilhauer, Sedia Systems. Tables: SurfaceWorks, Coalesse. Woodworking: Nashaminy Valley Millwork. Plumbing: Elkay, Filtrine, Sloan, Speakman, Zurn.

UMass Claire T. Carney Library (page 86)

who Architect: designLAB architects. Project team: Robert Miklos, FAIA, principal in charge; Ben Youtz, AIA, project manager; Kelly Haigh, AIA; Sam Batchelor, AIA; Katarina Edlund; Rebecca Hutchinson. Associate architect: Austin Architects. Project team: Jonathan Austin, AIA, principal; Jennifer McGrory, associate project manager; Russell Higgins; Tessa Reist Hathorn. Interior designer: designLAB architects with Austin Architects. Lighting: Sladen Feinstein Integrated Lighting. HVAC, Plumbing, FP: Fitzemeyer & Tocci Associates. Electrical: Garcia, Galuska & DeSousa, Inc. Civil: Nitsch Engineering. Structural: RSE Associates. Graphics: Roll Barresi & Associates. Specifications: Kalin Associates.

what Laminate: Nevamar, Wilsonart, Abet Laminati. Masonry: A. Jandris & Sons. Carpet: Lees Carpet. Ceiling: Armstrong. Lighting: Shaper, Louis Poulsen, Roll & Hill, New Stamp, Linear Lighting, Day-O-Lite, Lightolier, Elliptipar, Vode, Amerlux. Door: Oldcastle Building Envelope. Architectural glass: Solarban 60 Starphire. Skylights: EFCO. Seating: Harter, Hightower, KI, Keilhauer, Eustis. Upholstery: Architex, Knoll, Maharam Kvadrat, Unika Vaev. Tables: Harter, Agati, Neudorfer, Nienkamper. Shelving: SpaceSaver. Woodworking: Millwork One. Signage: 3form. Office Furniture: Haworth, National, Kimball.

"Anne" Exhibit at the Museum of Tolerance (page 90)

who Architect: Yazdani Studio of Cannon Design. Project team: Mehrdad Yazdani, design principal; Hansol Park, AIA, senior designer, project architect; Mimi Lam, designer. Contractor: MATT Construction. Media Producer: Cortina Productions. Exhibit fabricator: Costal International. Audio Visual/IT: Electrosonic.

what Paint: Dunn Edwards. Laminate: Formica. Wallcoverings: Recycled fabric and clothing, custom printed dibond panel. Hard flooring: Johnsonite. Ceiling: Echo Eliminator. Lighting: Lighting Systems Inc. Drawers/case goods: Custom by Coastal International.

Kaleida Health Gates Vascular Institute and Clinical Translational Research Center (page 94)

who Architect and interior designer: Cannon Design. Architecture project team: Mehrdad Yazdani, design principal; John P. Hall, AIA, project principal; Mark Whiteley, research principal; Frank V. Sica, AIA, project manager; Craig Booth, senior designer; Alek Zarifian, AIA, senior designer; Chip Berry, mechanical engineer; John R. Boekelman, structural engineer, Peter McClive, electrical engineer; David C. Sass; Gary P. Richmond, AIA; Scott H. Cottingham, AIA; Interior design project team: Dale Greenwald, Assoc. IIDA, interior design principal; Christine A. Soto, ASID, interior designer. Construction Manager: Turner Construction Company, LP Ciminelli. Lighting: Atelier Ten. Civil Engineering: DiDonato, Associates.

what Paint: Benjamin Moore, Sherwin Williams, Texton. Laminate/Solid Surfacing/Resin: 3fworm, LaminArt, Wilsonart, DuPont, Construction Specialties, Trespa, Formica. Drywall: USG, RPP. Movable wall: Modernfold. Hard flooring: Wausau Tile. Resilient flooring: Dur-a-Flex, General Polymers, Forbo Flooring Systems. Carpet: Patcraft, Scott Group, Lees Carpet, Shaw. Ceiling: Ceilings Plus, Decoustics Limited, Armstrong World Industries. Lighting: Forum, Pinnacle Architectural Lighting, Pure Lighting, Edge Lighting, Mark Architectural Lighting, Kurt Versen, Visa Lighting. Architectural glass: Viracon. Decorative glass: Skyline Design, McGrory Glass, Archetype Glass. Window: Colvin Draperies. Furniture: Arcadia, Cabot Wrenn, Krug, Herman Miller, Knoll, Versteel, Harter. Upholstery: Architex, Momentum Group, CF Stinson, Knoll Textiles, Maharam. Millwork: Beau Bois. Plumbing fixtures: American Standard, Sloan, Chicago Faucets, Guardian, Powers, Elkay, Brass Craft, Dearborn Brass, Mustee, Gerber, Symmons, Acorn Engineering, Church. Tile: Sicis, Daltile, Artistic Tile.

Bloor West Dental Group (page 98)

who Interior Designer: Southside Design. Project team: Stephanie Kamburis, partner; Bruce Stratton, partner. Contractor: Brown Daniels & Associates. Mechanical & Electrical Engineering: Integrated Engineering. Structural Engineering: Halsall Associates.

what Porcelain Tile: Olympia Tile, Tile International. Limestone: Owen Sound Limestone. Drywall: CGC. Paint: Benjamin Moore. Resilient flooring: Arteca International. Carpet: Interface. Ceiling: Decoustics, 3form. Laminate: Nevamar. Solid surface: Cambria, Corian. Lighting: Sistemalux, Lightolier, Eclipse Lighting. Hardware: Trillium Architectural Products. Door: Candu Millwork. Architectural glass: Inkan Limited, Lakeshore Glass. Seating: Humanscale, Design Within Reach, Herman Miller, Allseating. Patient chairs: Henry Schein. Upholstery: Maharam, Momentum, Geiger Fabrics. Tables: Neinkamper, Herman Miller. Woodworking: Candu Millwork. Dental millwork: Henry Schein. Signage: Jiffy Signs. Plumbing: Kohler, Kindred. Accessories: Frost & Koala. Glass Art: Tsunami Glassworks. Art: Maya and Agnes Foltyn. Window: Solarfective Products.

Hotel Alfonso XIII (page 102)

who Interior designer: The Gallery HBA London. Project team: Inge Moore, principal and creative director; Bethany Gale, associate; Christian Matthey,

designer; Olivia Buchanan-Jardine, designer. Contractor: Aldessa. Consultants: Artefact. Lighting: MBLD. Purchasing agent: DPI.
what Wallcoverings: Vescom. Hard flooring: Mosaic del Sur. Carpet: I.C.E. Seating: Interdecor. Upholstery: Ralph Lauren, Moore & Giles, Perrenials, Gancedo. Tables: Interdecor. Millwork/ Casegoods: Corral y Couto.

BBDO (page 106)
who Architect: HLW. Project team names: Susan Boyle, AIA, IIDA, ASID, partner in charge; John Mack, AIA, FIIDA, design partner; Carol Orlando, project manager; Lisa Knip, project architect; Patricia Duval, designer; Susan Kaplan, specifications; Beth Turomsha and Chang Kwon, lighting designesr. Contractor: Tri-Star Construction. Project manager: Metropolitan Planning & Management. MEP: Goldman Copeland Associates. Structural: Severud Associates. Acoustician: Cerami & Associates. Audio Visual: Cerami & Associates.
what Paint: Benjamin Moore. Laminate: Pionite, Formica. Hard flooring: Elmwood Reclaimed Timber. Resilient flooring: Armstrong. Carpet: Interface Flor, Bentley Prince Street. Ceiling: Armstrong.Tile: Porcelanosa, Daltile. Lighting: Phillips, Lightolear, Baselite, West Elm, Mooi. Door hardware: Schlage. Workstations: Steelcase Frame One, Terra Mai. Seating: Steelcase, Fritz Hansen, Coalesse, Tolix. Upholstery: Maharam, Designtex. Tables: Dates Weiser,Coalesse, SuiteNY. Reception desk: Nordic Interior. Shelving: Steelcase. Lockers: Vintage American Furniture. Woodworking: Nordic Interior. Signage: Precision Engraving.

Giant Pixel (page 110)
who Interior Designer: Studio O+A. Project team: Primo Orpilla, principal in charge; Verda Alexander, principal; Denise Cherry, principal; Neil Bartley, senior project manager; Caren Currie and Liz Guerrero, project designers; Jeorge Jordan, graphic designer. Contractor: Matarozzi/Pelsinger Builders.
what Wallcoverings: Daltile, Modern Dimensions. Paint: Benjamin Moore. Hard flooring: Stile, STILNOVO. Tile flooring: Datile, Concrete Connections. Lighting: Mark Architectural Lighting, Delray Lighting, Rich Brilliant Willing, Mooi, Sonneman, Tom Dixon, Arne Jacobsen. Glass panels: Dreamwall. Workstations: Knoll Antenna, MG West. Seating: Emeco. Upholstery: Edelman Leather, Camira, FilzFelt. Tables: MASHstudios. Reception desk: Concreteworks. Side tables: Knoll Saarinen. Millwork: Boxcabco. Metal screen: Chris French Metal.

Kanazawa Umimirai Library (page 114)
who Architect: Coelacanth K&H Architects. Project team: Kazumi Kudo, Hiroshi Horiba.
what Architectural: photo-catalyst KBL coating on glass surface. Windows: aluminum, steel and stainless sash. Pavement: permeable concrete, asphalt. Floor: carpet tile, rubber floor tile, compound maple flooring. Wall: steel panel, synthetic resin base, ready-mixed paint, plaster board, synthetic resin emulsion paint, incombustible veneer. Ceiling: rock wool board, glass wool.

Andrea's at Encore (page 118)
who Interior designer: TAL Studio. Project team: Todd-Avery Lenahan, principal; Irina Dacosta-Calheiros, senior job captain; Marion Powell, senior designer. Contractor: Team Construction. Art Consultant: Victory.
what Wallcoverings: Aztec, Wolf-Gordon, RJF, Maya Romanoff. Paint: Dunn Edwards, Frazee. Laminate: Laminart, Chemetal, Wilsonart. Upholstered Walls: Decortex, Osborne & Little, Symphony. Wall Finishes: Kinon, Shimmerscreen. Hard flooring: Traxtone, Tuscany Collection. Resilient flooring: Flocrete. Carpet: Nourison. Lighting: GE, Hallmark, Alger-Triton, Porta Romana. Hardware: Victory Woodworks. Architectural glass: Walters & Wolf. Decorative glass: Lasvit, Skyline Design. Seating: Eric Brand, Lily Jack, Allermuir, Brueton. Upholstery: Maharam, Valley Forge, Majalite. Tables: Eric Brand, West Coast Industries, Color Quartz, Gladstone, Industrial Interiors. Woodworking: Brookside Veneers. Accessories: Ekko Mobiles. Signage: Yesco.

Cannon Hall at the Graz Armory (page 122)
who Architect: INNOCAD. Architecktur ZT GmbH. Project team: Oliver Kupfner, lead architect; Martin Lesjak; Jorg Kindermann; Dominik Gladik. Contractor: Steirerhaus, Teubl & Teubl Baugesellschaft. Consultants: TB Petar. TB Pechmann. Lighting: XAL. Graphics: KMKG Studio. Sound installation: Gerriet K. Sharma.
what Wallcoverings: Steirerhaus. Paint: Distemper. Lighting: XAL. Door: Metallbau Trummer. Decorative glass: Metallbau Trummer. Seating: Wiesnerhager, Paro, Smarin, Pedrali, Kuadra Art. Tables: Lema, Jump Table. Shelving: Trummer & Trummer Spenglerei OEG. Woodworking: X-tec.

Ghelamco Arena (page 126)
who Interior designer: Massive Design. Project team: Mac Stopa, chief architect and designer; Bartek Ondruch and Konrad Dowejko, architects. Contractor: Ghelamco NV. Lighting: Philips Lighting Belux, VMA. Engineering: VK Engineering, Ronny Van Reeth.
what Paint: AkzoNobel. Hard flooring: REFIN. Carpet: Modulyss, Desso. Ceiling: Gyproc, Ecophon. Lighting: Philips. Architectural glass: Meyvaert Glass Engineering. Door: Theuma. Stadium seating: Galvanitas Seating Systems. Reception desk: custom by Mac Stopa. Lockers: Interio Sports. Woodworking: Interio Sports. Plumbing: Duravit, Hansa, Grohe Ideal Standards.

Federal Center South Building 1202 (page 130)
who Architect: ZGF Architects. Project team: Allyn Stellmacher, partner, lead designer, AIA; Robert Zimmerman, managing partner, AIA; John Chau, design principal, AIA; Dan Simpson, design principal; Todd Stine, project manager, principal, AIA; Daniel Brindisi, AIA, Elizabeth Grace, and Justin Rabe, project architects; Michael Steinberg, project designer; Kimberly Scott and Lisa Schettler, space planners; John Breshears, principal, AIA; Christopher Flint Chatto, associate partner, assoc. AIA. Contractor: Sellen Construction. Mechanical Engineer: WSP Flack & Kurtz, University Mechanical. Structural & Civil: KPFF Consulting Engineers. Electrical: Lane Coburn & Associates, Sequoyah Electric. Landscape: Site Workshop. Graphics: Studio SC. Acoustician: The Greenbusch Group. Construction Manager: Heery International.
what Wallcoverings: Knoll; Carnegie, Snap-Tex Northwest. Paint: Glidden, Parker Paint Color Life. Laminate: Wilsonart, Formica, Nevamar. Drywall: USG. Masonry: Mutual Materials. Movable wall: Hufcor. Resilient Flooring: CapriCork, Johnsonite. Carpet: Shaw Contract Group, Mannington Commercial. Ceiling: Armstrong Ceiling Systems, F-Sorb, Decoustics. Lighting: Lithonia, Focal Point, Insight, Ledalite, Vode, Alkco, LiteControl, Prudential, Bega, Delray, Kenall, Ledalite, Alight, Artemide, Axis, Lightwild, Santa and Cole, Kirlin. Architectural glass: DeaMor, Walters and Wolf. Decorative glass: Northwestern Industries. Window treatments: Levolor, Mecho-Shade. Seating: Knoll, Davis, Harter. Upholstery: Unika Vaev, Maharam, Knoll, Designtex, Spinneybeck, Luna. Tables: Knoll, Meyer Wells, Allermuir, Davis.

Brand New,
and slightly distressed about it.

4 new hpl laminate designs with texture, gloss and aged and distressed looks. Part of our collection of 78 designs. GreenGuard-certified. Call or visit to see them all.

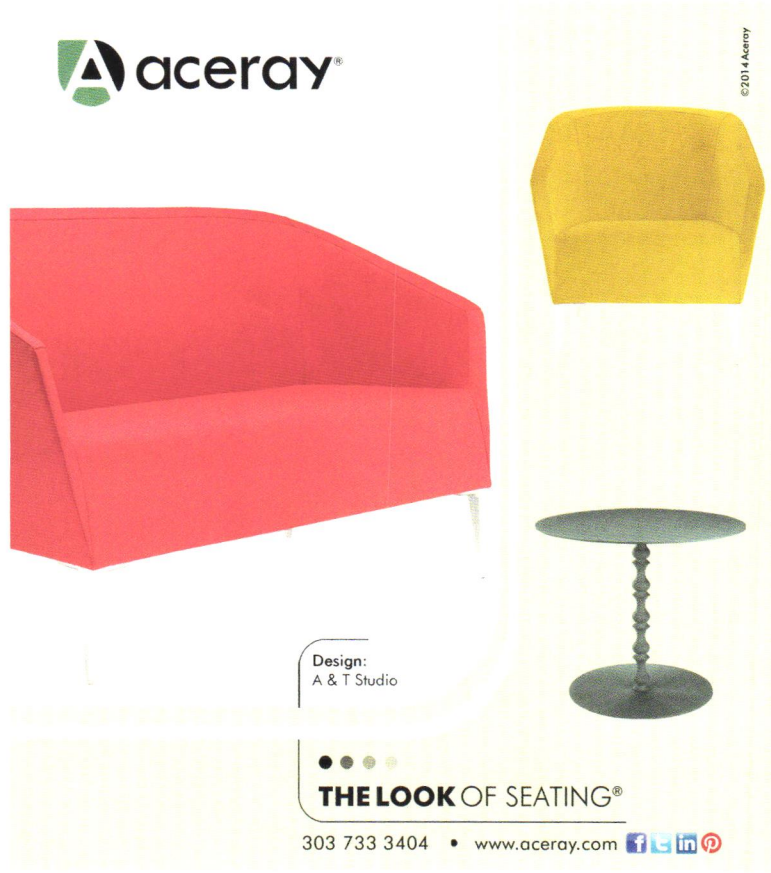
InteriorArts

hpl design laminates | 800 807-7341 | ialaminates.com

CHEMETAL | treefrog | InteriorArts

Select No. 49 at ContractDesign.com/readerservice

aceray®



THE LOOK OF SEATING®

303 733 3404 • www.aceray.com

Select No. 87 at ContractDesign.com/readerservice

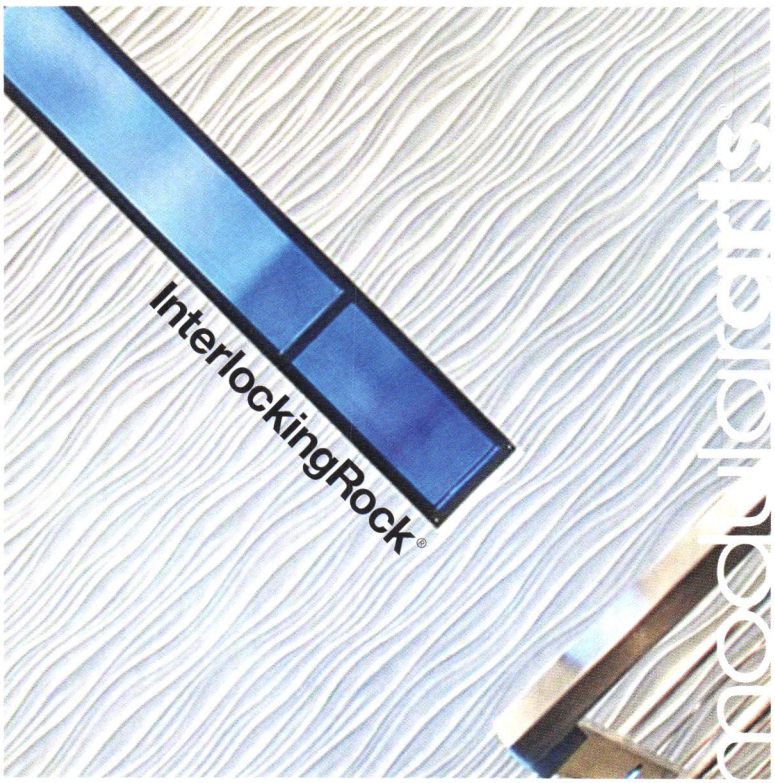
©2013 emuamericas

Seating with Style™

emu

emuamericas llc 800.726 0368
www.emuamericas.com

Select No. 16 at ContractDesign.com/readerservice



now with 50 **InterlockingRock**® designs | made in the USA
modulararts.com | 206.788.4210

blofield
AIR DESIGN

AIR. YOU FEEL IT, YOU BREATHE IT.

Blofield isn't ordinary blow-up furniture. It turns your corporate office, hotel or venue into a mind-blowing dream space, both indoor and outdoor.

NOW SIT ON IT.

Exclusively distributed in North America & Caribbean by:
Stop Spot LLC www.stopspot.com 303.390 1652

Select No. 51 at ContractDesign.com/readerservice

NEW YORK 11+

PLEASE JOIN US FOR
THE NY11+ ANNUAL
2014 INTERIOR DESIGN
STUDENT EXHIBITION

EDUCATION

INTERIOR DESIGN: CODES FOR LIVING

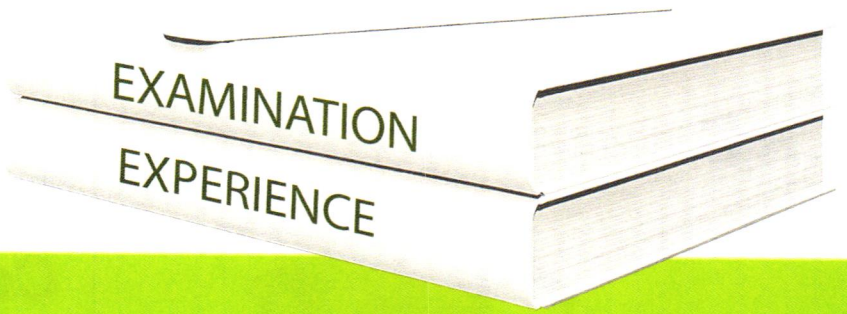
EDUCATION, EXAMINATION, EXPERIENCE

LOCATIONS

Albany, New York
April 7-18, 2014
Legislative Office Building
Ceremony & Reception
April 7, 2014 at 5:30p.m.

New York, New York
April 23-30, 2014
Grohe America Showroom
160 Fifth Avenue, 4th Floor
Ceremony & Reception
April 23, 2014 at 5:30p.m.

Space is limited at Grohe.
Please RSVP before April 21st
to: rsvp@ny11plus.org



NEW YORK ELEVEN PLUS, INC., a 501(c)(3) not-for-profit corporation, is a collaboration of prestigious New York State educational institutions offering four-year or more programs in Interior Design

PARTICIPANTS

Buffalo State College
Cazenovia College
Cornell University
Fashion Institute of Technology
New York Institute of Technology
New York School of Interior Design
Parsons the New School for Design
Pratt Institute
Sage College of Albany
School of Visual Arts
Syracuse University
Villa Maria College

SPONSORS

Angelo Donghia Foundation
IIDA New York Chapter

PATRONS

ASID New York Metro

CONTRIBUTORS

Benjamin Moore & Co.
Carnegie
Charlotte Moss, LLC
Drake Design Associates
Forbes-Ergas Design Assoc., Inc.
Haworth, Inc.
Interface FLOR
Kimball Office
Knoll
Mancini Duffy, TSC
New York Design Center
New York Window Film

FRIENDS

M2L

A Special Thank You to Grohe and *Contract* Magazine

Select No. 147 at ContractDesign.com/readerservice

Manufacturer	Reader Service No.	Page
Abet Laminati	29	33
Aceray	10	43
Aceray	87	140
Amtico by Mannington Commercial	8	64
Andreu World America	14	7
Antron/Invista	170	29
Bentley	50	46
BOLYU	157	CV2-1
Cascade Coil Drapery	1	42
CF Stinson	26	25
Chemetal	49	139
Coalesse	138	39
Coriander Designs	116	48
Coverings	30	137
Crossville	143	76
David Sutherland Inc.	104	65
Davis Furniture Industries	117	21
Delta Faucet	159	63
DesignTex	198	27
Doug Mockett & Co.	34	18
EMU Americas	16	140
ERG Int'l	58	142
Falcon Products	6	45
Formica Corp	123	31
General Glass International	203	138
Grand Rapids Chair	23	40
Gunlocke	98	28
HBF	129	36
Inspirations Awards	---	143
Interface	15	41
J+J | Invision	94	17
Knoll Inc.	96	3
Krug Furniture Inc.	150	35
Landscape Forms Inc.	127	30
Mannington	164	9
ModularArts®	156	4
ModularArts®	194	140
Mohawk Group	66	44
Momentum Group	---	CV4
New York Eleven Plus, Inc.	147	141
Nydree Flooring	202	6
OFS Brands	151	78
Roppe Corporation	99	CV3
Shaw Contract Group	110	5
Staples	111	11
Steelcase Inc.	105	77
Stop Spot LLC	51	140
Stylex Inc.	154	10
Sunbrella	101	22, 23
Takeform Architectural Graphics	57	8
Tandus Centiva	145	14-15
Tandus Centiva	181	24
Tarkett	153	37
Teknion	100	47
TorZo Surfaces	142	20
Toto USA Inc.	76	79
Tuohy Furniture Corporation	103	19
Universal Fibers	3	13
Versteel	91	62
Wolf Gordon	184	32

Reader Service information is located at contractdesign.com/readerservice.

This index to advertiser page location is published for reader convenience. Every effort is made to list page numbers correctly. This listing is not part of the advertising contract, and the publisher is not liable for errors or omissions.

ERG international

WESTLAKE METAL

www.ERGinternational.com

We're Green

Chairs • Tables • Banquettes • Lounges • Benches • Bar Stools

American Made Furniture Designed for Your Environment

Select No. 58 at ContractDesign.com/readerservice

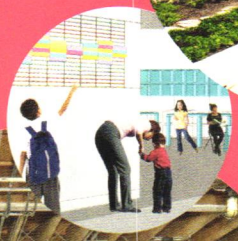
To advertise in *Contract* magazine's Ideas & Information section, contact Vito Salvatore

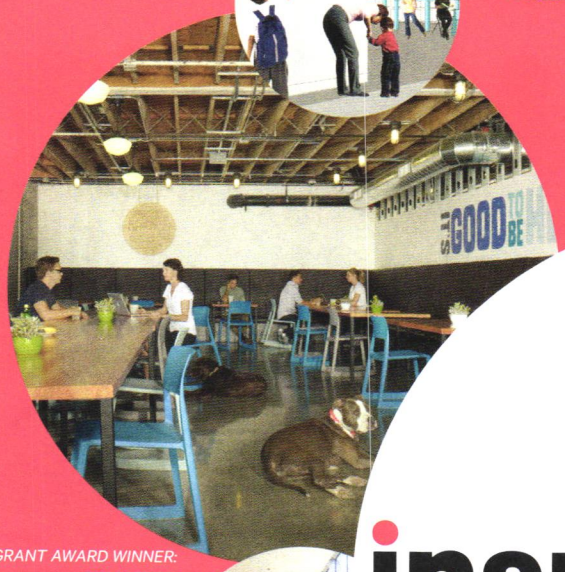
t: 646.654.4576
f: 646.654.4919
email: vsalvatore@contractdesign.com

2013 HONORABLE MENTIONS:

Phipps Conservatory
photo © denmarsh photography inc. 2013

and Boys and Girls Club, East Dallas





2013 GRANT AWARD WINNER:
TOMS Shoes

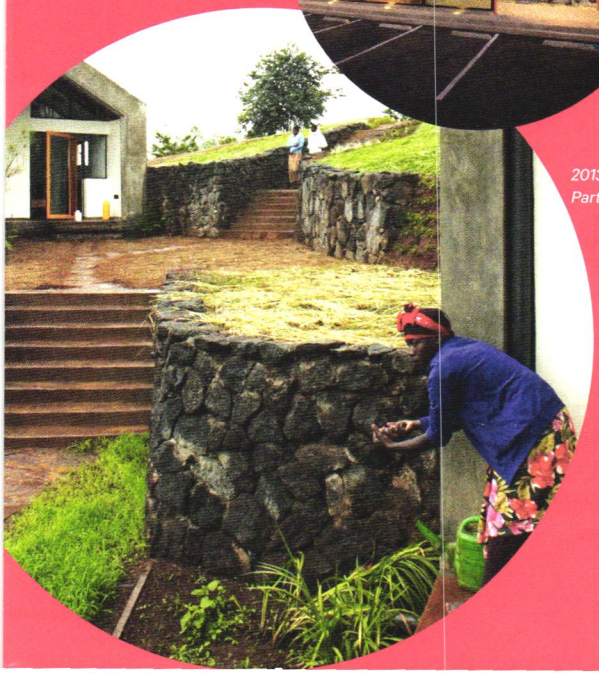
inspirations

recognizing social responsibility in commercial interiors

2013 HONORABLE MENTIONS:

urth Presbyterian Church of Chicago

Deni & Jeff Jacobs
Challenged Athletes Center
photo © Cheryl Ramsay



2013 GRANT AWARD WINNER
Partners in Health/Rwanda

call for entries

Contract Inspirations celebrates the commercial design community's leadership role in furthering global efforts for social responsibility Through the continuing support of Tandus Centiva, the top honoree will receive a $5,000 grant to the cause which their inspirational work supported.

Contract Inspirations recognizes socially responsible design in commercial architecture—using design and/or design skills to improve the quality of life for those in need. Entries may be paid or pro-bono projects.

Last year's Awards Grants include TOMS Shoes by Shimoda Design Group; Partners in Health/Rwanda, by MASS Design Group; and Honorable Mention projects by The Design Alliance Architects, Gensler Chicago, Gensler Dallas and Colkitt & Co. Go to **inspirations.contractdesign.com** to learn more about these Inspirations Award recipients.

Inspirations 2014 will be awarded in Chicago during the 2014 NeoCon World Trade Fair. Honored work will be featured in Contract Magazine print and digital editions and at contractdesign.com

$5,000 award grant
enter by april 18, 2014
inspirations.contractdesign.com for details

contract presents Inspirations in partnership with

Tandus | Centiva
A Tarkett Company

Trisha Wilson established The Wilson Foundation, a non-profit organization, in 1997 after falling in love with South Africa. The foundation funds education and healthcare for students at the Waterberg Academy in Vaalwater.

The Wilson Foundation Supports Children in Need in South Africa and Beyond

After designing the Palace of the Lost City hotel project in Sun City, South Africa, Legend Award honoree Trisha Wilson (see feature, page 66) clearly recognized both the problems and potential in South Africa. In 1997, she established The Wilson Foundation to address the needs of South Africa's disadvantaged and underserved children. Most of its work is focused in the Limpopo Province, an area beset by extreme poverty, unemployment, substandard education, and an HIV/AIDS epidemic that has left an overwhelming number of orphans and other vulnerable children in its wake. The Wilson Foundation makes grants to the non-governmental organizations that serve the needs of the people in this region.

Through The Wilson Foundation's support, scholarships are distributed to educate approximately 140 children annually at the Waterberg Academy, which was established in 2003 in Vaalwater, South Africa, by local community leaders and was designed and built with the help of the foundation and Trisha Wilson. The foundation also provides support for salaries for teachers, training programs and supplies for rural preschools, as well as programs to enhance math and language proficiency for incoming high school students. In addition, the foundation supports mentoring and counseling programs for at-risk teenage boys, community-run vegetable gardens, and other projects that encourage economic independence. After completing the school, the foundation has more recently constructed a community library, as well as a science and technology center.

The Wilson Foundation also supports the Waterberg Welfare Society health clinic, which offers daily feeding, counseling, and caregiving through Orphans and Vulnerable Children programs. It supports the cost of salaries and overhead expenses for health clinic and hospice workers, medical fellowship programs, Prevention of Mother to Child Transmission treatment programs, medicines, and a mobile clinic that serves the surrounding rural population.

In 2006, The Wilson Foundation created a partnership with the University of Texas Southwestern Medical Center—Wilson is a Texas native and resident—to send U.S.-trained physicians to the Waterberg region to help expand the delivery of medical care to area children and their families.

The foundation also recently joined forces with Project Hope to serve Las Colonias residential communities that lack basic living necessities in south Texas near the Mexico border. "We have chosen to help in one particular area called the Penitas," says John Canterbury III, the foundation's executive director.

Visit thewilsonfoundation.org to donate or learn more. —JEAN NAYAR