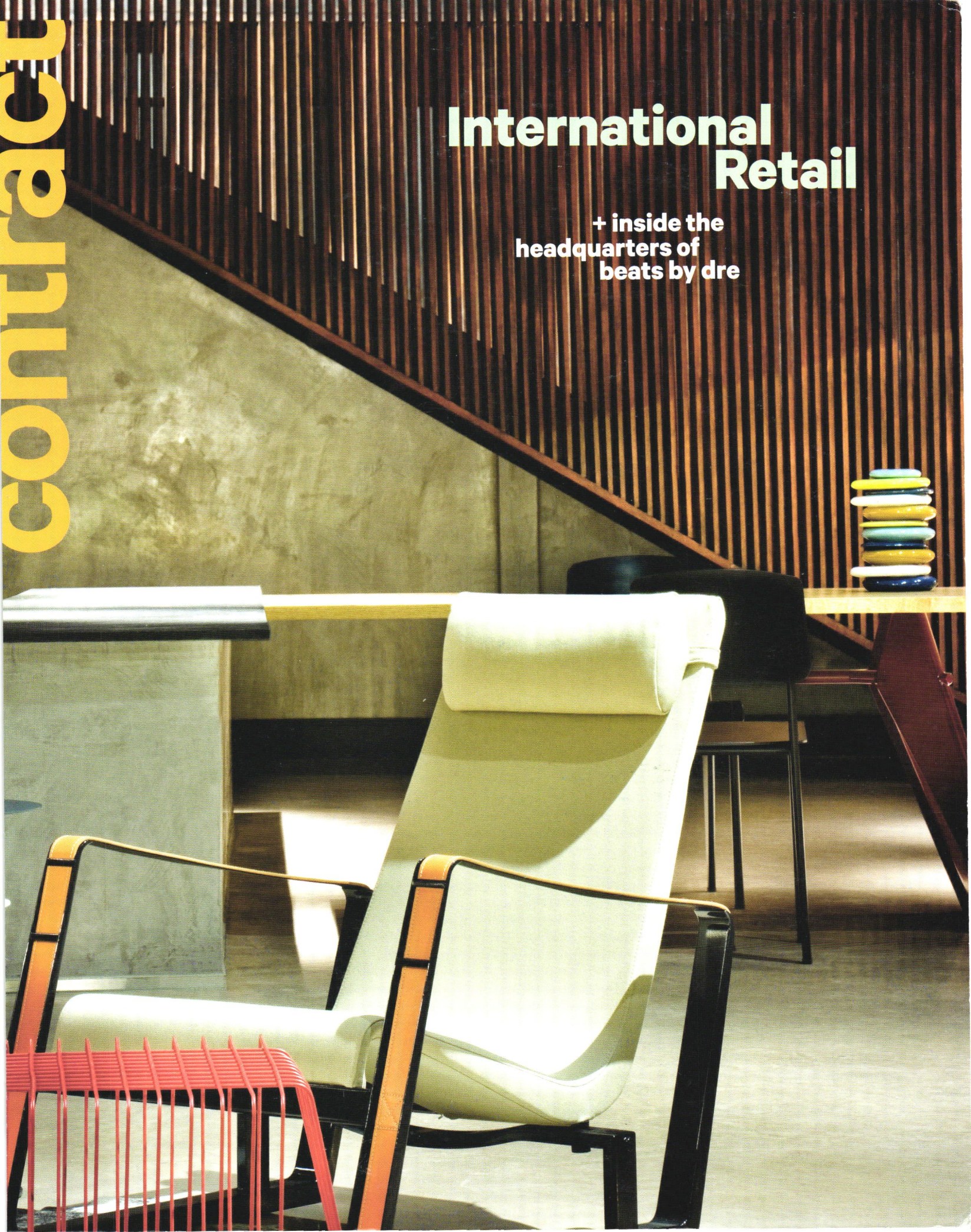


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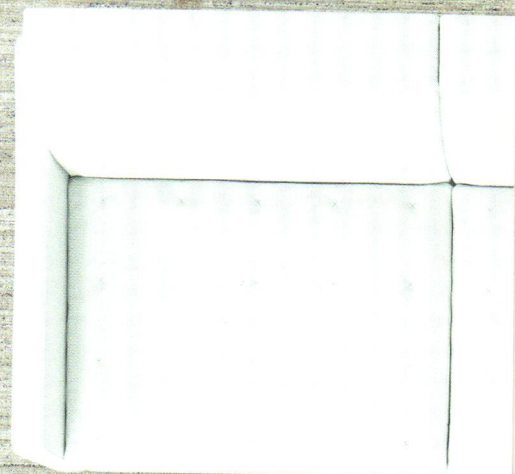
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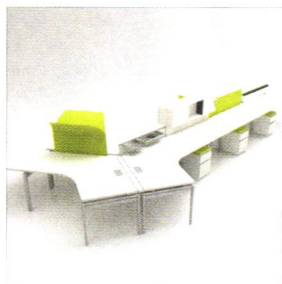
volume 55 issue 7

cover: Eurobike Porsche Showroom
by 1:1 arquitetura:design.
Photo by Edgard Cesar.

CONTRACT, volume 55 issue 7 (USPS 307-970, ISSN 1530-6224, September 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. 646-668-3768. 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., \$194/year Canada, \$175/year all other foreign) go to www.emediamedia.com/ncon, call 800-697-8859, fax 847-291-4616, or write to ncon@emediamedia.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.

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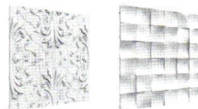
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Amale Andraos Appointed Dean of Columbia University's Graduate School of Architecture

Andraos previously served as associate professor and is a principal at New York-based WORKac.

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AIA Announces National Healthcare Design Winners

The eight winning projects demonstrate conceptual strengths that address aesthetic, civic, urban, social, and functional concerns.

contractdesign.com/AIAhealthcare

Tod Williams and Billie Tsien Receive National Medal of Arts

Williams and Tsien were honored individually with the U.S. government's highest award given to artists and art patrons.

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Santiago Calatrava Designs Florida Polytechnic University

The highlight of the 170-acre campus is a 200,000-square-foot building with an ornate latticed skin that shades the interior.

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INSIDE World Festival of Interiors Announces Shortlist

This year's shortlist consists of 60 nominations from 21 countries that will compete for World Interior of the Year 2014.

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UIA Declares Commitment to Phasing Out CO2 Emissions in Built Environment by 2050

The International Union of Architects (UIA) has adopted the 2050 Imperative, committing to environmental and social sustainability.

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Gensler to Design MATTER Center

MATTER is an entrepreneurship hub for healthcare-related startups that is set to open in early 2015 in The Merchandise Mart in Chicago.

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RIBA Announces Stirling Prize Shortlist

The Royal Institute of British Architects (RIBA) has announced the shortlist of six projects that will vie for the 2014 Stirling Prize.

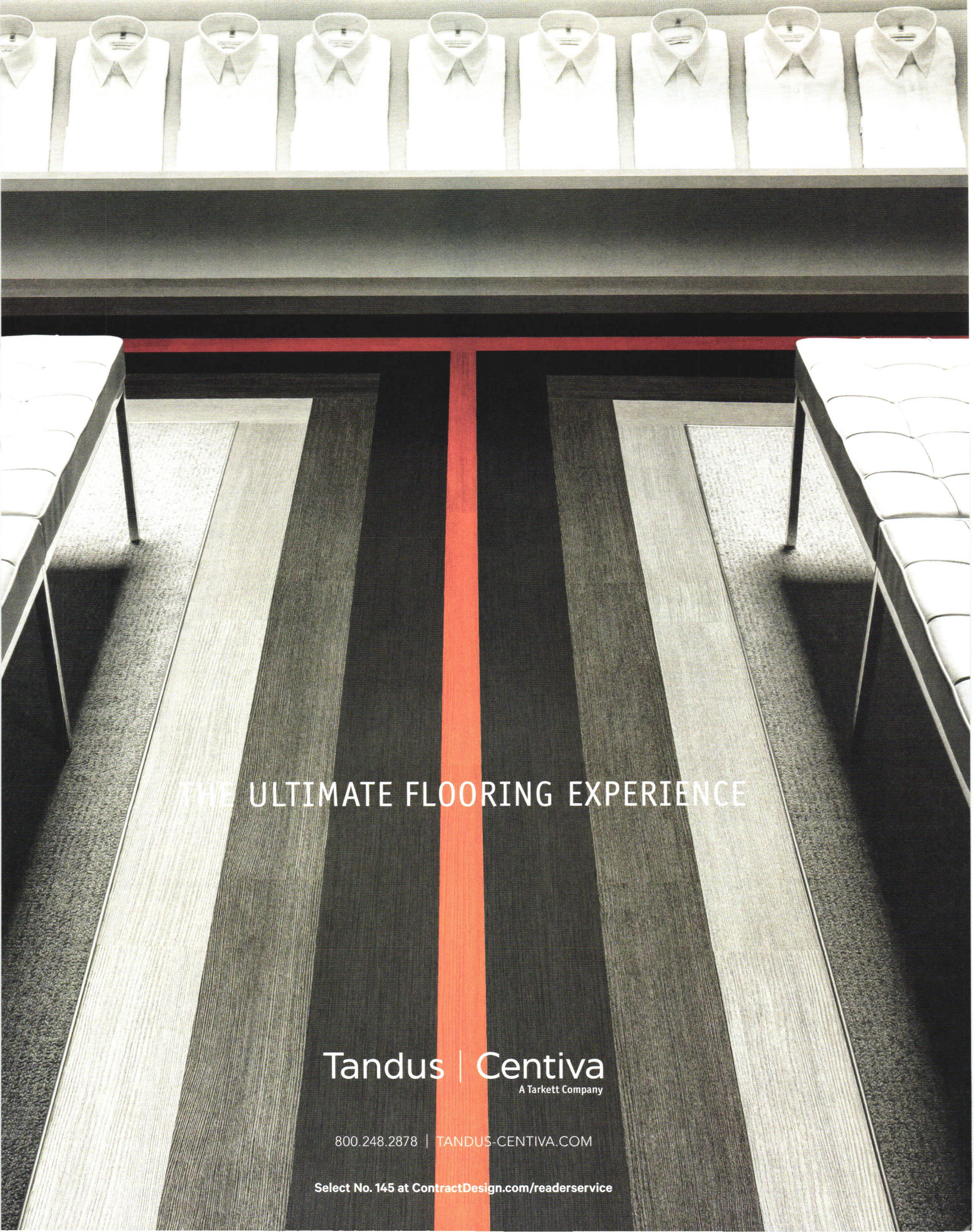
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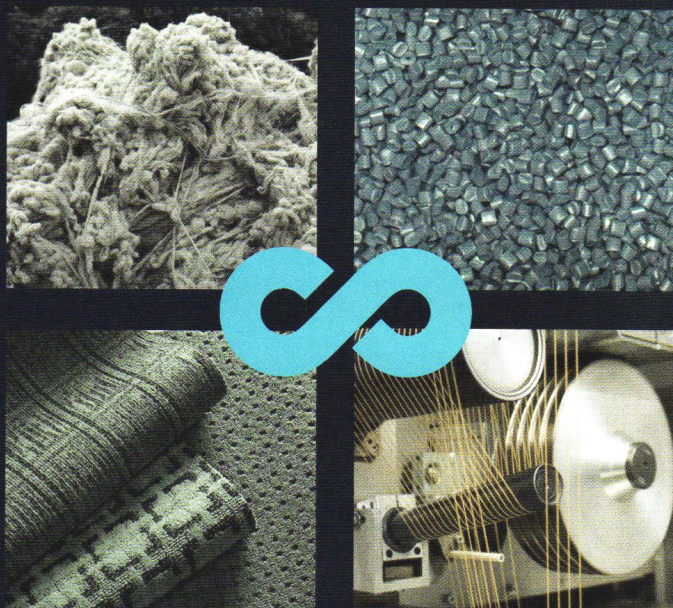
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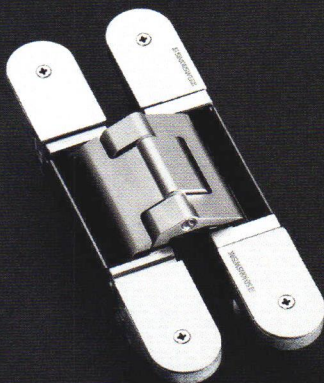
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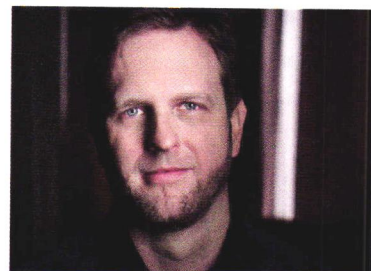
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Being in the Moment, Armed with Data

In this issue, besides four retail interiors from around the world, we are pleased to present the office of Beats by Dre designed by Barbara Bestor. The Beats office is Southern California cool, graphically engaging, and is relevant for the profession to see how a creative client chooses to have its workplaces designed for today's emerging talent. It's of the moment.

What, exactly, is this moment in time, and how are we doing as a profession? While *Contract* reaches both interior designers and architects, one measure of the health of our related professions is the number of people obtaining licensure in architecture. The Great Recession of a few years ago had a negative impact on the architecture and design professions, to be sure. But, today, is it true that the number of people completing the Architect's Registration Exam (ARE) is continually declining? And does the architecture profession face a potential crisis with fewer people choosing to become licensed? Anecdotal evidence suggests that there is an ongoing decline in rates of licensure, but is that based in current fact?

In an overview of the state of the economic health of the profession in the August 22nd edition of *AIArchitect*, the chief economist for the American Institute of Architects (AIA), Kermit Baker, Hon. AIA, wrote: "Firm leaders are increasingly concerned that a growing share of their younger architectural staff is not pursuing licensure. While there is consensus that this is a growing problem, there is much less agreement as to the key reasons behind this trend."

Do current numbers reflect this concern? The short answer is no. The National Council of Architectural Registration Boards (NCARB) reports that the number of candidates that completed the ARE in 2013 was 3,153. Since 2009, the number of people completing the ARE is steady at around 3,000 per year, and the 2013 total is far higher than any year from 1997 to 2006. A total of 4,139 people completed the ARE in 2008, but that was an anomaly year in which many candidates were compelled to complete the exam before the announced transition from ARE 3.1 to ARE 4.0. Bottom line: The number of people completing the exam today is not declining.

The 2013 survey of U.S. architectural registration boards by NCARB indicates there were 105,847 registered architects in the United States as of June 2013. That represents a 0.24 percent increase from 2012 and it is the highest number since NCARB began tracking it in 1999,

when there were 96,966 resident licenses. Also according to NCARB, the age of persons acquiring their first license is still relatively high from a historical standpoint, but it has declined a bit to reach a median age comparable to 2004. The median age at initial licensure in the U.S. in 2013 was 34, down from 36 in 2008, but higher than any year prior to 2004.

Thus, the average amount of time from graduation to licensure remains a relevant concern. But the number of people becoming licensed is staying consistent, and perhaps increasing. Therefore, the issue of a perceived decline in those pursuing licensure—that there is a growing share of younger architectural staff not pursuing licensure—is, well, anecdotal and not based on real data.

In relation to the August *AIArchitect* article by Baker, the AIA's Architecture Billing Index survey of approximately 700 representative firms asked: "[What is the] single most important reason for declining rates of licensure among younger architectural staff in traditional practice?" The top three responses: 17.2 percent said "few benefits/incentives," 17 percent said "don't feel need to pursue licensure," and 14.9 percent answered that the "profession has not demonstrated benefits." Those answers are all valid. Why do 17.2 percent of those surveyed—who are all currently working in the profession—feel that the profession does not provide enough benefits or incentives to become licensed?

I absolutely agree with those who feel that the architecture profession must make licensure a priority and examine ways for the number of licensed architects to reach ever-higher totals. But, the assertion that there are declining rates of licensure is inaccurate, misleading, and perhaps outdated. Armed with real, current data, the profession should move forward, positively knowing that it's not 2009 and 2010 anymore; the worst impacts of the Great Recession are behind us. The discourse should progress to being about enriching the profession rather than hand wringing about now-outdated perceptions of where we are. Let's move onward, and be in the moment.

Sincerely,

John Czarnecki, Assoc. AIA, Hon. IIDA
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AIA Adopts New Governance Structure

The membership of the American Institute of Architects (AIA) has given final approval to a plan that significantly restructures the Institute's governance. In a vote at the AIA National Convention in Chicago in June, member delegates validated a proposal for a bicameral governance with a significantly smaller board of directors. AIA leadership pursued this change to enable the organization to be more nimble and responsive to member needs.



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Bylaw amendments adopted by delegates will reduce the size of the Institute's board of directors from 50 to 16 members, and the board will retain its current role in providing operational and fiduciary management of the organization. A new body—a strategic council of no more than 60 members—will inform and advise the board and other Institute bodies on important professional issues. The current 11-member executive committee of the board will be phased out.

The board of directors approved a plan at its September 2013 meeting to develop the new bicameral governance model, and final approval occurred with the membership vote at the convention.

The change in governance is part of the repositioning effort of the 157-year-old organization. "The positive vote to restructure the Institute's governance model demonstrates that our repositioning initiative has resonated with our components and general membership," 2014 AIA President Helene Combs Dreiling, FAIA, told *Contract*. "This sweeping change will enable the AIA to be more effective in considering and acting upon core and emerging practice issues that are essential to the profession."

The new board of directors will have four elected officers including the president, first vice president/president-elect, secretary, and treasurer. Six to eight at-large directors will include three at-large directors elected by delegates at the annual convention and three at-large directors elected by the strategic council. As many as two at-large directors will be selected by the president with board approval. The board will also include an Associate member, a student, a representative of the Council of Architectural Component Executives (CACE), and the AIA's EVP/CEO. —MURRYE BERNARD AND JOHN CZARNECKI



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Deborah Sussman Dies at 83



Projects completed by Sussman/Prejza & Co. include environmental graphics for the 1984 Olympics in Los Angeles (1); illuminated entrance totems for Grand Park (2); and "Eames Words" (3), an exhibit design for the A+D Museum.

A pioneer of environmental graphic design known for her vibrant and colorful work as a designer, Deborah Sussman (pictured above) died on August 19 at age 83 of breast cancer. Sussman is most noted for developing the graphic identity for the 1984 Summer Olympics in Los Angeles. Working with architect Jon Jerde, Sussman designed venue exteriors, signage, gateways, and even uniforms in vivid colors to reflect the multiple cultures represented at the event.

A Brooklyn native, Sussman began her career as a designer in the Los Angeles office of Charles and Ray Eames in 1953. Over many years with the Eameses, she became art director for the office and designed print materials, museum exhibits, films, and showrooms for furniture. In the early 1960s, Sussman and Frank Gehry collaborated on the interior design of a Joseph Magnin department store in San Jose.

In 1968, she formed her own firm and later partnered with her husband, Paul Prejza, to create Sussman/Prejza & Co. Over more than four decades, the firm produced environmental graphics, branding, and signage for clients including the City of Santa Monica, Apple, Disney, and Samsung. And she completed environmental graphics for U.S. embassies in Berlin and The Hague as well as a Rolling Stones tour.

Her work was recently featured at Hollywood's WUHO gallery in the exhibit, "Deborah Sussman Loves Los Angeles." This was the first retrospective of the designer's early work and covered her days at Eames Studio up to the 1984 Olympics. —ERINN WALDO

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Entries are now being accepted in 15 project categories—including large and small office, hotels, restaurants, healthcare, retail, education, adaptive re-use, and student—for the 36th Annual Interiors Awards presented by *Contract*. The deadline is September 23, 2014. Jurors include 2014 Designer of the Year Krista Ninivaggi. Winners will be published in the January/February 2015 issue of *Contract* and honored at the Interiors Awards Breakfast in New York on January 30, 2015.

contractdesign.com/interiorsawards

Stantec Acquires ADD Inc

Stantec is acquiring ADD Inc, a 210-person architecture, interior design, planning, and branding firm focused on workplace, retail, hospitality, and academic design based in Boston and Miami. The deal helps Stantec strengthen its capabilities in the eastern U.S. Stantec's staff will total more than 6,400 employees in the U.S. with this acquisition.

NeoCon East is October 29–30



Now in its 12th year, NeoCon East will be held at the Baltimore Convention Center, October 29–30. The two-day event will showcase more than 250 exhibitors across a range of sectors including workplace, government, healthcare, hospitality, retail, education, and public spaces. More than 35 CEU-accredited seminars and forums are scheduled.

Shashi Caan will deliver a keynote. *Contract* Editor in Chief John Czarnecki will moderate a panel on the state of the design industry with the Design Leadership Council at 3 p.m. on October 29.

HOK Acquires 360 Architecture

HOK has agreed to acquire 360 Architecture, giving the firm a significant new presence in Kansas City when the deal finalizes in October. Known for its design of stadiums, wellness centers, mixed-use entertainment districts, and commercial office buildings, 360 Architecture has about 180 staff in its home office of Kansas City, as well as in San Francisco and Columbus, Ohio.

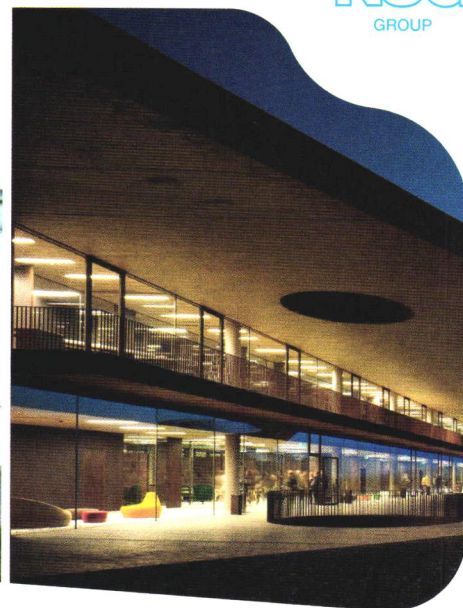
Callison Acquired by ARCADIS

The architecture and design firm Callison, which has more than 1,000 staff in 12 offices, is being acquired by ARCADIS, a global natural and built asset design and consultancy firm that also owns RTKL.

Netherlands-based ARCADIS employs 22,000 people. John Jastrem, Chairman and Chief Executive Officer of Callison, told *Contract*: "Like the many other companies in the ARCADIS family, we expect to maintain our brand identity, with the addition of the reference, 'an ARCADIS company,' added to our name. This approach will enable us to introduce other service providers in the ARCADIS family to our clients."

ASID Protocols for Health and Wellness in Design to be Developed

The American Society of Interior Designers (ASID), in partnership with 11 organizations, announced its new Clinton Global Initiative (CGI) commitment to developing ASID Protocols for Health and Wellness in Design to improve the well-being of people through better building design and construction. ASID will train 40,000 interior designers and architects across the U.S. to implement these protocols beginning next year.



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A hand is holding a green rectangular sign with a black border. The sign features the text "GAIN A HEALTHY PERSPECTIVE" in large, white, sans-serif capital letters. The background of the sign is green and contains various white and yellow icons: a house, a sun, a radiation symbol, arrows, and silhouettes of people. The sign is held in front of a modern building with a glass facade and a stone wall. The building has a large glass window reflecting the sky and a stone wall with a bench in front of it. The overall image is a black and white photograph with the sign's green color added.

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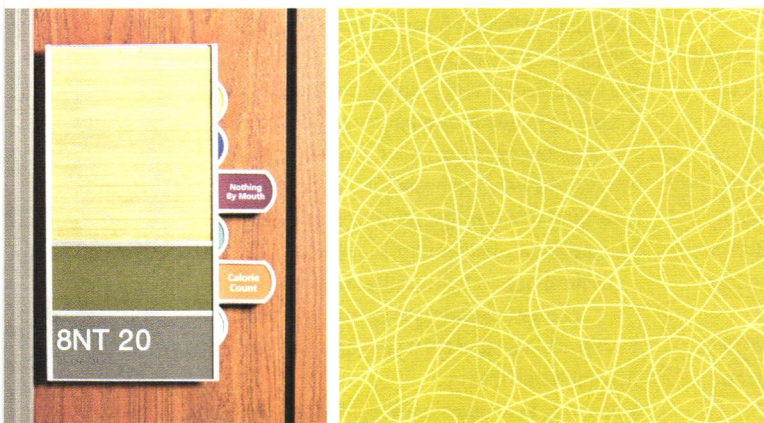
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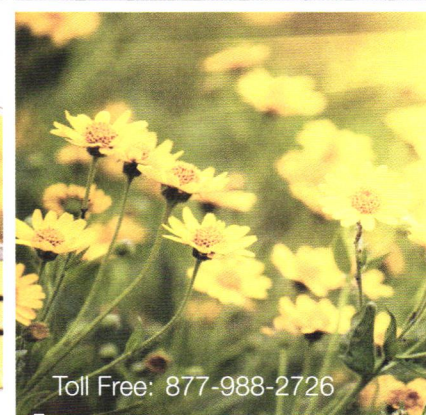
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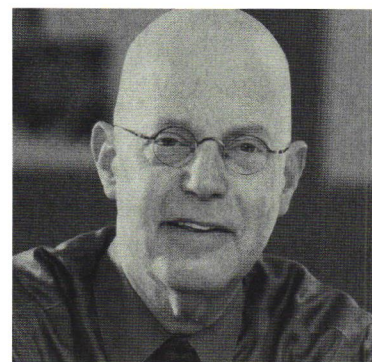
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Developing a Fee Strategy Focused on Quality

by Richard N. Pollack, FAIA, FIIDA

All too often, I hear from architecture and design firms that they have taken a project for significantly less than what they anticipate their services and associated costs to be. One client recently told me that he dropped his proposed fee by 31 percent to get a project. The rationale is often couched in language such as, "We just want to get in the door with this client, and we'll make it up on future projects with them for more appropriate fees."

But using that as a justification merely serves to reinforce that designers do not make the hard choices to increase our worth and associated compensation. In the long run, taking a low fee project hurts the firm, and has an impact on the professional overall. If you accept a low fee for a first project, your client will expect a similar fee for future, comparable assignments. To reverse that approach, designers—entrusted with the health, safety, and welfare of the public in our work—must change the paradigm to be paid a fitting fee for creative solutions to client's needs.

To ensure that you get appropriate fees that generate good profits and allow your staff to be properly compensated, the firm must establish a compensation philosophy with associated strategies and tactics. Two very different philosophies and strategies are: Take any project to generate revenue and keep staff busy and the doors open, or position the firm to only pursue the best projects and a particular client or project type.

I admit that when I founded my own firm my attitude was the former, but over time my philosophy changed. My colleagues and I realized that we only wanted to work for good clients and on interesting projects. The firm's initial direction was to pursue most any project that we learned about through commercial real estate brokers. Therefore, we had no need for extensive market research or hiring subject-matter experts. It was also pretty boring; a quarter of our work was helping landlords secure new tenants for their buildings, and the remaining three quarters included administrative and back office space for clients such as financial institutions.

Eventually, I had an epiphany and made the decision to significantly up our game. The new strategy was to position the firm as an A-plus design studio competing with major firms for significant projects and clients. Tactics included pursuing tech companies, hiring more experienced staff, firing landlord clients, and raising hourly rates and fees. These tactics were developed in tandem to avoid 'chicken and egg' complications. For example, we worked hard to hire the best new professionals even though we did not have the extra cash. To

grow and redirect a business, money and time must be invested—it cannot be a minimal attempt doomed to failure.

Admittedly, it was hard to not run after all the typical types of projects we had previously done, but we added controls to avoid backsliding. We also developed a 'Go/No Go' policy that required a potential project's in-house champion to fill out a business case that included the following criteria, which was then circulated to all the principals for concurrence:

- Is the project in sync with our firm's philosophy?
- Is the competition appropriate for us, and are competing firms invited that we expect will submit a low-ball fee?
- Do we know the client and/or the client's representative, and do we know that they 'get us' and our philosophy and approach?
- Do we know whether the client will select a firm based on qualifications rather than the lowest fee?

The key override was to concurrently raise our proposed fees for these bigger and better projects for higher-end clients. We accomplished that by:

- Updating and prominently highlighting our front-end programming strategy to be more in sync with a client's value proposition and business drivers;
- Creating a graphic showing our fee as a percentage of a project's total cost over a 7- or 10-year lease, usually only 0.5 percent!
- Upping the look and content of our proposals;
- Providing detailed fee projections showing how the fee was derived; and
- Dramatically improving our presentations through staff training and associated graphics (no PowerPoint!).

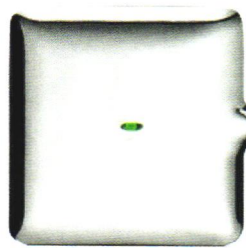
Using all of these tactics, the firm was able to obtain more sophisticated, higher-level design projects; have more projects in design magazines; raise staff capabilities; add staff and other office locations; and most to the point, raise fees and profits.

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. His website is richardnpollack.com.

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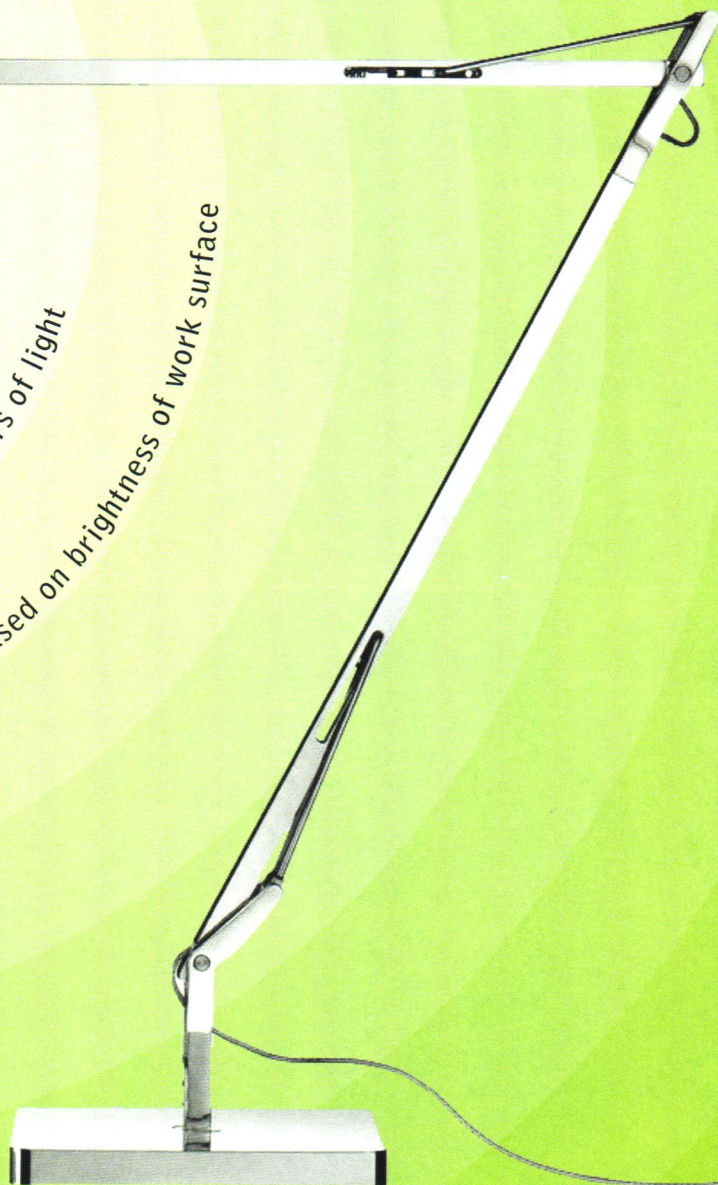


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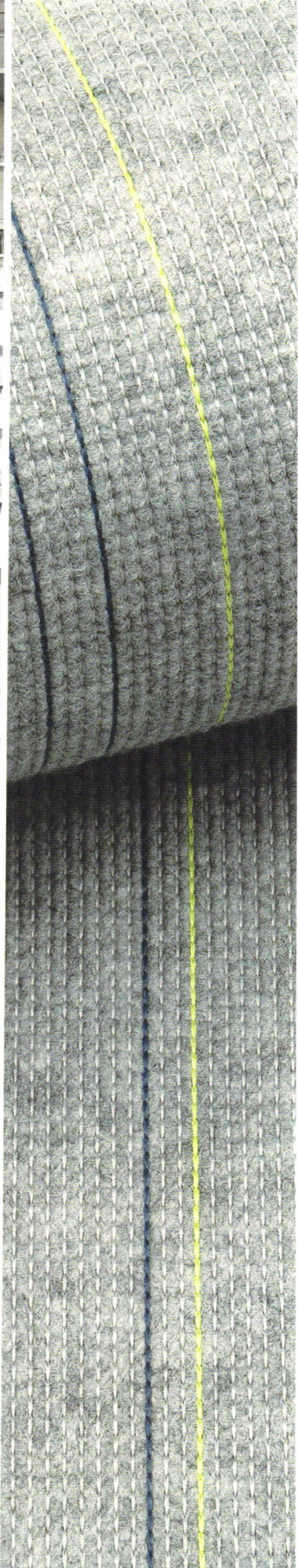
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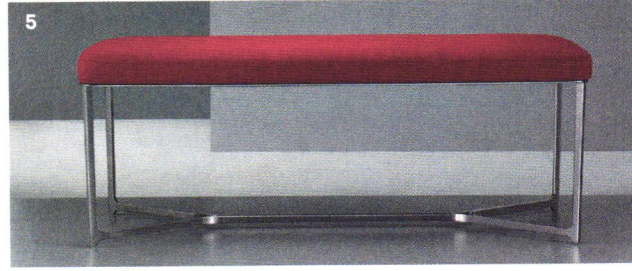
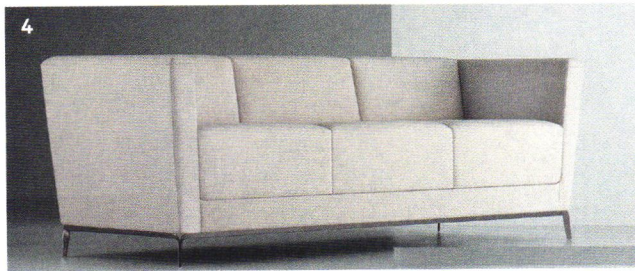
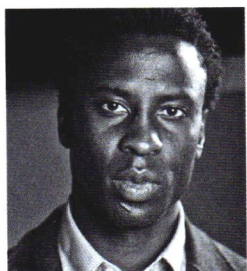
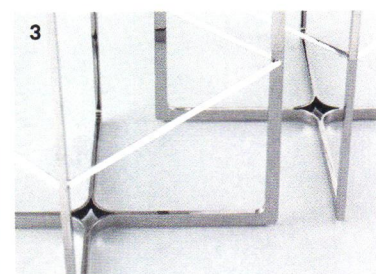
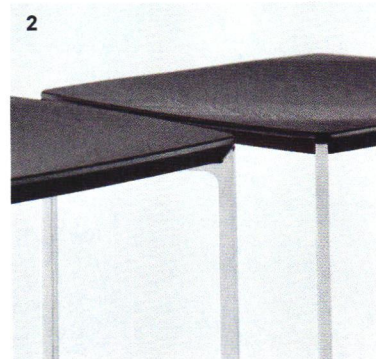
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Cut Like a Diamond

Ini Archibong designs a collection for Cumberland Furniture with the simplicity of a solitaire



Ini Archibong (pictured above) had just graduated with a Bachelor of Science Degree in Environmental Design from the Art Center College of Design when he met Scott F. Gilmore, president of Cumberland Furniture, through ICFF Studio—a platform to showcase the work of emerging designers to potential manufacturers—at the International Contemporary Furniture Fair (ICFF) in New York. A table that Archibong had designed for the event became the basis for the Solitaire Collection, a collaboration between him and Cumberland Furniture.

"Designers are not very often in a position to design and render something and see that come back exactly from the manufacturer," Archibong says. "And I learned about what the contract market needs and how to work with the design and engineering teams. It has changed the way I design everything from that point on."

The Solitaire Collection (1) includes lounge seating, tables, stools, and benches. Lounge seating options can be upholstered in a wide range of fabrics and leathers, and include a lounge chair and two- and three-seat sofas (4). The tables come in a several sizes and shapes—side, coffee, and console—with tempered glass, wood, stone, or solid-surface tabletops. The stools feature sculpted wood seats (2) and come in bar and counter heights, while the benches have upholstered seats and are round and rectangular (5). All furnishings in the collection have stainless steel bases (3) that echo a solitaire setting.

Archibong is currently an industrial designer for Eight Inc. in Singapore, and continues to design furniture. —MURRYE BERNARD

cumberlandfurniture.com
Reader Service No. 219

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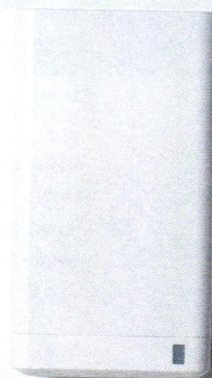
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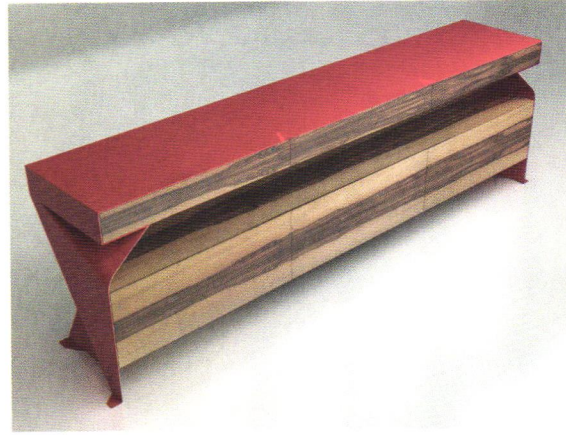
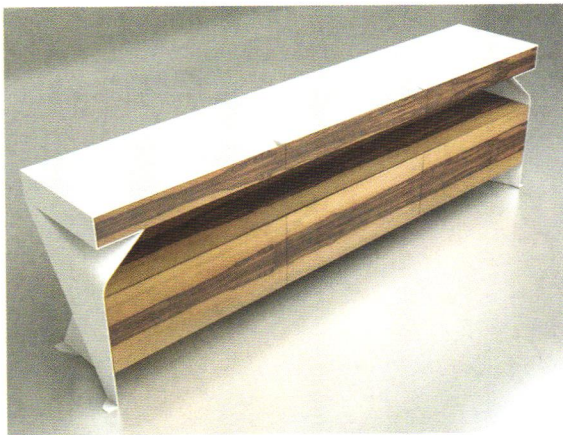
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An Elegant Illusion

Moore + Friesl's architectural credenza defies gravity



C1 Credenza is the first stand-alone furniture piece designed by Moore + Friesl, a Los Angeles-based architecture and design firm founded in 2011 by husband-and-wife architects Terri Moore, who began her career with ZGF Architects, and Marcus Friesl, who worked with GRAFT, *Contract's* 2010 Designer of the Year.

Moore + Friesl designed the credenza so that a continuous, 1/8-inch bent steel plate appears to support an upper and lower set of wood drawers while spanning seven feet—all without the use of intermediate supports. The secret? Engineered self-supported cross plates are concealed beneath the drawers. The metal shell is bent to resemble feet, and finger pulls are cut into the metal edge so that there are no handles to interrupt the credenza's clean face.

The design of the C1 Credenza, the prototype of which won a 2012–2013 Golden A' Design Award, represents Friesl's belief that modern furniture can be tactile. "So many contemporary furnishings

are stark and cold, and we wanted to offer something more warm and inviting so that people will want to run their hands along the surface and feel the form," he says.

Initially released with a black matte metal finish, C1 Credenza is now available in red and white matte options. The wood drawers are made of richly grained satin walnut. Available in custom wood and metal finishes, and in custom sizes, the standard piece measures 16 inches deep and 26 inches tall.

Other recent furnishing designs by Moore + Friesl include a one-of-a-kind reception desk and 25-foot-long boardroom table for Third Point Investments, and a series of freestanding sales tables, podiums, and reception and display tables for the Van Cleef and Arpels showroom in New York. —MURRYE BERNARD

moorefriesl.com

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DEDON: AHNDA

dedon.de

The AHDNA collection of indoor/outdoor furnishings and accessories, designed by Stephen Burks for DEDON, includes a lounge chair, footstool, side table, and side table with tray. The rich weaving culture of the Philippines inspired Burks's design for the lounge chair, which comes in low- and high-back versions and features textile cords woven together to create the effect of transparent upholstery. AHNDA comes in two rich color ways: Elemental, with warm reds and browns, and Stardust, with cool blues and grays.

Reader Service No. 221



Foscarini:

Crash & Bell

foscarini.com

Designed by the Diesel Creative Team and made by Foscarini, Crash & Bell is a pair of suspension lamps with rock 'n' roll appeal. Like members of a band, the lamps are independent but complementary. Their designs were inspired by percussion instruments: Crash resembles a cymbal, while Bell looks as its name suggests. Crash has a 23-1/2-inch diameter, while Bell has a 17-1/2-inch diameter, and both are available with bronze or aluminum finishes.

Reader Service No. 222

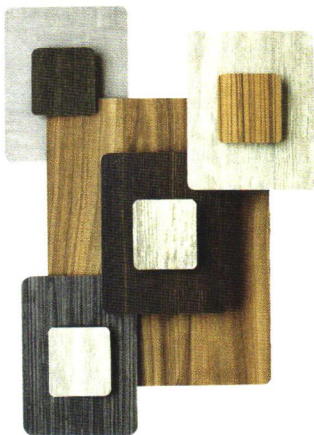
Panolam Surface Systems:

Barista Collection

panolam.com

Panolam Surface Systems has introduced the Barista Collection by Nevamar, the company's line of high-pressure laminate products. The collection comprises sixteen options, including eight wood grain designs and eight abstract patterns. Inspired by the ritual of sharing coffee, the collection's color palette is decidedly neutral and intended to harmonize with other materials and finishes in many interior environments.

Reader Service No. 223




Humanscale: Trea

humanscale.com

Todd Bracher designed Trea, a multipurpose chair that features a contoured backrest and incorporates a solid-state recline mechanism to eliminate the need to make adjustments. Available in a range of finishes and base styles, the chair includes four-leg, four-star, and cantilever options. Casters and an upholstered seat are also available.

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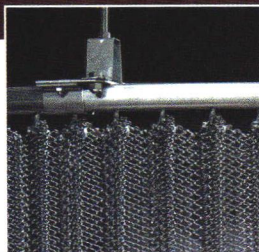
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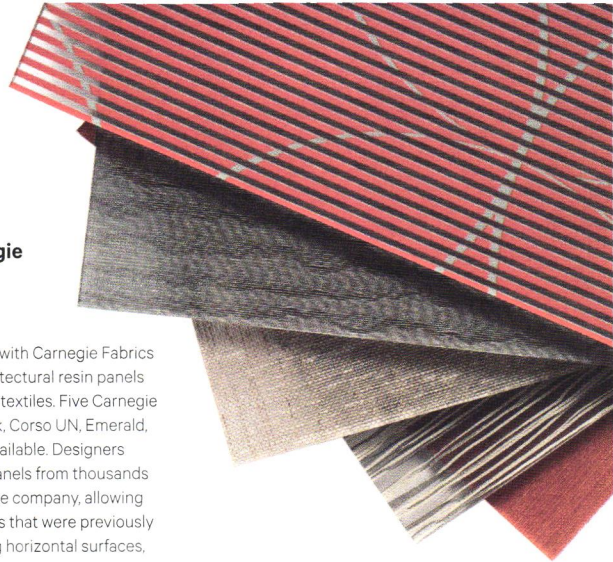
PRODUCT BRIEFS

Lumicor: Carnegie by Lumicor

lumicor.com

Lumicor has teamed with Carnegie Fabrics for a new line of architectural resin panels featuring the brand's textiles. Five Carnegie textiles—Halina, Trek, Corso UN, Emerald, and Sarondo—are available. Designers can create custom panels from thousands of other textiles by the company, allowing for use in applications that were previously impractical, including horizontal surfaces, ceiling tiles, and wall panels.

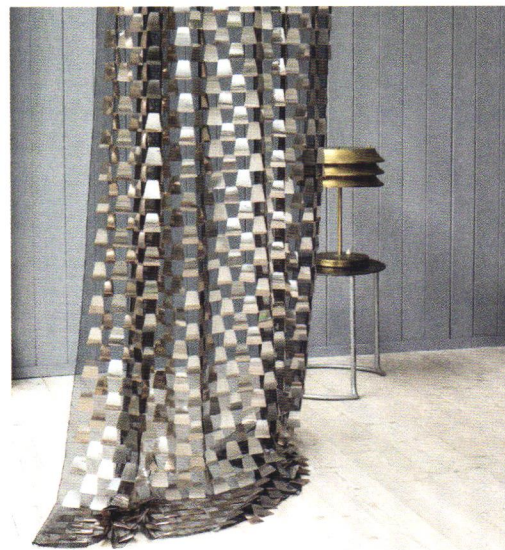
Reader Service No. 225



Création Baumann: Etta creationbaumann.com

Etta is a semi-transparent curtain fabric with square, sequin-like appliques that shimmer against sheer tulle. Made from 100 percent polyester, the pattern repeats at 55 inches and comes in lengths of 122 inches. Available in three metallic shades from gold to silver, Etta adds a touch of glamour to any space.

Reader Service No. 226



Lithonia Lighting: Mesh Back Integrated LED Track

lithonia.com

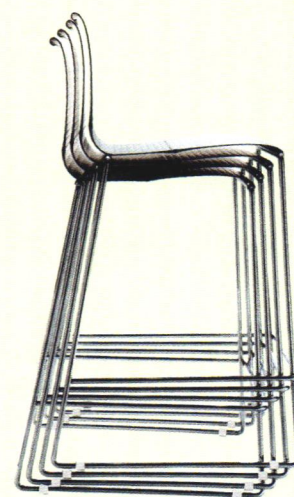
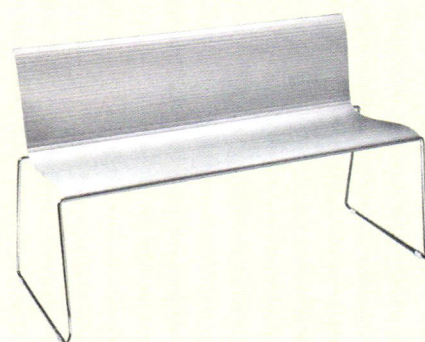
Lithonia Lighting has introduced a sleek new LED track head option with a brushed nickel finish and mesh back. The head measures four by eight inches and can tilt 60 degrees, pan 350 degrees, and is dimmable down to 20 percent.

Reader Service No. 227

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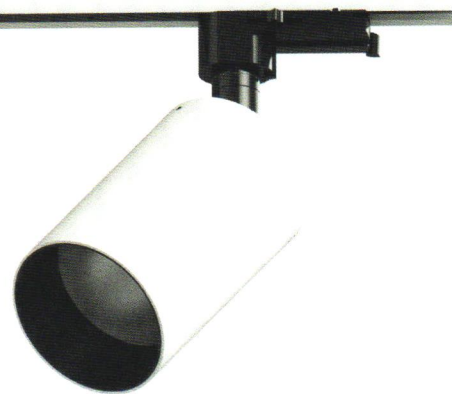
PRODUCT BRIEFS

FLOS: UT SPOT

flos.com

Designed specifically for retail applications, the UT SPOT is a track-mounted LED spotlight that allows for flexibility with a minimal profile. The transformer dimensions have been reduced so that it can be hidden inside a standard electrical track. The arms allow for 90-degree tilt and 360-degree rotation. UT Spot has an aluminum body and is available in black and white finishes.

Reader Service No. 228

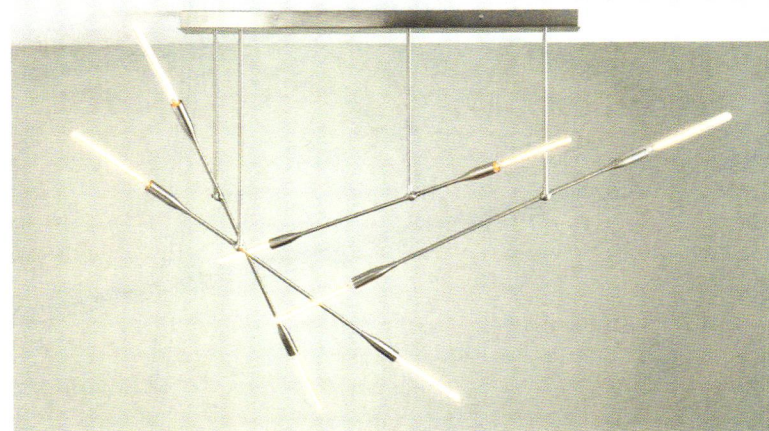


Sina Pearson: Walking the High Line

sinapearson.com

Textile designer Sina Pearson drew inspiration from the High Line, former railroad tracks transformed into an elevated park on Manhattan's west side, for her latest collection. Four geometric patterns—Facade, Windows, Skyline, and Tracks—are available in 21 total colorways and convey the rhythm of urban life. Made with post-consumer recycled polyester and solution-dyed nylon, the textiles are stain repellant and bleach cleanable.

Reader Service No. 229



Studio DUNN: Sorenthia

studiodunn.com

The thin blades and beaded joints of seaweed inspired Asher Dunn's design for the Sorenthia lighting element, comprised of a 60-inch long angled brass rod with exposed bulbs at each end. When Sorenthia debuted last year, it was only available with 11-inch tubular Edison filament bulbs, but it's now offered with 4-inch tubular bulbs or 5-inch diameter globe bulbs. Multiple fixtures can be combined for a dramatic effect, and Sorenthia is available in three finishes: brushed brass, oil rubbed, and brushed nickel.

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36th annual interiors awards

CALL FOR ENTRIES

WHAT TO ENTER

Any interior design project that was occupied or first open for business no earlier than January 1, 2013. Older projects will be disqualified. Previous publication is acceptable.

CATEGORIES

- 01 Large Office (25,000 square feet and larger)
- 02 Small Office (up to 25,000 square feet)
- 03 Hotels
- 04 Restaurants
- 05 Healthcare
- 06 Retail
- 07 Education
- 08 Public/Civic
- 09 Showroom/Exhibit
- 10 Sports/Entertainment
- 11 Spa/Fitness
- 12 Historic Restoration
- 13 Adaptive Reuse
- 14 Sustainable (Green) Design
- 15 Student

IF YOU WIN

You and your client will be honored at the 36th Annual Interiors Awards Breakfast in New York on January 30, 2015. Winners are expected to attend. Your project will also be published in the January 2015 issue of *Contract* magazine.

Note: Winners will be notified by October 31, 2014. All winners will be required to provide professional-quality, high-resolution electronic project photographs, drawings, renderings, and floor plans for publication and use at the 36th Annual Interiors Awards Breakfast. A completed project source list of products also will be required.

FEES

Entry fees are \$235 for the first project submitted, and \$195 for each subsequent project. For design school students or class of 2014 graduates who submit student work in category 15, the fee is \$75 per project. Submit fee online at contractdesign.com/interiorsawards.

HOW TO ENTER

Go to: contractdesign.com/interiorsawards by September 23, 2014 to find more information on the entry requirements.

The entry will include:

- Up to 10 color photographs. Students can submit renderings.
- At least one floor plan for professional projects.
- A brief description of your project, including client objectives, design program, square footage, budget, and date of occupancy. Do not reveal your firm's identity in this description. Students will indicate the name of the school and assignment description.

NOTE: Both the awards entry and the fee must be received by Tuesday, September 23, 2014 at contractdesign.com/interiorsawards.

For questions, email Managing Editor Murrye Bernard, mbernard@contractdesign.com

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For more entry information, go to
contractdesign.com/interiorsawards

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Creative Director at Graham Design LLC

Marc Herndon, IIDA

Associate Principal at RNL

Andre Kikoski, AIA

Principal at Andre Kikoski Architect

E.B. Min, AIA

Partner at Min | Day

Krista Ninivaggi

2014 Designer of the Year

Founder of K&Co.



international retail

The world of retail is, indeed, more global than ever. For designers, it's especially useful to view examples of great interiors in other parts of the world. In Brazil, we see both a bookstore redefined as cultural center in Livraria Cultura (page 42) and a sublime showroom for Porsche automobiles (page 54) inspired by that country's architecture. The venerated German fashion retailer Garhammer (page 48) delicately inserts a new building within a historic town, and in Tokyo, a popup for 3.1 Phillip Lim (this page, and page 58) demonstrates the impact of design as it is altered and manipulated in various iterations.



By Jean Nayar
Photography by
Fernando Guerra

Livraria Cultural





A new template for socially interactive
bookstores by Studio MK27 in São Paulo





A mezzanine (previous page) overlooks the second floor, which features 68-foot-wide bleachers at one end. The bleachers provide a place for customers to sit and read or attend special events. Though it occupies a large, open space (above), the bookstore has a residential feel with its wood slat ceiling, Perobinha wood floors and display tables (right), pendant fixtures by Secto Design (opposite), and comfortable furnishings, including Tulip tables by Eero Saarinen and Coconut chairs by George Nelson.





Livraria Cultura

Architect **Studio MK27**

Client **Livraria Cultura**

Where **São Paulo, Brazil**

What **27,000 total square feet on two floors plus a mezzanine**

Cost/sf **Withheld at client's request**

For a full project source list, see page 84 or visit contractdesign.com.

Bookstores have changed a lot since Sergio Herz's grandmother, Eva Herz, founded her book business in 1947 in Brazil. "She left Germany during World War II, came to Brazil with a bag full of books and set up shop, helping those who couldn't afford to buy books by lending them out," says Herz, who is CEO of Livraria Cultura, which grew from his grandmother's business to become Brazil's largest bookseller, with 19 stores in eight Brazilian states.

When Herz commissioned architect Marcio Kogan of São Paulo-based Studio MK27 to design the newest of the company's stores in that city, he wanted a place that would be relevant to today's digital-era clientele which purchase books and increasingly read content online.

"At the end of the day, people don't have to come into a store anymore because they can buy what they want online," Herz says. "So, in thinking about the new store, we asked 'Why would people go there?'"

The multifaceted spaces designed by Kogan and his team that comprise the bookstore—which is as much about socializing and facilitating an array of experiences as it is about books and



Key Design Highlights

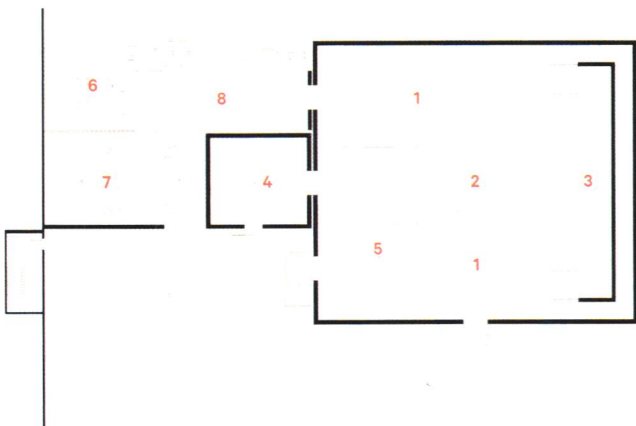
The store was designed to promote social interaction within its flexible spaces while also displaying books.

Wood floors, ceilings, and furnishings bring warmth to the large spaces, while glass railings maintain visual connections between levels.

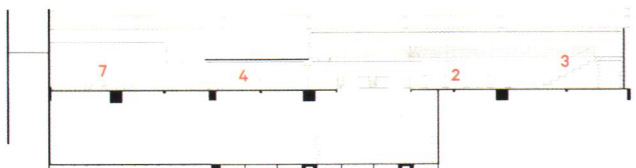
Bleachers provide a place for customers to sit and read, or to gather for one of many events that the store regularly hosts.

Groupings of modern lounge furniture give the space a casual, residential feel.

Glass shelves (above and opposite, top) wrap the periphery of the store. The bleachers (opposite, bottom) extend to the mezzanine level. The children's area (left) contains toys, comic books, games, and gadgets on glass shelves.



Second Floor Plan



Section

- 1 Book display
- 2 Seating area
- 3 Bleachers
- 4 Children's area
- 5 Cash wrap
- 6 Classroom
- 7 Cafe
- 8 Gallery

reading—answer that question and then some, promising to position Livraria Cultura for a whole new phase of growth.

The Livraria Cultura store—with two stories and a mezzanine—occupies nearly 27,000 square feet in a former movie theater within São Paulo's Iguatemi luxury shopping mall. A recessed 25-foot-wide storefront opens onto intimately scaled spaces, including a section for audiovisual products as well as a cafe in an adjoining garden.

Maintaining a visual connection

A set of escalators leads visitors to the floor above, where most of the store's books can be found on illuminated shelves or displayed on rows of monolithic wooden tables, which are flanked by a cache of white low-slung Tulip tables by Eero Saarinen and tomato-red Coconut chairs by George Nelson. On one end of this floor, a set of 68-foot-wide bleachers rises to the mezzanine level, which features illuminated shelves that wrap around the store's periphery. Glass handrails around the mezzanine dissolve the sense of boundaries, allowing the spaces on both levels to be visually connected and promote a spirit of social interaction.

Perobinha wood sets a warm, sleek, contemporary tone throughout the interior, and a mix of classic modern furnishings—including tables and chairs by Florence Knoll, Charles and Ray Eames, and Hans Wegner—define seating zones that support a variety of activities. "Imagine a library in your own home—that's the idea," Herz says.

Kogan seized the opportunity to redefine the bookstore as an experience. "We needed to create a large and flexible space that would reconcile a new way to showcase products with different activities, such as sitting quietly, hosting events, or having meetings," Kogan says. "Bookstores have become living places, encouraging the permanence of the clients by offering parallel activities like book signings or short courses."

Advancing a Brazilian modernist vernacular promulgated by Eva Herz's contemporaries—including other Brazilians with German roots, such as architect Oscar Neimeyer and landscape architect Roberto Burle Marx—the newest Livraria Cultura store has already become a favored destination for São Paulo residents, who visit not only to read and buy books, but also to participate in workshops, see films, and host events. "One couple who met in the store even had their wedding here," Herz says.

Though it recently opened, the store will soon expand to include a playground linked to the children's section on the upper floor and an outpost of one of Brazil's top restaurants, Maní Manioca, which is scheduled to open on the lower terrace. A finalist in the Shopping category of the World Architecture Festival this year, Liversia Cultura's innovative and inviting design surely would have made Eva Herz proud. c

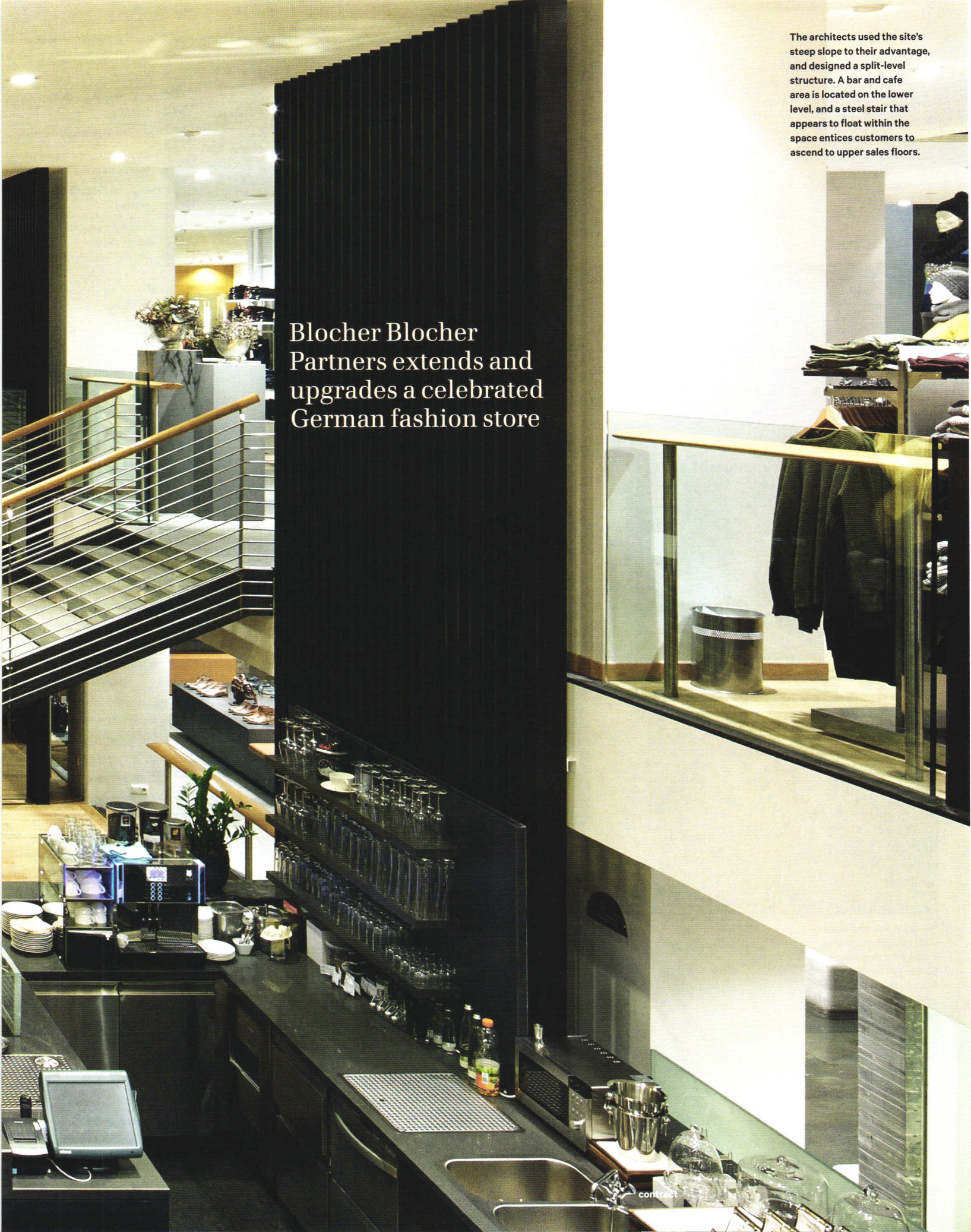
By Michael Webb
Photography by
Fabian Aurel Hild

Garhammer



The architects used the site's steep slope to their advantage, and designed a split-level structure. A bar and cafe area is located on the lower level, and a steel stair that appears to float within the space entices customers to ascend to upper sales floors.

Blocher Blocher Partners extends and upgrades a celebrated German fashion store





Waldkirchen's medieval city walls (above), which were damaged in World War II, have been restored and incorporated into the store's interiors. Their mass provides contrast to the glazed exterior of the addition (top right). Natural light penetrates deep into the interior via a trapezoid skylight (opposite).



Fashion House Garhammer

Architect **Blocher Blocher Partners**

Client **Modehaus Garhammer GmbH**

Where **Waldkirchen, Germany**

What **97,000 total square on four floors in two buildings**

Cost/sf **Withheld at client's request**

For a full project source list, see page 84 or visit contractdesign.com.

Bavaria draws tourists with its folksy image of beer gardens serving cheerful locals in lederhosen and dirndls, but its prosperity depends on BMW, Siemens, and other global corporations. Tradition and innovation coexist nowhere more so than at Garhammer, a fashion store for women, men, and children in the historic town of Waldkirchen, near the Czech border. The same family has owned it since its founding in 1896, and it has grown incrementally to serve loyal customers, who sometimes drive a hundred miles or more to enjoy a unique shopping experience. Among the loyalists are the creative talent at Blocher Blocher Partners, a Stuttgart-based architecture and design firm that has been designing spaces for Garhammer for 20 years. The firm recently completed a major renovation and annex, adding more than 20,000 square feet to an existing 70,000-square-foot store, and its design helped Garhammer receive one of the Confederation of German Retail Stores of the Year Awards for 2014.

Jutta Blocher, who has built an expertise in high-end retail and co-founded Blocher Blocher Partners with her husband, Dieter, in 1989, had to be as meticulous as a surgeon to protect the legacy of both Waldkirchen and the store. Waldkirchen was devastated when German and American troops battled there at the end of World War II. Historic buildings were reconstructed but most of the medieval wall had been lost over the years, and the town wants to save what is left of its historic character. Garhammer CEO Johannes Huber says, "Here, old meets new, ancient town wall intersects a modern glazed facade, and progressive materials infuse a history-charged structure."

A department store with a boutique feel

In three phases, Blocher Blocher Partners designed a gabled stucco replacement for a post-war building opening onto the market square, and added two steel-and-glass bays facing out to a ring road. Skybridges link the addition to the existing structure for four total floors of fashion retail.



Key Design Highlights

The historic city wall was incorporated as part of the addition and contrasts a modern bay of windows.

An open stair capped by a skylight draws customers through the building's split levels to explore sales floors.

Each department has a different feel, emphasizing individual brands within the larger store.

A restaurant on the top level with dramatic lamellas serves as a destination in and of itself.



First Floor Plan

- 1 Young Design
- 2 Accessories
- 3 Clothing sales floor
- 4 Open to below



Restaurant Johannis (left) is located on the top floor and features wooden lamellas. Departments were each uniquely designed to feel like boutiques (opposite two) within the large store.



"We worked closely with our client to combine the intimacy of a boutique with the variety of a department store," Jutta Blocher says. "People are used to shopping in generic stores, so they value the personal touch and distinctive contemporary design they find here." The challenge was to achieve coherence and easy wayfinding within a labyrinthine complex, while giving each department its own distinct identity.

The architects exploited the site's steep slope to create a split-level structure that is connected with a floating steel staircase ascending to a top-floor restaurant. Another orienting device is the axial pedestrian boulevard that extends across a skybridge and incorporates a faceted, cove-lit ceiling. The stair hall allows for double-height volumes, such as the cafe with its crisp, monochromatic decor.

Rough and refined materials with thoughtful details

A respect for materials and details guided the architects' approach to the project. "In Germany, many old buildings have been cheaply rebuilt and have lost their authenticity," Jutta Blocher explains. "Our client knows what quality means and was willing to make a substantial investment." The void above the staircase is animated by sharply

angled ceiling hoods that direct light downwards to sparkle off the steel handrail. Menswear is displayed in a lofty hall with a steeply pitched glass roof, and outerwear is set off by chunky wood millwork that evokes a ski lodge or shipping crates. The children's section, with lacquered fir plywood floors and cabinets, has a slide and soft toys to suggest a playroom.

The women's departments offer the greatest variety of materials. Hardwood floors alternate with concrete and locally quarried stone. In some areas, ceiling surfaces are left exposed; in others, they are concealed by soffits. Rough is juxtaposed with refined, as in the space dividers of brass and rust-colored steel in the Young Design brand section. Ornament and color are sparingly used, increasing their impact when implemented. "We understand the Garhammer DNA, and we gave them a narrative to accompany our drawings," Jutta Blocher says. "In discussions with the client, we developed those ideas to impress people and provoke a smile as they explore the store."

Hospitality underpins Garhammer's success, as evidenced by the fact that clientele spend an average of four total hours per visit browsing, shopping, and relaxing. Blocher Blocher Partners have enriched that experience with warm materials, crisp forms, and spatial excitement that should carry the store through its second century. ■

Eurobike Porsche Showroom

By Jean Nayar
Photography by
Edgard Cesar

1:1 arquitetura:design crafts a loft-like automobile showroom with Latin undertones for the Brazilian dealer for Porsche





Modern furnishings bring a residential feel to the otherwise industrial-looking spaces, and incorporate colors inspired by the cars on display.



Eurobike Porsche Showroom

Architect **1:1 arquitetura:design**

Client **Eurobike**

Where **Brasília, Brazil**

What **4,850 total square feet on two floors**

Cost/sf **\$45**

For a full project source list, see page 84 or visit contractdesign.com.

Porsche automobiles are in a class all their own. So when architect Eduardo Sáinz, principal of 1:1 arquitetura:design, was asked to create a showroom for Porsche in Brasília, the capital city of Brazil, he wanted to create a space that was unlike any other car dealership. "If you search commercial showrooms on Google, you'll come up with a lot of images with no personality," says Sáinz, whose young Brasília-based firm is known for its contemporary furniture, product, and interior designs. "But I wanted to create something different, something sophisticated, like Porsche cars themselves. At the same time, I wanted the space to feel Latin American."

A unique design drawing from the vernacular

Since Porsche cars are imported and sold in Brazil through a dealer network, Eurobike, the designers were afforded the luxury to push the design envelope further than they would if Porsche directly operated the dealership. Porsche-owned showrooms worldwide share a design language that is pre-defined by the company. Here, though, the architects drew upon a Latin modernist vernacular, established in Brasília in the 1950s by a handful of Brazil's midcentury masters. "Brasília is a very architectural city, designed mostly by Lúcio Costa, Oscar Niemeyer, Athus Bulcão, and Roberto Burle-Marx," Sáinz says. "They are my references: Everything I do is in some way connected to the city."

The challenge for the architect and his team was to create a luxury environment on a tight budget. "The client wanted to have a lot of space, flexibility, and to be able fit as many cars in the showroom as possible—all at a very low construction cost," Sáinz says.

Given these mandates, two contrasting ideas drove the design. "To make a space that reminds me of Brazil, I think of emptiness, a lot of nothing, and open spaces," Sáinz says. "At the same time, thinking about the person who buys a Porsche,

I know that will be one who has a lot of money and is likely to be surrounded by a lot of comfort." To address the luxury standards expected by a Porsche customer on a limited budget, Sáinz crafted an impressive setting with a limited palette of materials and finishes, and merged them into a striking composition in tune with Latin sensibilities.

Luxury detailing on a budget

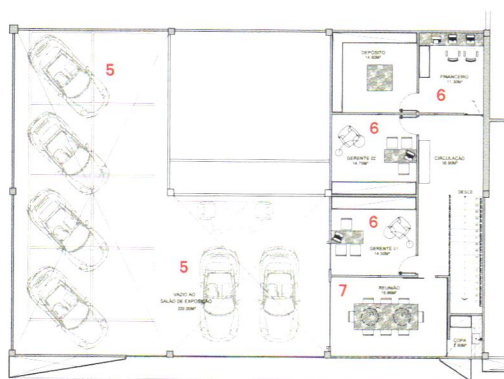
Polished concrete forms the foundation for the open, 3,800-square-foot showroom. "Cars are heavy, and concrete is a very resistant material," says Sáinz, who aimed for an industrial tone reflective of its context. Cars are showcased beneath a detailed lighting scheme, including ceiling-mounted spot lights and freestanding lamps. Corten steel and Cumarú wood are the primary materials implemented for distinctive architectural elements, such as display shelves in the lounge in the center of the space and a staircase leading to administrative spaces on the floor above. "These materials have a strong personality—they always have a story to tell," Sáinz says.

A lively mix of classic-yet-modern European furnishings add notes of residential warmth to the lounge area, which has "a lot of Vitra, Edra, Casa Mania products, pieces designed by Jean Prouvé, Charles Eames, and the Campana Brothers, along with Foscarini and Lumini lighting," Sáinz says. The choices reflect Porsche's European roots and blend seamlessly with the modernist Latin context. The palette for accents was inspired by the colors of the cars—white, yellow, red, and black—and injects the atmosphere with extra zip.

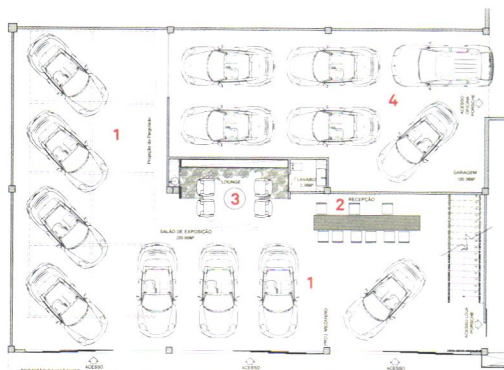
Since opening in June, the distinctive showroom has been warmly welcomed by Eurobike's clients, Sáinz says. "The consumers feel the sophistication of the cars. The entire atmosphere is different with jazz music playing, and the space looks like a loft for cars," he says. "There is no ideal design language in the entire world for luxury car showrooms, so we decided to create one." ■



Cumarú wood, a Brazilian wood with water-resistant properties that is often used for decking, is implemented in custom display shelves in the lounge area (left) and as an enclosure for the stairs (below) to add warmth and contrast to the concrete floors and walls (bottom). The exterior facade is designed as a storefront to frame the cars on display within.



Mezzanine Floor Plan



Ground Floor Plan

- | | |
|------------------|-----------------|
| 1 Showroom floor | 5 Open to below |
| 2 Reception | 6 Office |
| 3 Lounge | 7 Meeting room |
| 4 Garage | |

Key Design Highlights

The architect conceived of the showroom as a luxury loft for cars.

Architecture and design by Brazilian midcentury modern masters influenced details and furniture selection.

Working within a small budget, the architect kept the material palette simple, using concrete, wood, and Corten steel.

The colors of the furnishings were inspired by the most popular colors of Porsches: red, white, yellow, and black.



3.1 phillip lim

A pop-up in Tokyo reflects the city's avant-garde fashion culture

By Zach Mortice
Photography by
Takumi Ota



3.1 Phillip Lim



MICROCOSM = 小宇宙



The pop-up store design includes two curved walls. The one in the foreground conceals a fitting room and is wrapped by graphics representing the brand, and the other surrounds racks for displaying clothing.





3.1 Phillip Lim Microcosm

Architect **Schemata Architects**

Client **3.1 Phillip Lim**

Where **Tokyo**

What **735 square feet on one floor**

Cost/sf **Withheld at client's request**

For a full project source list, see page 84 or visit contractdesign.com.

Needle-like pendants hang from the ceiling and enhance the reflective qualities of the space. The sticker sheet tile floor is changed out in the process of transforming the space (left and above) between five different schemes within the six months it will be operable.

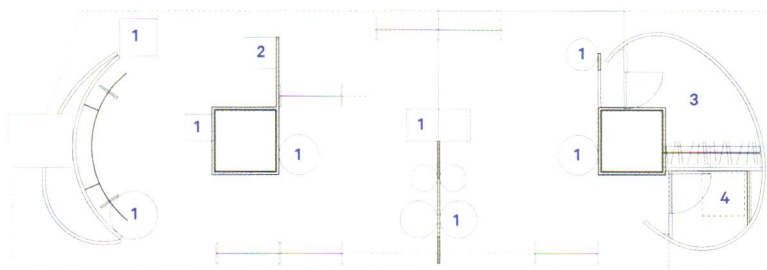
Pop-up stores are equal parts theater, art installation, marketing, and merchandise, deploying high-concept retail environments for short periods of time to create an event, often one in which buzz is as important as sales. But what happens when the event horizon is accelerated from just a few months to just a few weeks?

One answer is 3.1 Phillip Lim Microcosm pop-up at the Shinjuku Isetan store in Tokyo, designed by Tokyo-based Schemata Architects, led by Jo Nagasaka—who had created a different pop-up for the brand featuring bags and shoes within the same store last year. During the period that this Microcosm pop-up is open from April through October this year, the space will undergo five total phases of renovations that each last about a month, reflecting the city's unique and often avant-garde fashion culture.

The pop-up achieves maximum visual impact with a tiny number of design elements. It's a highly mannered space, but has few walls, corridors, or structural elements. What the 735-square-foot space does have is mirrors. They cover virtually every surface. The materials and color schemes build towards a cool, shimmering, cacophonous retail panopticon.

Almost opposites

For inspiration, the client encouraged Nagasaka to consider four sets of near-opposite concepts—dynamic/effortless, youth/elegance, classic/madness, and luxury/pragmatic—that define the 3.1 Phillip Lim



Floor Plan

- 1 Display plinths
- 2 Cash wrap
- 3 Stock room
- 4 Fitting room

brand. These ‘almost opposites,’ as Nagasaka calls them, act as incongruous outliers that breed creative tension and create a conceptual hook for Schemata’s design. “‘Almost’ is the keyword that represents the wide scope of Lim’s design directions, and it also liberates his ways of thinking,” says Nagasaka. “His philosophy is very open, [so you’re] able to see freedom in it.”

As one moves further into the store, first glances don’t distinguish clothes from reflections of clothes, or reflections of reflections of clothes. An astute celebration of fashion’s talent for ephemeral image-making, the space is rendered as a working retail environment, not a functionless art installation. Mirrors amplify the few other primary design elements, such as the needle-like pendant lights that hang from the ceiling—creating a feeling of intriguing tension—and the sticker sheet tiles on the floor. The mirrors dematerialize in the store, their reflections blending with the clothing racks and each other, distorting and refracting shapes and proportions. Altogether, it creates a nearly Cubist presentation of the New York-based Phillip Lim fashions, aided by the clothes’ strong, asymmetrical geometric patterns.



Key Design Highlights

The designers developed five concepts based on near-opposites ideas, allowing the store to transform five times in six months.

Mirrors installed throughout the space dematerialize surfaces and display plinths.

Needle-like pendants hang from the ceiling and create a sense of tension.

Two curved forms conceal columns and define storage space and a fitting room as well as serve as a backdrop for display space.

A large mirror bisects the space (left), and is flanked by mirrored display plinths (far left) that contain coiled light fixtures within them.

Though the pop-up store is busy and complex, its floor plan begins rationally and symmetrically. A large double-sided mirror at the front of the store divides it laterally, down a central axis. Circular product display plinths on both sides, also covered in mirrors, flank it. Equidistant from the center axis are two large rectangular columns. On the far side of each column are swooping, curvilinear partitions that display the Phillip Lim brand signage. The partitions shield the columns from view, which are further disguised by being covered in mirrors. The partitions contain a stock room, changing room, and a built-in clothes rack.

Reflections amplify the shopping experience

With all of the mirrored surfaces, just a few changes applied for each new phase of the pop-up are reflected endlessly. "We came up with the idea of using mirrors so we could maximize the impact for the customer each time we changed the space," says Nagasaka, who diagrammed how all of the mirrors would work together before the space was built.

The sticker sheet floor tiles, for instance, radically reshape the space with each phase. Striped in one phase, the floor will feature

flowing, geological patterns in teals and blues, or fine-grained earth tones in marble in another phase. And all get distorted and refracted in dozens of different directions by the mirrors. The sticker sheets are easy to replace, which means that transitioning the floor from one phase to another only takes about six hours.

This idea of oppositions that aren't basic, binary opposites is what inspired the strong, axial layout of the store, subdivided into two halves. "First, we divide the space into two zones to emphasize the relationship of the two sides," says Nagasaka. "Then we connected the two zones using mirrors." When customers enter the shop, they see "real images and reflected images [merging] into each other to create a new relationship that is [real and reflected] at the same time. And we expect that something new will emerge from the new relationship."

The complex relationship between each side of the store means that this pop-up is a space to be truly explored, not casually perused. And when shoppers do, they become part of the composition; their own image is broadcast across the store, giving them center stage in a panoply of alluring illusions. **c**

beats by dre

By Michael Webb
Photography by
Jasper Sanidad

Transforming L.A. warehouses for
a progressive music company





Bright blue walls and structural supports in a double-height atrium set the tone for a casual workspace. Light from clerestory windows reaches spaces within through faceted recesses.

Beats by Dre

Architect **Bestor Architecture**

Client **Beats Electronics**

Where **Culver City, California**

What **105,000 total square feet on two floors**

Cost/sf **Withheld at client's request**

For a full project source list, see page 84 or visit contractdesign.com.



A corner cube (left) seemingly carved out of a corridor is lined with whiteboards. Douglas fir is used in circulation spaces (opposite, top) and adds a clean, Scandinavian appeal. A cafe (opposite, bottom) features a graphic black-and-white pattern created with encaustic tiles on the bar.



Barbara Bestor is a Los Angeles architect with a deep affinity for popular culture, and she has been designing workplaces for Beats Electronics for the past four years as its staff grew from 16 to 600. Just before Apple acquired this high-tech audio company—best known for its line of headphones, marketed under the brand Beats by Dre—it consolidated its operations in a pair of warehouses in Culver City. Bestor and her team remodeled two floors within the larger of the two warehouses—on a tight budget and even tighter schedule—to create a sophisticated, urbane workplace for the culturally adept company. And a second phase for the rest of the company is nearing completion in the 105,000-total-square-foot project.

“Beats was built at the crossroads of culture and technology,” says Beats Electronics President Luke Wood. “When thinking about the perfect office, we focused on reflecting our core ideals as a design-driven company that creates culture but is built on a platform of great technology. We wanted an office that brought our ideals to life and matched the pace, power, and energy of contemporary culture with the simplicity and elegance found in great modern design.”

Taking cues from campus design, not Silicon Valley

From concept to completion, the transformation was accomplished in 12 months. The exterior facades were enlivened with painted black chevrons, and the two buildings were connected with landscaping and decks adjacent to a creek. In the main building, Bestor retained

the existing structural columns and added beams for seismic bracing. She removed existing walls, and added new walls to conceal the columns, often within chamfered window frames that add depth and drama. Bestor and her team called for the existing second floor to be cut away to create a broad, skylit concourse—serving as a main street where the entire staff can assemble for meetings or events—extending back from the reception area. To either side is an atrium, with natural light reaching into the meeting rooms that surround it. Workstations are arranged around the office perimeter.

“We steered clear of the ‘fun and games’ aesthetic of Silicon Valley,” Bestor says. “Our model was that of a bustling, urban college campus. We wanted to provide moments of respite, energy, and communality, but not to dominate the work environment.” Bestor created a haven for introverts and extroverts alike. People work long hours at their desks and in a variety of shared spaces, indoors and out, such as a coffee bar on the concourse, open spaces lined with whiteboards for presentations, and atria filled with a mix of chairs for impromptu meetings.

Materials and colors add layers of interest

Bestor pushed for wood floors to add a sense of warmth, and was able to implement engineered Douglas fir in the public zones, alternating with black and white striped encaustic tiles, raw concrete, and sound-absorbing carpet in the work areas. “Circulation is straightforward, but a rich diversity of vistas and finishes add layers



An atrium is painted white to maximize natural light, and the walls also double as whiteboards.

Key Design Highlights

Within an existing warehouse, floors were cut away to create light-filled atria.

The architect drew inspiration from urban campus design rather than the typical Silicon Valley tech office model.

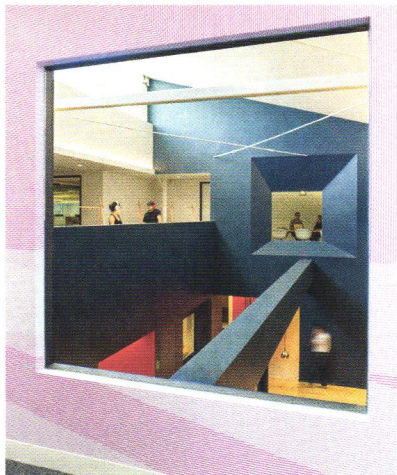
Colors—blue, green, red, and gold—define quadrants within the office, and wall murals and graphics add texture and depth.

Whiteboards throughout encourage spontaneous exchanges of ideas, while private offices are tailored to their individual occupants.

Danish furnishings by Hay and Muuto add to the clean, contemporary look.



Color and texture define zones throughout the office. Red walls, cushions, and ceilings create a cozy niche (right). Conference rooms (bottom two) also incorporate pops of red in the form of pendant fixtures and wall graphics. Walls in other meeting areas (opposite, top right and bottom) feature photo murals by Iwan Baan depicting aerial views of L.A. Walls in a stairwell (opposite, top left) are lined with reflective brass laminate.



of interest to the interior," she says. Color is boldly used: Quadrants are painted blue, green, red, and gold, and a scarlet passage leads to a deep blue atrium. Geometric wall patterns alternate with photo murals of L.A. from the air, commissioned from Dutch photographer Iwan Baan. Fluorescent tubes are suspended within brass hexagons. Stained wood chairs and tables by young designers from the Danish firms Hay and Muuto furnish the public areas. In contrast to this cool, modern decor are two libraries that are defiantly retro, with columned wood bookcases and brass table lamps.

Stairs lined with a reflective brass laminate lead up to balconies overlooking the concourse and atria and an open meeting area. Glass-enclosed offices for Dr. Dre, Jimmy Iovine, and Luke Wood, the co-founders of Beats, have sandblasted, black-stained oak floors and are custom furnished to match the taste of their occupants.

The second building interior, which is nearing completion, will incorporate a restaurant, gym, as well as a mixing studio and areas for product development. "Beats represents a new path for the music business, turning its energy into new technology and product innovation," Bestor says. "That allowed us, as architects, to be slightly transgressive. It's a heterogeneous group of people, and we wanted the company's growth, optimism, and sense of excitement to be reflected in the environments." ■



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2014 ALA/IIDA

LIBRARY INTERIOR DESIGN AWARDS



Honoring excellence in interior design for libraries around the world, the Library Interior Design Awards are presented by the American Library Association (ALA) and the International Interior Design Association (IIDA). Winning projects in the biennial design competition demonstrate excellence in aesthetics, design, creativity, function, and satisfaction of clients' objectives.

Best of Category winners and Honorable Mentions were named in nine categories, including Public Libraries, Academic Libraries, and Special Libraries (over 30,000 square feet and smaller), as well as Outstanding Historic Renovation Project, Single Space, and On the Boards. *Contract* is pleased to publish the Best of Category winners in this issue. To see the Honorable

Mention projects, visit contractdesign.com/libraryawards. Winners and their clients were honored at the ALA Annual Conference in Las Vegas in June.

"The entries clearly speak to the evolving needs of 21st-century library patrons," IIDA Executive Vice President and CEO Cheryl S. Durst, Hon. FIIDA, says. "And they illustrate that library design spaces can inspire as well as they function. We are pleased to honor and celebrate this year's winners and their contribution to the elevation of design."

The jurors were Christy S. Cain, IIDA, Perkins+Will; Stasia Czech, IIDA, NBBJ; Jessica N. Kayongo, J.D., M.A., Hesburgh Libraries, University of Notre Dame; and Richard L. Waters, MLS, Godfrey's Associates, Inc. —MURRYE BERNARD



Public Libraries, 30,000sf and Smaller

Project **Queens Library**

Where **New York**

Designer **Lee H. Skolnick Architecture + Design Partnership**

The Best of Competition winner, Children's Library Discovery Center (CLDC) at the Queens Library, incorporates interactive museum exhibits into a traditional, reading-rich environment. The interiors of the three-level, science-themed center incorporate bright colors, 3D sculptures, environmental graphics, and interactive exhibits to inspire and educate young readers. Visitors pass through an illuminated entry portal and then encounter a large map of Queens on the floor featuring logos of local landmarks to orient them. From the map, striated pathways aid in wayfinding to the circulation desk, book stacks, and early childhood reading and computer areas.



Public Libraries, Over 30,000sf

Project **Midland Centennial Library**

Where **Midland, Texas**

Designer **Dewberry**

Dewberry transformed an empty, 33,000-square-foot retail building in Midland, Texas, into an innovative and interactive library for the community. In order to bring the natural environment into the existing building envelope, four steel trees and other landscape elements were constructed inside. A path with moving projections and ambient natural sounds help the design communicate the importance of nature to the public. Technology is integrated throughout the space, including a "work wall," video projectors, and digital art monitors. A sound-proofed media lab, featuring acoustic movable walls to accommodate different group sizes, houses computers and movie-making equipment including a green screen.



Academic Libraries, 30,000sf and Smaller

Project **Glenmore Christian Academy Elementary Library**

Where **Calgary, Canada**

Designer **Loop Interior Design Inc.**

Working within a very tight budget and on an eight-week construction timeline, Loop Interior Design, Inc., designed creative updates to a 3,100-square-foot elementary library located in a private school. They opted for high-impact solutions, such as bright colors and a playful use of geometry, pattern, and finishes. The furniture, dimensions of the bookshelves, color palette, decorative lighting, and custom millwork were carefully selected to accommodate the needs of children ages 5 to 11. The revitalized interiors include a new circulation desk, reading pods, and teaching areas.



Academic Libraries, Over 30,000sf

Project **James B. Hunt Jr. Library at North Carolina State University**

Where **Raleigh, North Carolina**

Designer **Snøhetta/Clark Nexsen/
Another Inside Job**

The academic library at North Carolina State University meets the traditional requirements for a library with forward-thinking design. Housed in a contemporary structure, the vast library includes generous open spaces, a learning commons, group study rooms, and brightly colored stairs. A variety of study and learning environments with colorful and dynamic furnishings infuse the space with energy. Flexibility allows students to arrange seating to fit their needs, or choose traditional study rooms for focused work. Technology is integrated throughout the library, including digital display screens and a game lab where students can test games from the university's video game development programs.



Special Libraries, Over 30,000 sq. ft.

Project **Kislak Center for Special Collections, Rare Books and Manuscripts at University of Pennsylvania**

Where **Philadelphia**

Designer **Gensler**

Located on the top floor of the campus library, the renovation of the Special Collection Center at the University of Pennsylvania needed to be sensitive to the rare books and manuscripts it contains while taking advantage of natural light and views of the Philadelphia skyline. The centerpiece is an adaptable glass-and-steel pavilion. The Reading Room allows students and faculty to handle rare documents in a controlled environment, while maintaining a visual connection with the rest of the space.



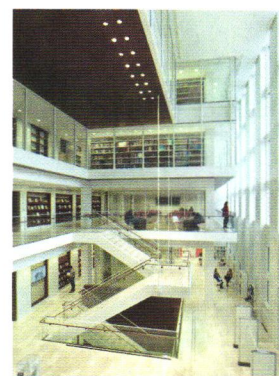
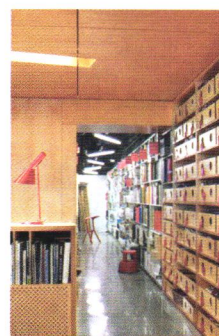
Special Libraries, 30,000 sq. ft. and smaller

Project **Gensler Los Angeles, Resource Library**

Where **Los Angeles**

Designer **Gensler**

Gensler's new Los Angeles office features open workspace surrounding a three-story atrium connected by a central stair. The materials and resource library is one of the main hubs of the office, and is located on the top floor beneath a 30-foot by 50-foot operable skylight. The main area of the T-shaped library is overseen by the materials librarian and features an MDF ceiling, a polished concrete floor, and millwork open cubbies containing product samples. Two materials resource and project wings flank the main area and are lined with floor-to-ceiling bookcases filled with reference materials and samples.



Outstanding Historic Renovation Project

Project **St. Louis Public Library, Central Library**

Where **St. Louis**

Designer **CannonDesign**

The 100-year old Central Library in St. Louis was renovated to increase public access and provide modern amenities while respecting the landmarked Beaux Arts building. Some stacks were removed to make way for a new multi-story atrium that features floating platforms that do not touch the existing interior walls. High-density bookshelves, reminiscent of the old stacks, are accessible from the glass-enclosed upper levels. Four public wings and the Great Hall were restored, and a new public entrance features a stainless steel canopy.

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Single Space Design

Project **NYPL Hamilton Grange Teen Center**

Where **New York**

Designer **Rice+Lipka Architects**

The New York Public Library (NYPL) Hamilton Grange Teen Center is the NYPL's first full floor dedicated to teens, and is situated on the previously abandoned third floor of Harlem's landmark McKim, Mead & White branch. The 4,400-square-foot space was conceived as an open, light-filled area with zones to foster small group interaction. The zones are defined by a 20-foot-diameter, glass-enclosed "Media Vitrine" for gaming programs and a bamboo bleacher at the center of the space. Custom L-shaped lounge benches can be rolled together to create areas for formal poetry readings and debates, guest talks, film screenings, and Guitar Hero and Wii competitions.



On the Boards

Project **New Law Library of Harlem**

Where **New York**

Designer ***MULTIPLICITIES**

Located amongst historic brownstones in New York's Harlem neighborhood, the New Law Library seeks to address the needs of the underserved in the educational and legal systems. The venue will allow the community to seek legal council and learn about law as a career path. A casual and welcoming ground floor draws people in from the street, and includes a spacious event space and a cafe that leads to a garden in the back. The parlor level houses the research library, conference rooms, and offices. A grand stair rises from the street to a rooftop garden. Adjacent to the garden, a radio studio can be used to give the community a voice that can be broadcasted to the streets below.



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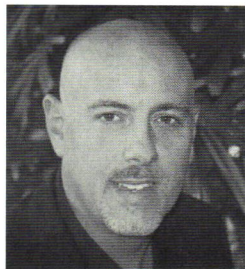
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Retail

Designers name their favorite new products for retail environments

Paul Biondolillo, Assoc. IIDA

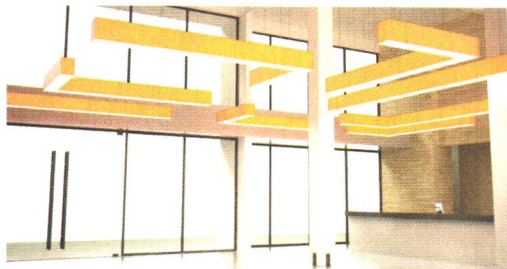


Senior Associate
MulvannyG2 Architecture
Seattle

LightArt: LA2 Connected

lightart.com

Reader Service No. 210



"The possibilities to define a space, highlight customer circulation, or make a large impact are endless with the LA2 Connected. I love how the various shapes and material options from 3form can adapt to any space. The LightArt team also has the custom capabilities to create almost anything."

IOBAC: Magnetized Flooring

iobac.com

Reader Service No. 211

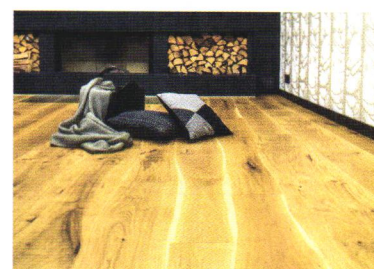


"I am intrigued by the possibilities this system has to offer. It allows you to install a vinyl or carpet tile floor without the use of any glues, and it gives you the ability to change out the floor relatively quickly. For retail environments—where change is a given and downtime can have a large financial impact—this looks to be promising."

Bolefloor: Curv8

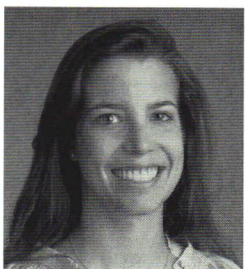
bolefloor.com

Reader Service No. 212



"A colleague of mine saw this product from a Dutch manufacturer at EuroShop. I am attracted to the natural lines and the easy feeling it adds to a space, and it really stood out to me for its uniqueness. It's a great way for a brand to differentiate the look of their space."

Taryn Cook, Assoc. AIA

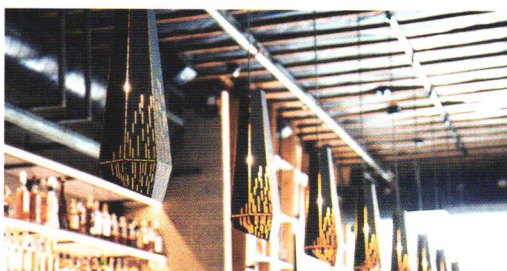


Project Manager
Nathan Lee Colkitt Architects
New York

Tecture: Fire Light

teatureinc.com

Reader Service No. 213



"This unique pendant fixture takes the concept of metal laser cutting one step further, and features metal folded along some of the cuts to create a 3D shape. The slivers are exposed by the light's glow."

NLXL: Brooklyn Tins Wallpaper by Mercier

nlxl.com

Reader Service No. 214



"This wallpaper is an attention grabber. With no repeat in the design pattern, it recreates in two dimensions the iconic vintage tin tile commonly used in New York commercial spaces and is very versatile due to its ease of application."

Materials Inc.: Tula

materials-inc.com

Reader Service No. 215



"Materials Inc. is constantly expanding its offerings of new, unique, high quality, and durable materials. One of their latest, Tula, mimics the look and texture of birch bark."

Homer A. Perez, AIA



Director, Retail Design
Moss Retail
San Francisco

Seeyond Architectural Solutions: Seeyond Select

seeyond.com

Reader Service No. 216

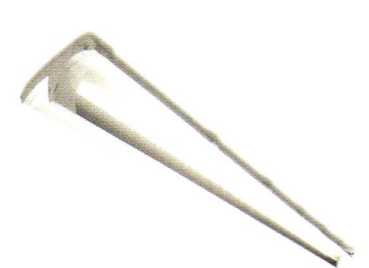


"Seeyond mobile walls are like resin putty for architects: You can use the panel system and mold it into any form you need and add texture to it by bending it."

GE Lighting: Lumination LED Luminaire IS Series

gelighting.com

Reader Service No. 217



"GE collaborated with Walmart to create the Lumination IS Series, which can reduce lighting energy consumption by as much as 40 percent. It's an elegant fixture and can replace standard T5 fluorescent luminaires."

Crossville: Sideview Glass

crossvilleinc.com

Reader Service No. 218



"Sideview Glass mosaic metallic tile is like adding 'jazz' to a surface. The fun texture, elegant metallic finishes, and presence it contributes can demand attention like a strong melody or provide a whimsical accent like a background chord."

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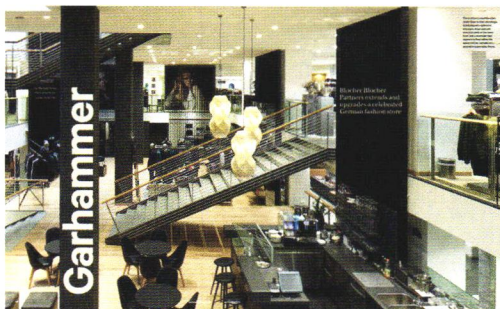


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Livraria Cultura (Page 42)

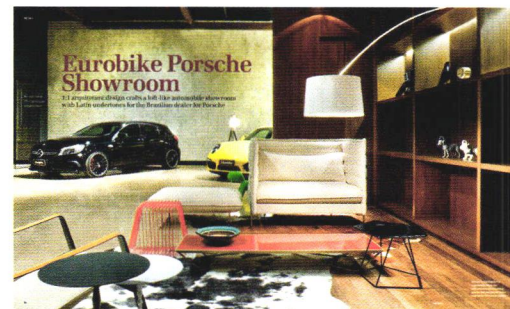
who Architect: Studio MK27. Project team: Marcio Kogan; Diana Radomysler; Luciana Antunes; Marcio Tanaka; Mariana Ruzante; Carlos Costa; Eline Ostyn; Laura Guedes; Maria Cristina Motta; Mariana Simas; Regiane Leão. Contractor: Valor Construtora (eng. Breno Muradas). Lighting: LD Studio. Engineering: Engebrat Consultoria; Engenharia e Projetos. Acoustician: Harmonia Acústica. Hydraulic, Electric and Complementary Installations: Ramoska & Castellani. Communication Design: Gad. Air Conditioning: Pro RAC tecnologia térmica. Sound Systems: Schiavon.



what Paint: Hydronorth. Hard flooring: RB Pisos de Madeira. Ceiling: Conde Móveis Especiais. Recessed lighting: Itaim Iluminação. Floor/table lamps: Secto Design. Door: Dix metal. Seating: George Nelson; Eames chairs; Bertoia bar stool; Florence Knoll; Hans Wegner. Tables: Saarinen side tables. Shelving: Formica.

Fashion House Garhammer (Page 48)

who Architect and interior designer: Blocher Blocher Partners, Stuttgart. Lighting: elan Beleuchtungs – und Elektroanlagen GmbH. **what** Shopfittings and fixtures: Schlegel GmbH;



Lauinger Ladenbau GmbH; Ganter Interior GmbH; Hoffmann Ladenbau GmbH & Co. KG; Visplay International GmbH. Visual merchandising: Blocher Blocher View, Stuttgart. Ceilings: Stuckatelier Stellmach GmbH. Flooring: Fliesen + Natursteine Suss GmbH; Franz Wolf Parkettboden/Schreinerei; Obrycki Designerboden GmbH; IWH GmbH Industriebeschichtungen W. Hallerbach GmbH. Furniture: Kampe 54; Schlegel GmbH. Mannequins: Hans Boodt Netherlands. Wallcoverings and materials: Atelier Arti Decorative GmbH; Schubert wand design; Draxinger Malerbetrieb; Innocoating Europe BV.

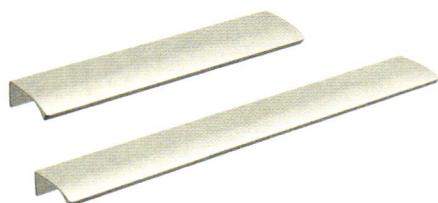
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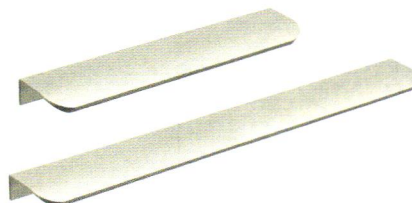
New spin on traditional tab pull design. Ultrathin construction sits nearly flush with surface, smoothly curves into downward sloping front edge, making a comfortable grip.

Four styles in three sizes, tab size not shown.

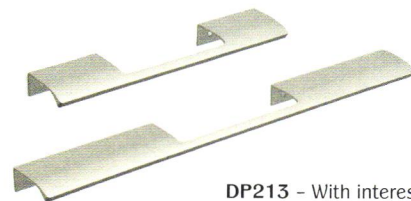
Brushed Satin Aluminum finish.



DP211 – With square corners



DP212 – With rounded corners



DP213 – With interesting gap

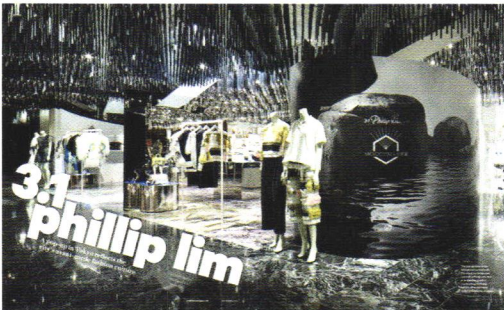


DP214 – With crescent shape

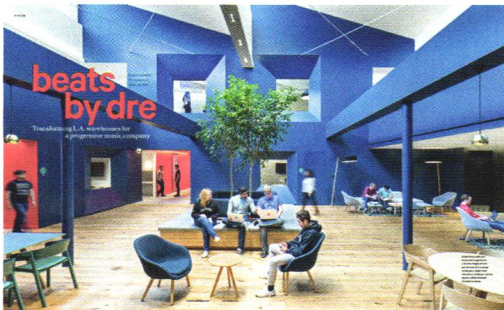
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who Architect: 1:1 arquitetura:design. Architecture project team: Eduardo Sainz Marquez; Lilian Glayna. Interior design project team: Eduardo Sainz Marquez; Mariana Felix, Lara Garcia; Marcella de Mello. Contractor: LU engenharia. Lighting: Lumini. Furniture: Movin concept.



who Architect: Bestor Architecture. Project team: Barbara Bestor, AIA, Principal; Daniel Rabin, Project Designer. Workplace and technical architect: Loescher + Meachem Architects. Project manager: K. Ben Loescher. Contractor: Howard Building Corporation. Engineering: Structural engineer: RSE Associates. MEP: ARC Engineering. Civil: Incledon Consulting Group. Graphics: Bestor Architecture.

what Wood veneer paneling: Exotic Hardwoods and Veneers. Hard flooring: Du Chateau. Carpet: Interface. Tile: Villa Lagoon Tile; American Universal. Lighting: Muuto; Roll and Hill; Tom Dixon; Rich Brilliant Willing;

Casto. Hardware: Schlage. Window treatments: Qmotion. Workstations: Vitra. Seating: HAY; Muuto; Cassina; Carl Hansen & Son; Ligne Roset. Tables: Muuto; Vitra; Jacoli and McAllister. Files: Vitra. Shelving: Vitra. Custom woodworking: Bestor Architecture. Plumbing: La Cava; American Standard.



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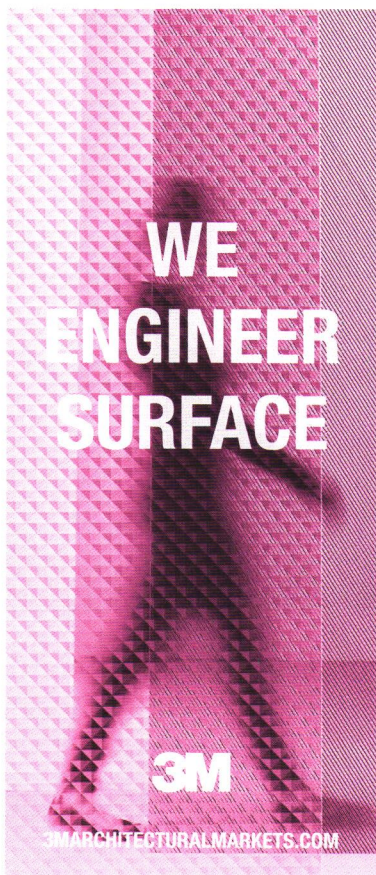
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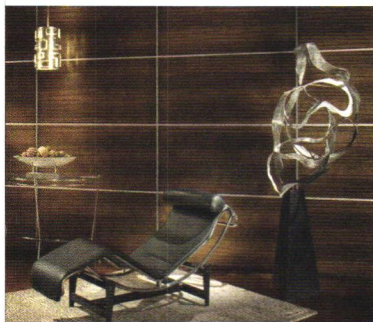


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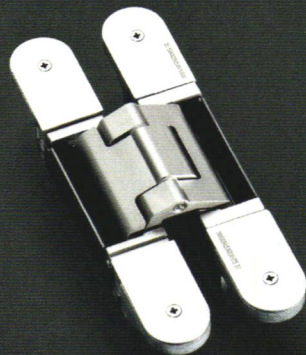


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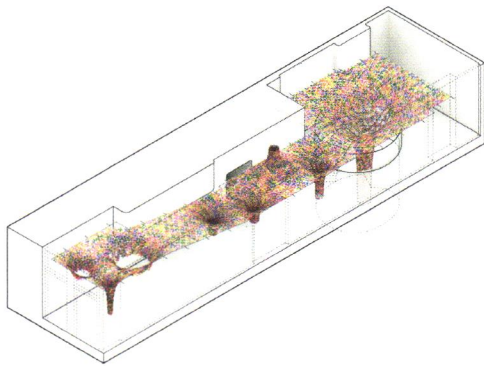
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SOFTlab Fabricates a Flowery Fantasy in a SoHo Store

Brazilian shoe brand Melissa is known for its colorful plastic jelly shoes, which come from collaborations with notable designers including Vivienne Westwood, Karl Lagerfeld, and Jason Wu. For its most recent campaign, “We Are Flowers,” Melissa engaged SOFTlab—a New York-based design firm led by Michael Szivos and recent winner of an Architectural League Prize for Young Architects + Designers and a New Practices New York award from the American Institute of Architects (AIA) New York Chapter—to create an eye-catching installation in Galeria Melissa, the brand’s New York flagship store in SoHo.

To contrast the all-white interior designed by Domingos Pascali and Edson Matsuo in collaboration with MW Arquitetura and Eight Inc., SOFTlab imagined a hanging garden that extends from the storefront through the entire depth of the 5,000-square-foot space. SOFTlab designers developed the concept using Rhino 3D-modeling software, and created a mylar netting comprised of 4,000 unique pieces attached together with metal grommets. They used a laser cutter to produce more than 20,000 “flowers” from translucent polyester film in red, orange, yellow, blue, and green.

SOFTlab designers attached the flowers to the netting by hand, clustering them together organically. Installed in only five days, the canopy is suspended from a metal frame that hangs from the store’s ceiling, and includes steel rings that form funnels extending toward the floor in several locations focusing attention on the displays of shoes beneath. At the back of the store, the canopy funnels down to the basement level, from which it appears to explode from an elliptical space that has been painted acid yellow. —MURRYE BERNARD