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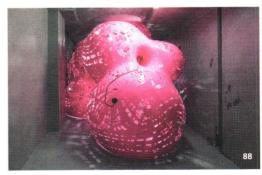
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Installation: Situation NY: An Installation That Has Everything



volume 55 issue 9

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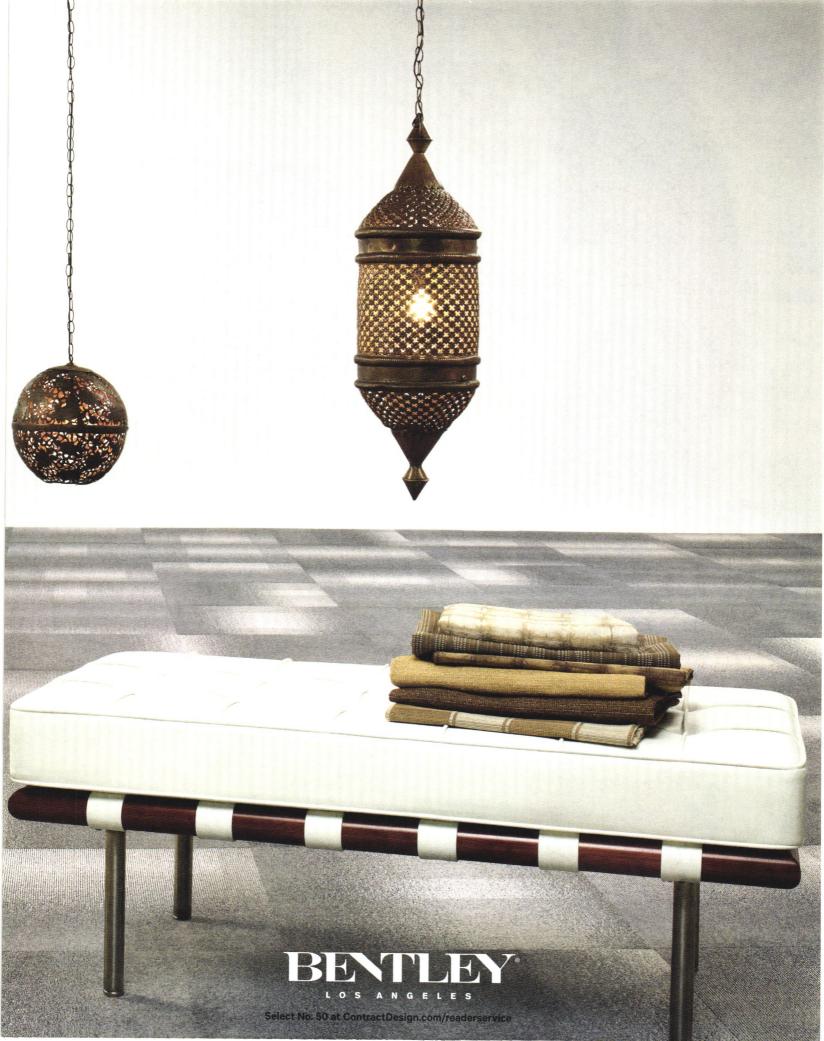
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Winners in nine categories were chosen from a shortlist of 60 nominations from 21 countries. contractdesign.con/insideworldfestival

White House Visitor Center Reopens After Two-Year Renovation

The White House Visitor Center has reopened to the public following a \$12 million renovation by SmithGroupJJR and Gallagher & Associates. contractdesign.com/whitehouse

Competition Announced to Revamp New York's Airports

New York Governor Andrew Cuomo and Vice President Joseph Biden announced a design competition to redesign New York's airports. contractdesign.com/airportcompetition

Vitra Design Museum Showcases Alvar Aalto Retrospective

Second Nature, on view through March 1, 2015, at the German museum, highlights Aalto's major works and furniture pieces. contractdesign.com/alvaraalto

Luti Resigns with Change in Salone Leadership

Kartell CEO Claudio Luti has resigned as president of Salone Internazionale del Mobile di Milano and Cosmit. contractdesign.com/luti

New York Architect Judith Edelman Dies at 91

A leading voice for female architects, Edelman was most known for designing housing, health clinics, and other buildings around New York. contractdesign.com/judithedelman

Everyman Theatre Wins RIBA Stirling Prize 2014

Everyman Theatre in Liverpool, designed by Haworth Tompkins of London, has won the RIBA Stirling Prize. contractdesign.com/stirlingprize

EYP Acquires WHR Architects

The firms, with 530 professionals in 15 offices, will combine their expertise in the sectors of education, healthcare, and energy. contractdesign.com/eyp

Chinese Insurer Buys Waldorf Astoria for \$1.95 billion

The Waldorf Astoria in New York is being sold by Hilton Worldwide to a Chinese insurance company, Anbang Insurance Group, for \$1.95 billion. contractdesign.com/waldorfastoria

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Designing for Health: Flame Retardants—Trading One Hazard for Another

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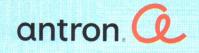
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An Expanded Editorial Advisory Board to Address the Industry's Future

In everything that we do—no matter how skilled or talented we might be—our success relies on people. That is, people with which to connect and share knowledge across disciplines. The people with whom one connects to are vitally important, whether they are direct connections along one's career path, or contacts within the industry overall. It is, indeed, who you know, and we thrive on connecting with connectors!

In that spirit, I am excited to announce that *Contract* has expanded its editorial advisory board with 23 new members from across the country. A handful of the new board members are highlighted on page 23, and look to page 12 for the full list of all board members. The additional members are the design vanguard in workplace, healthcare, hospitality, retail, and education interiors, as well as real estate decision makers. As *Contract* celebrates 55 years as a publication, I will rely on their knowledge and expertise, and, together, this group represents a top tier of influence in the profession.

New board members include true leaders, such as *Contract*'s 2013 Designer of the Year Joey Shimoda, FAIA, IIDA, president of Shimoda Design Group in Los Angeles; Anne-Marie Gianoudis, IIDA, a designer at Gresham, Smith and Partners in Birmingham, Alabama, who is a vice president on the IIDA international board of directors; and Annie Chu, AIA, IIDA, a principal at Chu+Gooding Architects in Los Angeles who was a recent past chair of the national AIA Interior Architecture Knowledge Community.

Designers at the forefront of workplace interiors joining the board include Mary Bledsoe, IIDA, a principal at lauckgroup in Austin, Texas; Anne Cunningham, Assoc. AIA, IIDA, a principal at NBBJ in Seattle; Bill Lyons, Assoc. AIA, a principal at Gensler in Minneapolis; Melissa Price, who is director of facilities and business offices at Quicken Loans and also CEO of dPOP! in Detroit; Jennifer Wagner, IIDA, vice president at HKS in Houston; and Sascha Wagner, IIDA, president of Huntsman Architectural Group in San Francisco.

Healthcare design is important to *Contract* and its readers. Our October issue annually showcases the latest across the continuum of healthcare interiors with the winners of the Healthcare Environment Awards. Healthcare leaders added to the board are Suzen Heeley, executive director of design + construction at Memorial Sloan-Kettering Cancer Center in New York; Saliba Kokaly, vice president of facilities at Swedish Covenant Hospital in Chicago; and Jocelyn Stroupe, IIDA, ASID, director of healthcare interiors at Cannon Design in Chicago. Retail design experts added to the board are Ray Ehscheid, Affiliate IIDA, senior vice president of store design and merchandising at Bank of America in New York; and Alex Shapleigh, design principal at Callison in Seattle. And education design champions new to the board are Sean O'Donnell, AIA, principal at Perkins Eastman in Washington, D.C., and Steve Wiesenthal, FAIA, senior associate vice president and university architect at University of Chicago.

In the hospitality sector, new advisory board members include Todd-Avery Lenahan, principal of TAL Studio in Las Vegas; Barry Richards, principal at Rockwell Group in New York; and Vince Stroop, principal at Stonehill & Taylor Architects in New York.

Last but not least, *Contract* recognizes that real estate and project management professionals are key players in our industry, serving as the conduit to make great projects happen. New board additions in this sector are Roy Abernathy, AIA, Allied ASID, senior managing director of workplace strategy and analytics at Savills-Studley in Miami and Atlanta; Sean Black, managing director at Jones Lang LaSalle in New York; Bob Chodos, executive vice president and principal at Colliers International in Chicago; and Peter Ferzan, principal at Turner Townsend Ferzan Robbins LLC in New York.

After reading those names, you will realize what is unique about our editorial advisory board. Rather than solely interior designers focused on only one sector, we have a healthy, diverse mix of architects and interior designers from firms large and small, and real estate and facilities professionals as well. All are thought leaders shaping the future of the commercial interior architecture and design industry.

The expanded board met at the annual *Contract* Design Forum earlier this month in Aspen, Colorado, and you can look for coverage of the event on contractdesign.com in coming weeks. Welcome and congratulations to all of our new editorial advisory board members! I am pleased to have each of them associated with the *Contract* brand.

Sincerely,

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



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Contract Expands Editorial Advisory Board

Contract magazine is pleased to announce that an additional 23 new members have been added to the *Contract* Editorial Advisory Board. See the full list of all members of the *Contract* Editorial Advisory Board on page 12. The *Contract* Editorial Advisory Board represents a diverse group of leaders including commercial real estate professionals and designers from across the country with expertise in workplace, nospitality, healthcare, retail, and education nteriors. The expanded Editorial Advisory Board met at the annual *Contract* Design Forum earlier this month in Aspen, Colorado.

New Members of the Contract Editorial Advisory Board

Roy Abernathy AIA Allied ASID Savills-Studley Sean Black, Jones Lang LaSalle Mary Bledsoe, IIDA, lauckgroup Bob Chodos, Colliers International Annie Chu, AIA, IIDA, Chu+Gooding Architects Anne Cunningham, Assoc. AIA, IIDA, NBBJ Ray Ehscheid, Affiliate IIDA, Bank of America Peter Ferzan, Turner Townsend Ferzan Robbins LLC Anne-Marie Gianoudis, IIDA, Gresham, Smith and Partners Suzen Heeley, Memorial Sloan-Kettering Cancer Center Saliba Kokaly, Swedish Covenant Hospital Todd-Avery Lenahan, TAL Studio Bill Lyons, Assoc. AIA, Gensler Sean O'Donnell, AIA, Perkins Eastman Melissa Price, Quicken Loans Barry Richards, Rockwell Group Alex Shapleigh, Callison Joey Shimoda, FAIA, IIDA, Shimoda Design Group Vince Stroop, Stonehill & Taylor Architects Jocelyn Stroupe, IIDA, ASID, Cannon Design Jennifer Wagner, IIDA, HKS Sascha Wagner, IIDA, Huntsman Architectural Group Steve Wiesenthal, FAIA, University of Chicago

Contract asked four of its new board members: **In the design of workplaces today,** what are the biggest challenges as you design for clients with evolving needs?



46 The challenge we are all faced with is how new processes, diverse demographics, and new ways of working give way to different design outcomes. The ever-evolving nature of the

workplace is and remains fundamentally about optimizing our ability to create environments that support the exchange of ideas, enable reflection, and inspire innovation and creativity. Office design is as much about organizational performance as it is about the human experience. Our inherent desire to be connected to something larger than ourselves, be it our natural environment or a common purpose, impacts the importance of designing for both the mind and the senses. Emerging interdisciplinary data in the fields of neuroscience and social science is an opportunity to improve the way we design, measure and experience environments.**99**

> Anne Cunningham, Assoc. AIA, IIDA Principal at NBBJ, Seattle



66 There are two major challenges we are facing. The first is the need for private space for focused work in the open office environment with a shift away from dedicated private offices. This is

happening in the context of shifting real estate priorities—increasing head count and collaboration within the same or reduced square footage. Solving for this condition is a key design challenge for most of our clients: the need to design solutions that can provide balance between collaborative spaces and areas dedicated to support focus activities. Second, as a part of the design process, we see a critical need for change management to be integrated into the workplace design process. Activity-based design solutions need change management tools to support the design solutions. **99**

> Bill Lyons, Assoc. AIA Principal and Managing Director at Gensler, Minneapolis



46 Office design is rapidly evolving as businesses become multinational entities. The global nature of business is creating unprecedented competition that has put the focus on the work environment

being used to reinforce the brand identity and help with employee retention. Our clients have the need to integrate a large variety of work styles into one interior environment. The need to provide open, private, collaborative, and public work spaces along with the multigenerational and multicultural work force means that one size no longer fits all. **99**

> Jennifer Wagner, IIDA Vice President at HKS, Houston



46 Designing for relevance through flexibility continues to be paramount in workplace design. Accomodation for individuality has to be balanced by provision for group needs, and designs have to pack a

wallop of usability for multiple functions. The full menu may include: visually and acoustically secure spaces for a sensitive phone call or for the needs of a nursing mother, seating niches for spontaneous one-on-one discussions, both unconventional and formal individual and group work setups to address shifting identity and makeup of work groups. Perhaps closer to hospitality programming, today's workplace design has to offer a variety of scale, space definition, furniture, sociability, and atmosphere bolstered by a robust distributed technological field in order to address the inevitable and frequent changes for each client. **99**

Annie Chu, AIA, IIDA Principal at Chu+Gooding Architects, Los Angeles

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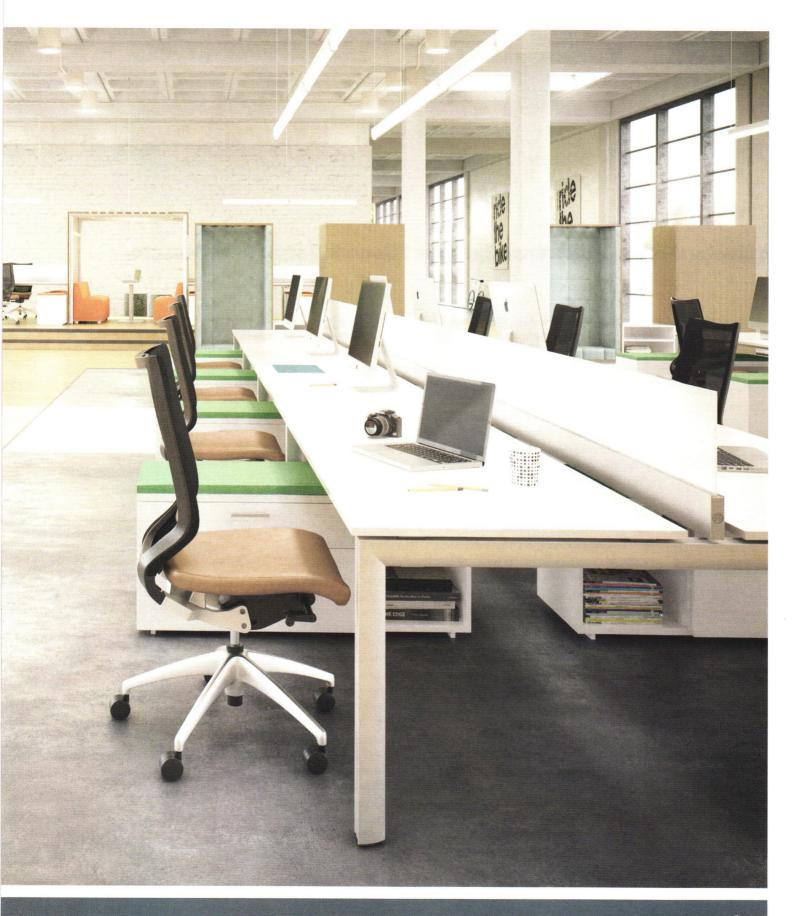


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Equity by Design Conference Examines Gender Gap in Architecture

Architecture is a notoriously grueling profession, known for slavishly long hours and wages that seem low relative to other professions, especially in early years out of school. While equal numbers of men and women are inspired to study architecture, only about 18 percent of licensed architects in the United States are women. That leaves a 32 percent gender discrepancy between graduation and licensure in the architecture profession.

To delve deep into the causes, the Missing 32% Project, a committee of the AIA San Francisco, undertook a nationwide survey this year. The resulting data informed the Equity by Design Conference, a sold-out event that drew 250 attendees in San Francisco on October 18. Among the findings from the 2,289 responses: More than one third of the women departing the profession did so within the first three years. "I think it points to the disconnect between academia and the reality of professional practice," says architect Rosa Sheng, a senior associate at Bohlin Cywinski Jackson in San Francisco who is chair of the Missing 32% Project.

The data also suggests that women who are licensed are more likely to stay in the field. Less surprisingly, the survey also showed that women took a significant salary hit for going part-time or taking a break—and that the key "pinch point" for women was when they needed to care for young children or elderly parents. Survey results are available at themissing32percent.com.

Several conference speakers shared ideas for what the profession could do to help the gender imbalance. Jennifer Devlin-Herbert of EHDD talked about her company's support for flexible schedules, "flex Friday" (an 8.5-hour work day in return for every other Friday off), and extended time off after crunch periods. Frank Pitts of Architecture+ described a firm culture in which every person has a supporting role on other teams and hours were balanced out firm-wide to share the load. And Aidan Hughes of engineering firm Arup talked about bias in hiring and promotion. "We encourage everyone to think about their biases," Hughes said. "It can be as simple as recognizing that we all have them."

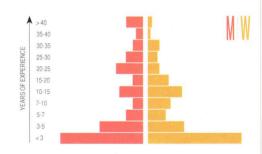
On the "lean in" side of the equation, the survey found that a large majority of both women and men architects were leaving money on the table by failing to negotiate compensation. One of the conference's most popular sessions was a workshop in collaborative negotiation.

Keynote speaker Emily Grandstaff-Rice, an associate at Cambridge Seven Associates and the current president of the Boston Society of Architects, delivered an inspiring message. "Use your own voice to talk about why architecture matters," she said. "We don't have to go through Frank Lloyd Wright, Frank Gehry, or Howard Roark [the fictional architect in *The Fountainhead*]. We change people's lives." – LYDIA LEE

WHY DO PEOPLE LEAVE ARCHITECTURE?



WHEN DO PEOPLE LEAVE ARCHITECTURE?



WHERE DO WOMEN GO AFTER LEAVING ARCH?





Highlights from HD Americas in Miami Beach

The trade show, which focused on the Latin American market, will become part of Design Americas in September 2015



Hospitality designers, owners, product manufacturers, and other leading industry professionals attended HD Americas in Miami Beach, Florida, in September. Produced by Emerald Expositions' *Hospitality Design* magazine, a sister publication of *Contract*, the hospitality design trade show and conference focused on the Latin American market, including the Caribbean and South and Central America.

Beyond the expo floor, attendees had opportunities to learn from speakers and panelists and to attend many networking events. Keynote speaker Arthur Casas, a Brazilian architect and founder of Studio Arthur Casas in São Paulo, discussed his life, philosophy, and work across hospitality, residential, and retail sectors and within the realm of product design.

Other panelists addressed topics including "Expanding the Brand," which featured representatives from major hotel brands, and "Miami at the Moment," which showcased recent work by designers in the city.

"Owners' Roundtable," the signature event of HD Americas, provided attendees with multiple viewpoints from owners, developers, brand executives, and decision makers who work in Latin America.

Networking opportunities at HD Americas included the Social Hub, which was an interactive area on the trade show floor for attendees to relax or watch sessions hosted by *Hospitality Design* magazine. HD America's ever-popular Opening Night Party was held at the pool at the Delano South Beach.

Next year, HD Americas will be part of Design Americas, a new trade show launched by Emerald Expositions. To be held September 16–17, 2015, at the Miami Beach Convention Center, Design Americas will focus on the hospitality, contract, residential, and retail design markets. *Contract* will collaborate in producing this event with *Hospitality Design*, *design:retail*, and *K+BB*, which are fellow brands of The Design Group, a division of Emerald Expositions. –MURRYE BERNARD



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coming events



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International Hotel, Motel + Restaurant Show November 9–11 Jacob K. Javits Convention Center

New York

Healthcare Design Conference November 15–18 San Diego Convention Center

San Diego hcdconference.com

DECEMBER

IIDEX December 3–4 Metro Toronto Convention Centre North Toronto iidexcanada.com

Art Basel

December 4–7 Miami Beach Convention Center Miami Beach, Florida artbasel.com

JANUARY

Heimtextil

January 14-17 Messe Frankfurt Frankfurt, Germany heimtextil.messefrankfurt.com **Imm Cologne** January 19-25 Koelnmesse

Koelnmesse Cologne, Germany

Maison&Objet Paris

January 23-27 Paris Nord Villepinte Paris

naison-objet.com

Interiors Awards Breakfast January 30 Cipriani New York

FEBRUARY

Cevisama February 9–13 Feria Valencia Valencia, Spain cevisama,feriavalencia.com

Palm Springs Modernism Week February 12–22 Palm Springs, California modernismweek.com

BUILDEX Vancouver February 25–26

Vancouver Convention Centre West Vancouver, Canada buildexvancouver.com



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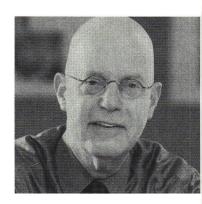


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Understanding the Agreement With Your Client by Richard N. Pollack, FAIA, FIIDA

Your firm has won the project, and now it is time to get an agreement in place to begin your services. In California, a consumer protection law prevents an architect from working for a client without a signed agreement. While it was passed to protect residential clients and ensure that the client was aware of their financial exposure, it is a great tactic to use with commercial clients. Even if your state does not have similar legislation, it is critical to have the client understand that you are an equal in the business relationship. Designers and architects will often be so excited about getting the project that they bypass this straightforward business principle.

When trying to get the agreement signed before starting, clients will often push back, saying that it takes time for their attorney to respond to your proposed contract. Your response is to insist that you have a signed agreement. If that will take too long, then there is a need to execute a letter of intent that is prepared by you while the agreement is being negotiated. The letter of intent language makes reference to the agreement, which can help make your negotiating position stronger. The following paragraph contains sample language, but know that I am not an attorney, and any architect or designer should consult legal professionals.

This Letter of Intent will act as authorization for [architect/ designer] to proceed with services in accordance with our proposed Agreement dated [date] pending receipt of the executed contract. Client agrees to reimburse [architect/designer] on the fee basis plus expenses outlined in the Agreement. Please indicate your approval for [architect/designer] to proceed by signing and returning a copy of this letter.

Again, to reinforce the point, you will want to use your own agreement language. If the Request for Proposal or your previous discussions did not make reference to the form of the client's contract—for example, a reference to an AIA agreement—use your own agreement. As soon as you have been awarded the project, let the client know that you will be submitting a draft contract for their review.

Your firm should already have a standard agreement that has been vetted by both an attorney and your professional liability carrier. It will include all of the legal terms and conditions required by the laws in your locale, as well as language to better protect you under those laws. A typical agreement template would have all the legalese in place and allow you to simply paste in the scope of services and compensation from your proposal. Using this approach also gets a draft agreement into the client's hands quickly. Terms and conditions of your agreement would likely include: • Payment Terms: How you invoice, when you invoice, penalties for late payment, and how often you adjust your hourly rates.

• Premium Time Services: When and how you charge for overtime.

• Reimbursable Expenses: What is and is not included in any markups.

Owner's Responsibilities: The client provides accurate information, and approval of a phase is authorization to proceed to the next phase.
Use of Documents: You own the documents, you will provide copies to the client, and they cannot be reused without your agreement and

• Termination, Suspension or Abandonment: How the agreement can be terminated, and provisions for you to stop work if not paid in accordance with the payment terms.

additional compensation.

• Limitations of Liability: Your liability is limited to a certain amount, such as your fee or a stated amount.

• Dispute Resolution: The method through which disputes would be handled, such non-binding mediation, arbitration, or another approach. And other terms and conditions may include:

• Extent of Agreement: Stating that this is the whole agreement.

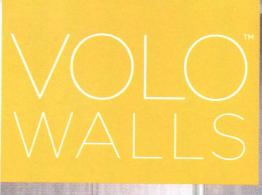
• Hazardous Materials: Noting how you would deal with any discovered asbestos or similar hazardous material.

• Successors and Assigns: Naming who is bound by the agreement and how interests are transferred.

During my years of practice and building a firm, I made a serious effort to learn as much as I could about the legal framework, including spending time with the firm's liability insurance broker to learn about the legalese and how it is applied. An insurance broker or a representative of the insurance company can visit your firm, without cost, and teach your team about agreements, mitigating risk, and other legal issues. In my experience, an added benefit of this consultation was that my firm's professional liability insurance premiums were reduced.

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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Awash in Light

Calico Wallpaper's Aurora collection of wallcoverings features 16 ombré washes that appear to glow from within



Brooklyn-based atelier Calico Wallpaper—founded by life and work partners Rachel Mosler, who studied sculpture at the Rhode Island School of Design, and Nick Cope, who founded design/build firm Dark Green—made a splash when it launched its large-format gilded metallic marbled wallpapers in 2012. Calico Wallpapers partnered with Dieu Donné, a non-profit workspace dedicated to papermaking, to create some of the largest marbled papers available on the market, including the signature Wabi (pictured behind Mosler and Cope above), Lunaris, and Night patterns.

Calico has recently released a new collection of non-repeating wallcoverings called Aurora, comprising 16 luminescent ombré washes. The Aurora collection was inspired by the couple's international travels, particularly the time they spent at the artist residency Villa Lena in Italy. "Nothing compares to early morning light on the horizon," Mosler says. "We wanted to capture its ephemeral quality." Building upon research into the Japanese and Turkish arts of Suminagashi and Ebru that went into creating its inaugural collections, the Calico team continued to explore the art of fabric dying. Mosler creates Aurora by hand by suspending mineral pigments, such as ultramarine and indigo, in liquid and transferring them onto organic linen. The texture of the linen lends depth, and the pigments allow it to achieve a glow that appears to come from within the material.

The 16 patterns include blue-green Bayou (above right), dawn-like Ray (top left), and cerulean-tinged Tulum. Cope then uses a proprietary technology to custom prepare them for large-scale architectural applications. The Type II wallcoverings are washable and scuff resistant, and the maximum width of panels is 52 inches. –MURRYE BERNARD calicowallpaper.com

Reader Service No. 219



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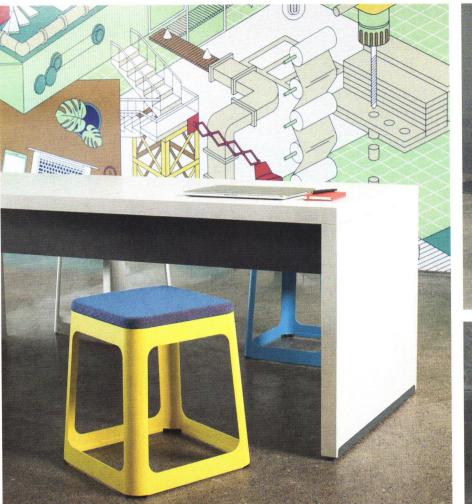


Aria Babini Labs Silver Award Winner



Take a Seat

Design firm Most Modest develops a minimal yet playful series of tables and benches for Hightower Group





San Francisco–based Most Modest specializes in craft-inspired technology goods—such as Velvetwire's Powerslayer, a charger for smartphones, tablets, and other devices that slices vampire power draw—so it's no wonder that Hightower Group tapped the studio to design a series of furnishings aimed for the evolving workplace. The resulting Linden table series and Simon stacking benches are superclean but slightly whimsical, and would look equally at home in the office of a cool start-up as in the of-the-moment restaurants and hotels that their forward-thinking workforce might frequent.

The Linden table series was conceived as a new take on the traditional Parsons table, but offers the more relaxed vibe of its outdoor cousin, the picnic table. The tables are available in ash, walnut veneer, or white laminate with powder-coated metal accents in four colors: white, gray, bright blue, or yellow. Some of these metal elements are structural and allow for the tables' long, open spans.

Linden measures 36 inches wide and 72 inches long, and it comes in four heights, including the 18-inch-high Linden Coffee table (top right), 29-inch-high Linden Dining table (above right), 36-inch-high Linden Counter (above left), and 42-inch-high Linden Standing version. Hightower also offers the Linden Bench, which measures 18 inches tall by 16 inches wide by 65 inches long and coordinates well with the dining version of the table (bottom right).

To complement the counter option within the Linden table series, Most Modest designed the Simon stacking stool (above left). Simon is available as either a low- or bar-height stool, and comes with ash or walnut wood seats or in an upholstered version. Simon's base is metal and powder coated in the same unexpected hues as the Linden tables.—MURRYE BERNARD

hightoweraccess.com Reader Service No. 220

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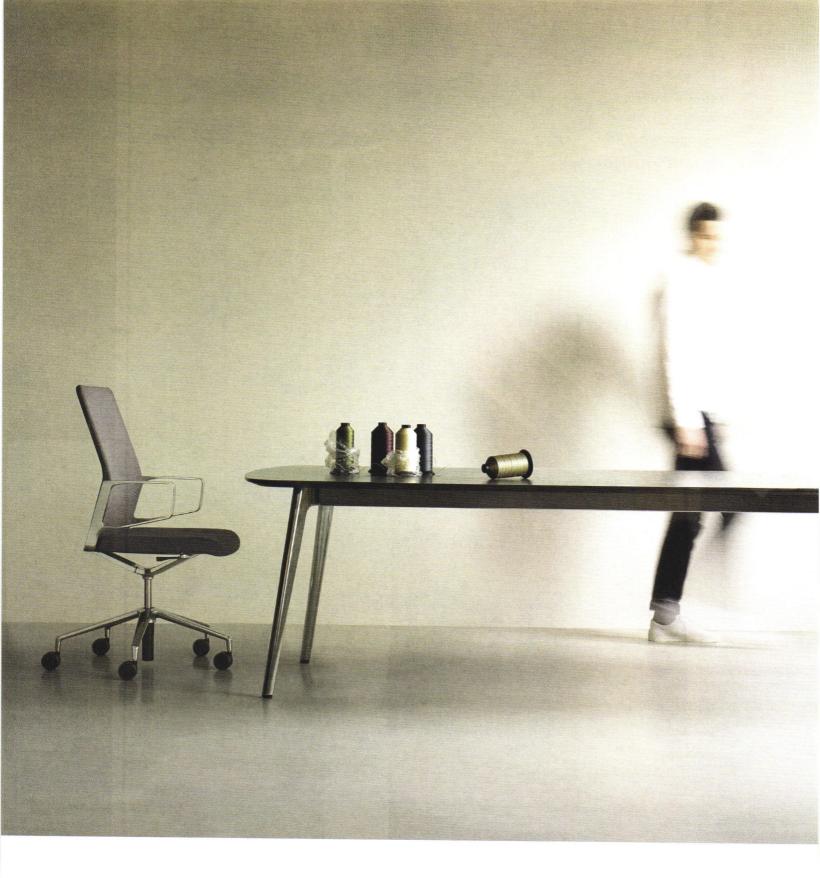
Architectural Systems, Inc.: Manhattan Vinyl Collection archsystems.com

The Manhattan Vinyl Collection of 100 percent luxury vinyl flooring includes five patterns inspired by New York neighborhoods: Hudson Yards, Madison Square (pictured), High Line, Battery Park, and NoLita. Featuring a polyurethane finish, the tiles come in a range of colors, sizes, and thicknesses. Reader Service No. 221



Studio Hausen: Link Shelf

The hanging Link Shelf system was designed by Berlin-based Studio Hausen. Each set includes four ash wood shelves—one shelf measuring 47.2 inches long by 10 inches deep, and three short shelves measuring 31.5 inches long by 11 inches deep—as well as two wall-mounting triangles and three large and two small black steel hangers. This adaptable shelving system can be expanded over time. Reader Service No. 222

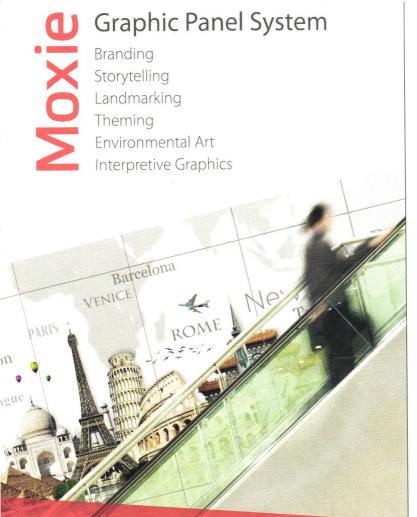


Aesync and Syz

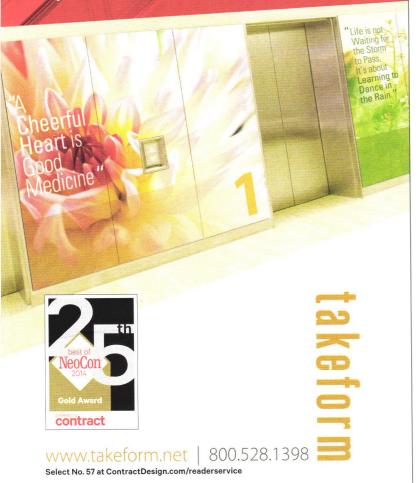
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PRODUCT BRIEFS

Fritz Hansen: Analog

fritzhansen.com

Jaime Hayón designed the Analog table, which combines three classic shapes the square, the circle, and the oval. The table is 28.3 inches tall and comes in two sizes: 41.3 inches by 72.8 inches, and 41.3 inches by 96.5 inches. The top can be finished with white laminate, oak, or walnut veneer, and the solid wood legs can be made with black-colored oak, oak, or walnut. Reader Service No. 223



Wolf-Gordon: Overlay/Underlay Collection wolfgordon.com

The Overlay/Underlay Collection consists of five Type II wallcoverings: Marz, Jax, Dimon, Nite, and Honeykomb (pictured). Designed by artist and product designer Kevin Walz, the geometric patterns evoke silkscreen or block printing and replicate the effect of paint seeping through canvas from the other side, creating a "dual vision." Reader Service No. 224

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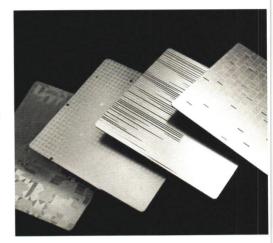
Viccarbe: Trestle

PRODUCT BRIEFS

Designed by John Pawson, Trestle is a bench suited for public spaces such as waiting areas and hallways. It features solid oak legs and the seat can be smooth or padded and upholstered with a variety of fabrics or leather. Trestle can be specified with or without a back. A single bench measures 5.9 feet long, and multiple benches can link together. Reader Service No. 225

Forms+Surfaces: Eco-Etch

Forms+Surfaces' four Eco-Etch patterns—Current, Dash, Glacier, and Trace—are applied to stainless steel with a photolithographic bead-blasting system that does not involve harmful acids or chemicals. The patterns can be specified for sheet goods in standard sizes and for many wall- and columncladding applications, as well as within elevator interiors. Reader Service No. 226





CARVART: Glass Markerboards carvart.com

CARVART's Glass Markerboards are freestanding, surface-mounted writable and washable glass boards. They are available in magnetic and non-magnetic options, and come in four standard sizes: 3- and 4-feet square, 4-by-6 feet, and 4-by-8 feet. The boards can be finished with low-profile anodized aluminum frames or come in floating and frameless options. Reader Service No. 227

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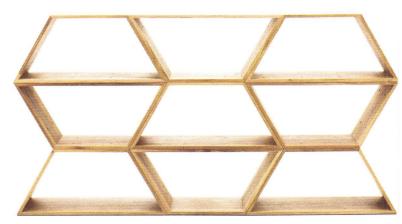
TRISCAPE COLLECTION BY TODD BRACHER

BF



Lonseal: Londate

Londate is a resilient sheet vinyl flooring that features an Italian-inspired crosshatch pattern that echoes the textures of marble and stone. Available in seven different color options. Londate incorporates recycled content and is FloorScore-certified to ensure low levels of VOCs Londate is coated with Topseal, a urethane finish that protects the surface and simplifies maintenance. Reader Service No. 228



Made in Radio: Tetra

The modular shelving system Tetra was named for the tessellated patterns of tetra fish scales as well as the concept of interlocking building blocks from the game of Tetris. The trapezoidal open units, which are made from European White Oak, can be stacked and repeated to create a range of configurations. Reader Service No. 229

Ligne Roset: Dualist

ligne-roset-usa.com

Designed by Christian Ghion, Dualist is a low coffee table comprised of two sawn oak sections that slide apart to reveal a central storage space. The center portion is made of brushed aluminum, and the wood sections are mounted on fully extending runners. Dualist's base and legs are finished in argile lacquer. The table is 13.5 inches high and comes in two sizes: a 35.5-inch square and a 51.25- by 27.5inch rectangle. Reader Service No. 230



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1 6

Designers today are acutely aware of the influence of hospitality design in workplace interiors. Now, that does not mean slides, swings, and beanbag chairs. It's maturing with layers of sophisticationand often is an intervention in an existing building—as seen in three featured interiors in this issue. For ad agency Lowe Campbell Ewald (page 56), a Detroit warehouse is reconceived as a cool workplace for the creative class. Zendesk's San Francisco home (page 64) is, like the company, following the adage of less is more. And the Compulsive Productions video studio (this page and page 70) demonstrates that a small office can pack a wallop of visual interest.

contract

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By Jean Nayar Photography by Justin Maconochie Neumann/Smith Architecture's design for an ad agency's headquarters promises to transform how the firm works, as well as fuel a business resurgence in the heart of Detroit

10

OFFICE

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The architects took advantage of a five-story atrium that had been previously carved out within the warehouse, and further exposed the existing structure and building systems.

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Lowe Campbell Ewald

Architect Neumann/Smith Architecture

Client Lowe Campbell Ewald

Where Detroit

What **122,000 total square** feet on five floors

Cost/sf \$82

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



nyone who doubts recent media buzz about Detroit's resurgence needs to look no further than the new offices of Lowe Campbell Ewald for evidence that a turnaround is underway. Designed by Detroit-based Neumann/ Smith Architecture, the premier global advertising agency's new 122,000-square-foot headquarters creates a vibrant and energetic urban home for a segment of the creative economy.

For several decades, Lowe Campbell Ewald had occupied an office building in suburban Warren, Michigan, but management decided the timing was right to be part of the urban revolution and move back downtown, where it got its start 103 years ago. The new office is located in the former J.L. Hudson Co. building, a 1920s warehouse structure connected to the city's Ford Field, home of the Detroit Lions football team.

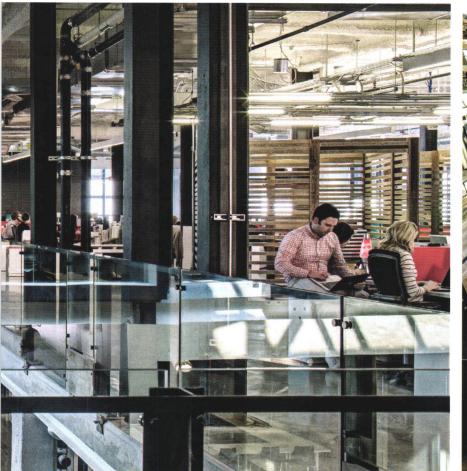
Lowe Campbell Ewald's move, with 500 employees, marks a turning point in a broader migration of creative and technology firms into the city. The influx is gradually infusing the midtown area near the bustling central business district downtown with new vitality. "Hipsters and small entrepreneurial companies are starting to move back to the city," says Jaimelyn Neher, Neumann/Smith project architect. "The rent is cheap, so they can afford to renovate and expand. It's like Detroit version 2.0."

Tax benefits and other incentives from the city helped in the firm's decision-making process, says Jari Auger, chief financial officer and chief operating officer for Lowe Campbell Ewald. "We received a personal property tax abatement, a Creative Corridor Incentive grant, and a Discretionary Business Attraction Grant, all coordinated through the Detroit Economic Growth Corporation," she explains. The company also infused \$15 million of its own funds to transform five floors of the eight-story building into a futureoriented workspace.

Exposing good bones

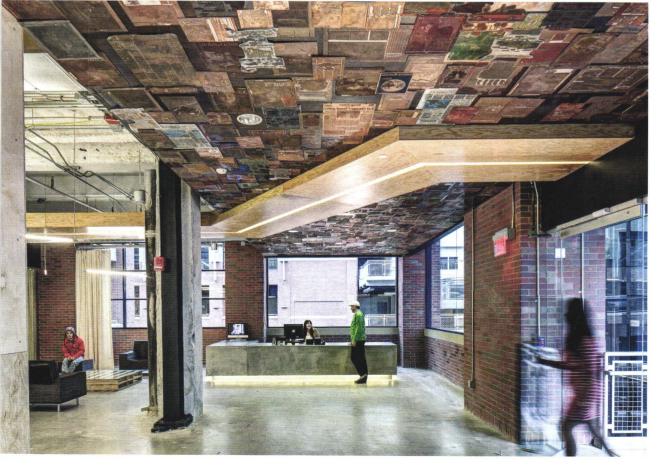
In keeping with the nature of Lowe Campbell Ewald's business, the architects set out to design an inspiring space for this creative company. Upon seeing the building for the first time, the Lowe Campbell Ewald team fell in love with the exposed bones of the structure as well as a central atrium space that had been carved out of the building during an aborted attempt to redevelop it as a hotel. It also possessed the expansive floor plates and raw qualities the ad agency had envisioned for its new headquarters. "[Lowe Campbell Ewald] had a war room with an idea board of pinned-up images of what other firms had done [with their office interiors]," Neher says. "They knew they wanted open offices with character."

The architects began by further exposing the building's structural systems, clay tile, board-formed concrete, and steel deck ceilings. Original concrete floors were also ground and polished. With the shell exposed, the architects then creatively introduced recycled materials, such as wooden pallets, electrical conduits, and 500 locally salvaged wood doors, which were sliced up and reconfigured into slatted partition pods to further define the open office area and various meeting spaces.





Brass press plates featuring vintage Lowe Campbell Ewald advertisements from the 1950s through the 1980s adorn the lobby's ceiling (left). To provide secluded spaces for "ideation" sessions, two "treehouse" spaces are suspended from the atrium ceiling (top left, and above) and accessed via ship ladders.



Key Design Highlights

A 1920s warehouse in downtown Detroit, featuring a five-story central atrium, was stripped down to its bones.

Open work areas are divided with pods and partitions made from salvaged wood.

Multi-touch screens in the lobby and a 42-foot-tall LED screen in the atrium create opportunities for branding.

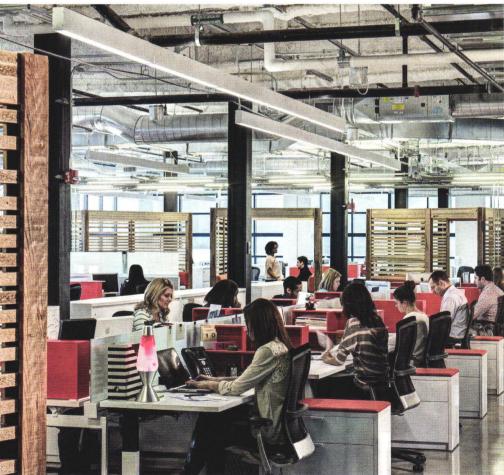
Breakout areas and pitch rooms—including two "treehouse" spaces suspended in the atrium—provide places for focused work.

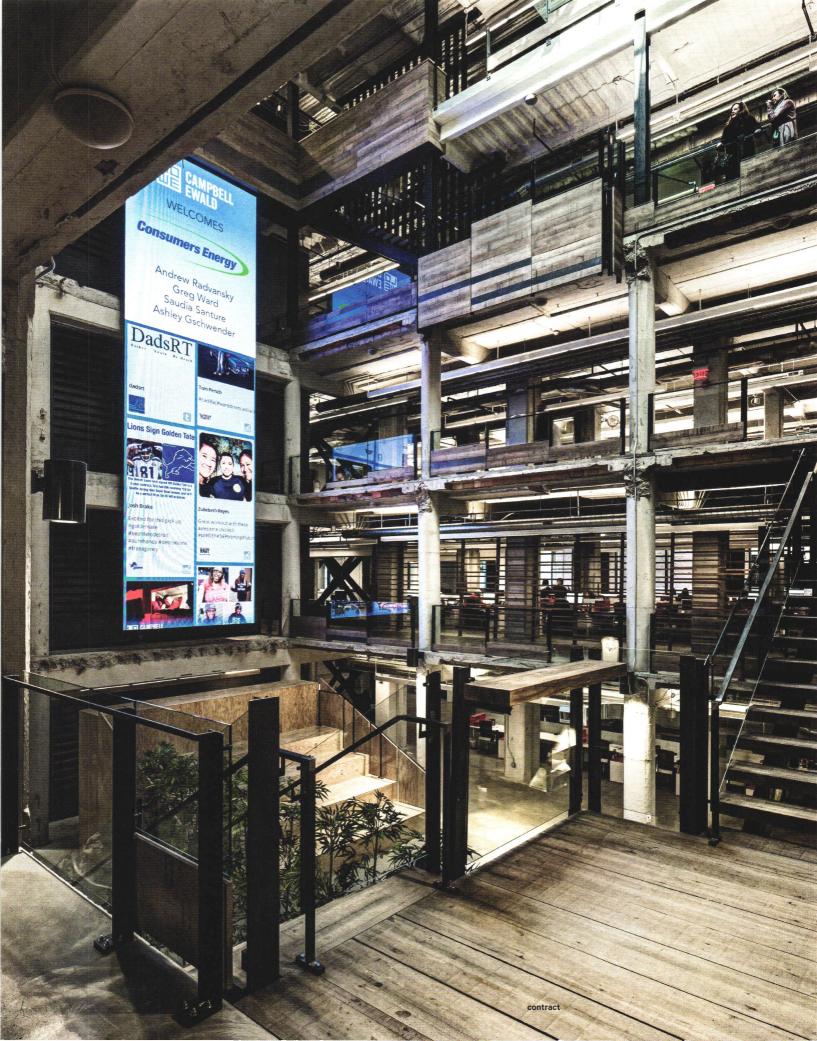
Tectum wall and ceiling panels and an integrated white-noise system provide acoustical buffers against the office's hard surfaces.

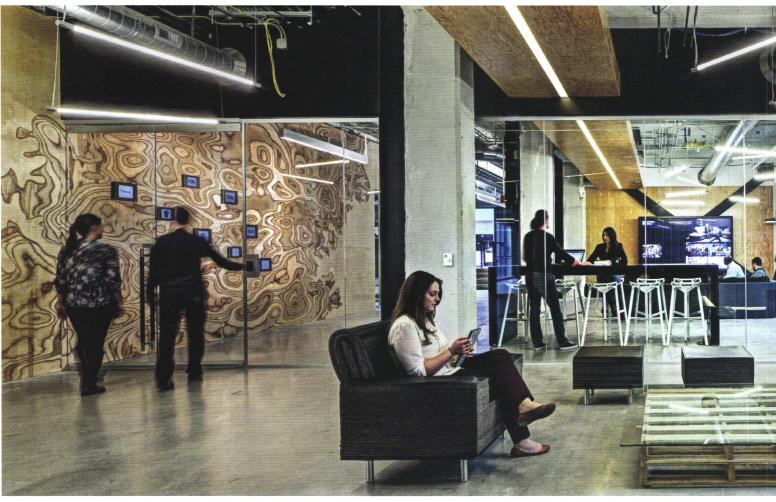




Wooden pallets and salvaged doors were used to create slatted pods and room dividers (top and right) in the open office area. The office also includes more than 100 collaboration and conference areas (above). A four-story LED screen in the atrium (opposite) displays custom content and has tiered seating beneath.







A brand immersion area in the lobby (above) includes a series of multi-touch interactive screens. Hosu Covertible Lounge chairs designed by Patricia Urquiola for Coalesse define an informal meeting area (right).

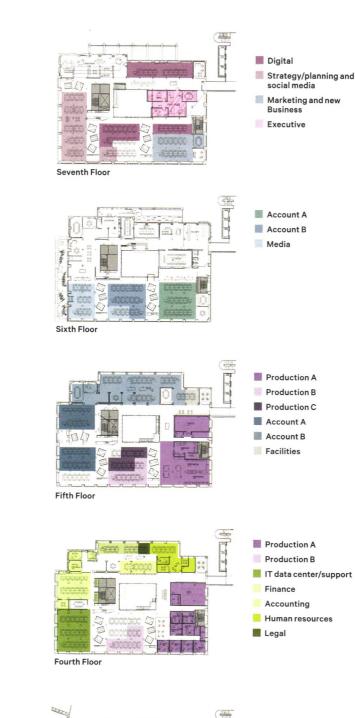




To encourage the cross-pollination of ideas between teams in open workspaces, the architects specified flexible benching systems. Supplementing the open work areas, more than 100 hospitality inspired conference spaces accommodate groups of 4 to 16 people each. These range from small breakout areas with comfortable seating to more expansive "pitch rooms" with sophisticated high-tech equipment and plenty of pinnable and writable surfaces for presentations. Around the atrium, bleacher platform seating equipped with outlets provides a spot for casual conversations or work sessions, while two unique spaces known as "treehouses," which are suspended in corners from the ceiling and accessed via ship's ladders, offer secluded zones for focused "ideation" sessions.

Spaces support creativity and, in turn, the city

After the company moved into the offices early this year, the project earned several awards and both employees and clients have embraced the change. "Clients are blown away with how comfortable and functional the office is," Auger says. "They'd rather have meetings at our building than theirs." The new headquarters also proved to be a healthy financial move. "We've realized significant savings with lower real estate costs and LED lighting, reducing our footprint by a third and electricity by two thirds," she adds. From a big-picture vantage point, however, the new headquarters is a boon not just to the company, but to the city as a whole as it sets a precedent for repurposing long-vacant buildings, highlighting notions of historic preservation and sustainability, and anchoring the creative sector's role as a new economic engine for Detroit. **e**





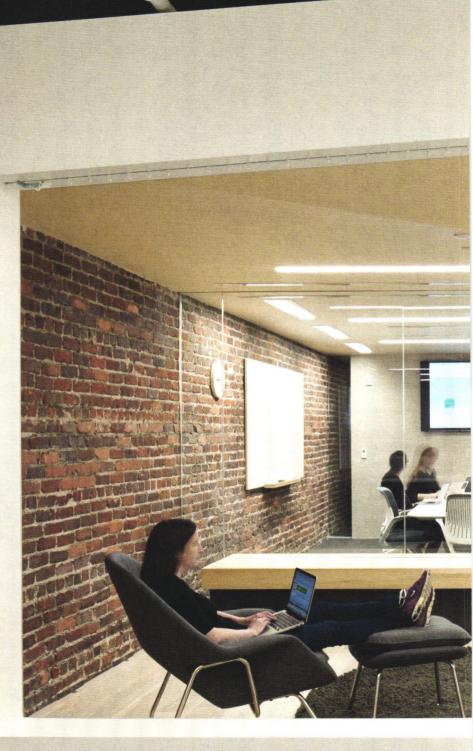
T

Third Floor





By John Czarnecki Photography by Bruce Damonte



Design Blitz taps into a Danish company's core values—Airy, Humble, Charming, Uncomplicated—for its San Francisco office



On one of the office floors, a relaxed seating area is adjacent to an open meeting room surrounded by bench seating. The building's original brick walls and pine posts and beams were left exposed.



Zendesk

Architect Design Blitz

Client Zendesk

Where San Francisco

What **75,000 total square** feet on eight floors

Cost/sf Withheld at client's request

For a full project source list, see page 84 or visit contractdesign.com. On the ground level (above), custom booths are adjacent to an opening in the floor and a moss wall. That wall extends down to the lower level (right), where an open area and bleacher seating allow for office-wide meetings. The renovated 1909 building (opposite, bottom) is part of a rejuvenation effort for this segment of Market Street.



mong tech companies, few workplaces reflect a brand's core ethos better than Zendesk's San Francisco headquarters. The brand's four tenets—Airy, Humble, Charming, Uncomplicated—are physically manifest in its Market Street office by Design Blitz.

Founded in Denmark in 2007, Zendesk is a software company that provides a cloud-based customer service platform with support features designed to be simple, clean, and straightforward. Now based primarily in San Francisco, with smaller offices worldwide, Zendesk's name itself is a reflection of its uncomplicated nature. It brands itself as a company bringing "a bit of zen to the chaotic world of customer support."

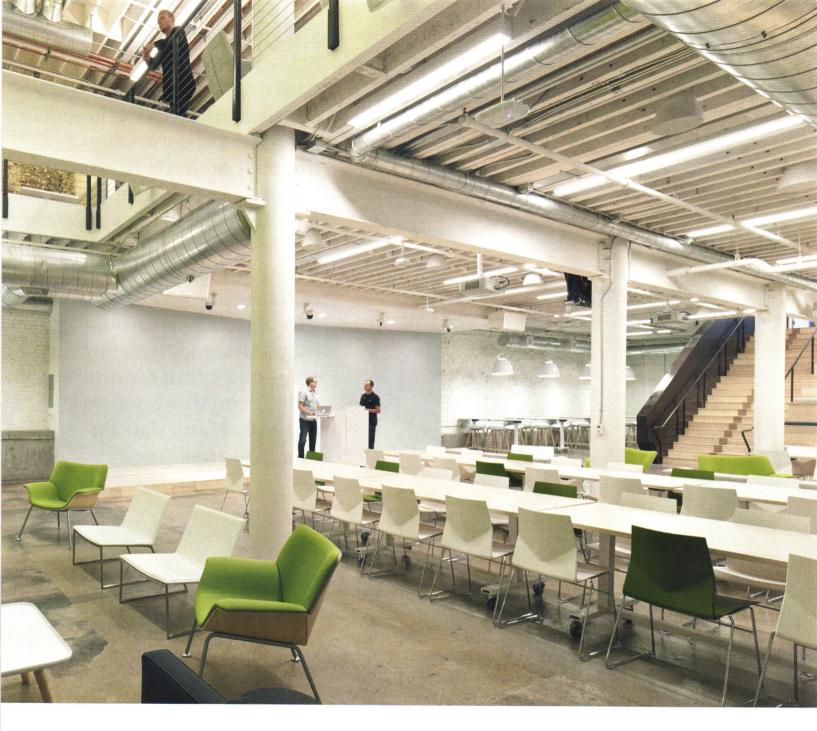
In 2011, Zendesk moved into a building in the mid-Market neighborhood of San Francisco, which it quickly outgrew. While keeping that office, the company moved much of its operations a block away this year, into a larger home base in a restored 1909 building that had housed the Eastern Outfitting Company. Zendesk hired San Francisco firm Design Blitz, led by Seth Hanley and Melissa Wallin, to design the headquarters office for up to 450 employees on eight floors, including a basement level. The building's exterior was renovated by Page and Turnbull, and Studio TMT completed core and shell work.

A clean, open space with no unnecessary frills

Design Blitz began with the bones of the structure, including exposed original rafters, California pine support beams, brick walls, and concrete floors, and kept interventions minimal and legible in a reductionist approach, as Hanley put it. "Every material decision was measured against the client's branding values. There is only one accent color in the project, Zendesk green," Hanley says. "Matching this color in each material choice, be it Corian or FilzFelt, was critical. The less color, the more impact it has in the space."

Cutouts in the ground level's floorplate allow for a visual connection to the level below, and a two-story wall of reindeer moss

NOVEMBER 2014





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- Lounge 4
- 5 Pantry/kitchen

Key Design Highlights

Zendesk's culture and core values—Airy, Humble, Charming, Uncomplicated—informed the overall interior.

Only one color, Zendesk green, is used to accent the otherwise simple palette of white, wood, and concrete.

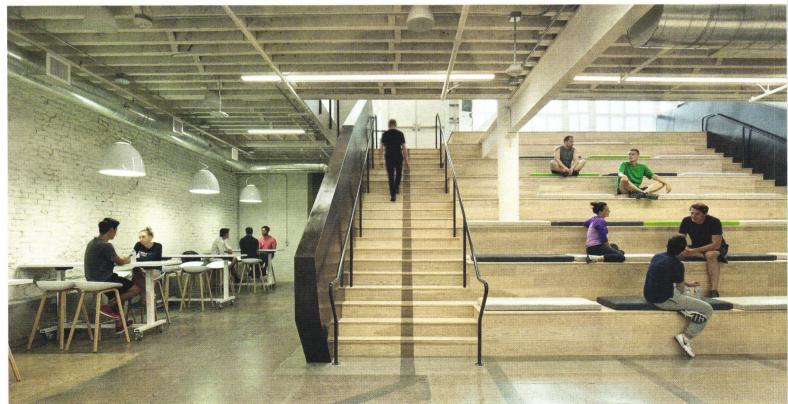
A gathering space with bleacher seating is used for both company meetings and other nonprofit organization gatherings.

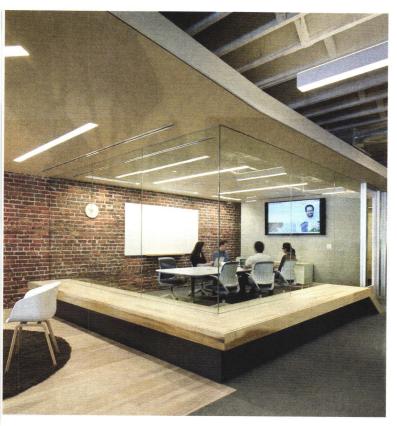
Open kitchens on office floors are placed near vertical circulation to encourage sociable gathering. Bleacher seating (below two) physically and visually connects the lower level to the ground floor. The open and airy interior includes glassfronted meeting rooms (opposite, top); communal seating (opposite, middle) near an open kitchen on one of the office floors; and relaxed, residential-like sofa seating (opposite, bottom). Silicon Valley companies are hellbent on outdoing each other with over-the-top features, most of which are based on founders' questionable dorm room dreams coming to life, such as the stripper poles, secret founders' dens, slides, etcetera.

In our minds, these novelties will fade like a sad, outdated, sun-bleached fairground. So we asked Design Blitz for a clean, open space with no unnecessary frills. If anything, we wanted more of a blank slate for our own employees.

—Toke Nygaard, Chief Creative Officer of Zendesk











reinforces the Zendesk green palette. On the lower level, an open gathering area enables Zendesk to have office-wide assemblies, and bleacher seating at one end leads up the main floor. "Activating the basement and integrating this space vertically so that it functions realistically as the primary social and hospitality space required connective design moves," Hanley says.

Connecting to the neighborhood and city is important to Zendesk and, through a community benefits agreement that the company has with the city, area nonprofits also hold meetings in the space. Toke Nygaard, chief creative officer of Zendesk, loves the connection of the lower level to the reception area above, where the reception desk doubles as a bar when needed. "The result is an airy, flexible, and easily accessible gathering space that is in constant use," Nygaard says. "Design Blitz worked hard to understand our needs and priorities—that we wanted something different from most start-ups, that our culture is less formal, that we strive for beauty and simplicity in our products and processes."

Nygaard went on to describe just how hands-on he and his Zendesk team were with the designers: "We used various mood boards to communicate our taste in Scandinavian and Japanese interior design and furniture, and we worked with Design Blitz to pick lighting, furniture, and details like felt and light woods and the moss wall to offset the stark, white spaces."

Design for flexibility and varied work

On the ground floor near reception, Design Blitz developed custom booths for impromptu small meetings. Open kitchen areas near the entry points on other floors are gathering spaces to maximize sociability. The designers specified height-adjustable desks for all employees, and allowed for flexible configurations with a variety of pockets to break out and meet. A second-floor open room with expansive views over Market Street can be used for anything from a yoga class to employee child care to happy hour.

The company also wanted its interior to be influenced by the Danish concept of "hygge," which is, essentially, coziness. "The Zendesk core values of Airy, Humble, Charming, and Uncomplicated are manifested through preservation of natural light and views for staff; simple-yet-honest materials like wood; preservation of existing building features including beams and brick; and clean, uncomplicated lines," Hanley says. "The project honors the building and doesn't try to be too clever."

Zendesk is in stark contrast to the unencumbered exuberance of some young tech company offices. "Silicon Valley companies are hellbent on outdoing each other with over-the-top features, most of which are based on founders' questionable dorm room dreams coming to life, such as the stripper poles, secret founders' dens, slides, etcetera," Nygaard says. "In our minds, these novelties will fade like a sad, outdated, sun-bleached fairground. So we asked Design Blitz for a clean, open space with no unnecessary frills. If anything, we wanted more of a blank slate for our own employees." e

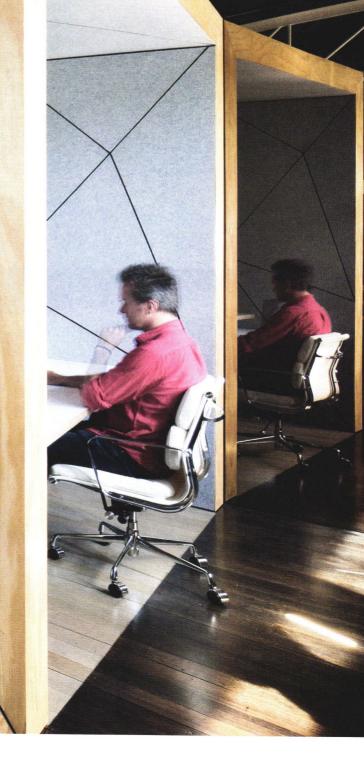
Compulsive Productions

Matt Gibson Architecture + Design creates a multifaceted film production studio and coworking space in Melbourne

> By Krista Sykes Photography by Shannon McGrath

> > contractdesign.com

Three faceted, openended pods are clad in pine plywood panels and lined with light-gray acoustic felt. Each pod houses different functions: private desks, the main editing suite, and a sub-tenant editing suite.



Compulsive Productions

Architect Matt Gibson Architecture + Design

Client Compulsive Productions

Where Melbourne, Australia

What 2,325 total square feet on two floors

Cost/sf \$57

For a full project source list, see page 84 or visit contractdesign.com. hen Matt Hopper, owner of Melbourne, Australia-based Compulsive Productions, hired Matt Gibson Architecture + Design to retrofit his film production studio, Hopper requested a space both dark and light, enclosed and connected. Working with a narrow floor plan, a tight budget, and specific functional requirements, Gibson based in Melbourne and Sydney—transformed Hopper's studio into a multifaceted, flexible venue. Derived from the tools of his client's trade, Gibson's design for Compulsive Productions offers a new model for film production studios as well as an attractive coworking solution for Melbourne creatives.

For the redesign of the two-story warehouse, which has been home to Compulsive Productions' film studio for the past seven years, Hopper envisioned a light-filled workspace to accommodate ten people his staff and a few freelancers—as well as dark, sound-controlled areas for film editing. Yet Hopper aspired beyond the standard editing suite that is often a cramped, inhospitable space isolated from surrounding activity. And budget dictated that the new design follow the existing 2,325-square-foot studio's general spatial arrangement that has a first floor with storage and an open-plan second floor. Finally, Hopper wanted a dynamic, marketable space that would attract industry freelancers and generate a rich working environment. With these requirements in mind, Gibson says, "We sought to create a philosophically open, flexible, collaborative workspace, with sections that could be closed down for functionality."

Dark and light, enclosed and connected

Inspired by Hopper's collection of vintage cameras and studies of noir and sci-fi films, Gibson devised spaces that could be dark and closed for editing purposes, and light and open to foster an interactive, exciting environment. Visitors enter on the ground floor into a white, linear gallery, then travel up a stair to encounter the project's main feature: three open-ended pods, comprised of aperture blade-like facets. Together, they reference the receding barrel of a camera lens and stretch along the second floor's southern wall, leaving a path to the north and allowing light from the west windows to penetrate the warehouse's entire depth. Outside the pods, hot desks line the north wall near the windows, while the pre-existing stair and kitchen wrap the wall toward the east.

Each pod houses a different function—private desks are closest to the windows; the main editing suite is in the middle; and a sub-tenant editing suite occupies the rear. Compulsive Productions' new editing suites



The main editing pod (above) appears to float above the dark wood floor. Glass panels at the ends of pods (above and right) maintain visual connections with the surrounding studio space. Built-in shelves beneath the windows (opposite) serve as a library and display area.





Key Design Highlights

The contrasting themes of darkness and light guided the architect's design.

Three faceted wood pods lined in felt are detailed to meet varying programmatic needs.

Pods have distinct functions: private workspace, main editing suite, and a subtenant editing suite.

Red accents and furnishings throughout the spaces emphasize the Compulsive Productions brand.

The existing light wood floor was stained dark to delineate circulation and common areas.

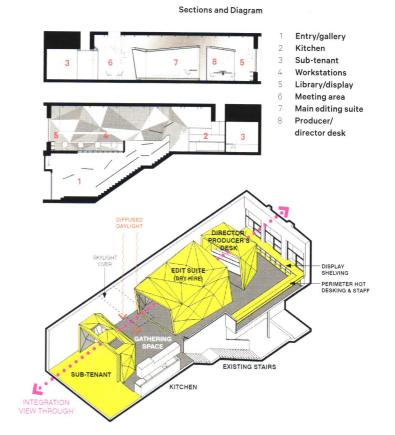








A stair (opposite, bottom left) leads from a white-walled gallery on the ground floor to the second-floor office space. The floor of the middle pod (top)—which contains the main editing suite—is raised and carpeted to match the felt lining to improve acoustics. Linear light fixtures (left) hang above a meeting area between pods.



are open, faceted pods, not isolated boxes. With pine plywood structures lined inside with light-gray acoustic felt, the three-dimensional faceted surfaces dampen sound and provide a distinct, immersive setting. The glass-walled ends of the editing pods, which can be darkened with hemp curtains, allow connection with the surrounding studio. Plush white seating for clients and a sleek editor's desk complete these functional and stylish spaces, offering an aesthetic alternative to traditional cut-off editing suites.

The dark/light theme pervades all aspects of the interior, including the studio's finishes. On the second level, the light-colored pods appear to hover above the wood floor, which was original to the building and has been stained dark in circulation areas. A black fractal pattern, rendered in alternating matte, low-gloss, and high-sheen paints, covers the cinderblock wall above the white stair. Bronze mirrors line the opposite wall adding to the space's intrigue, while exposed ceiling trusses, painted white, provide linear emphasis within the room's 12-foot height. Horizontal bar lights float between the pods, and an opaque skylight illuminates a breakout space between the two editing suites.

Space as a reflection of brand

Throughout Compulsive Productions' studio, the color red serves as a branding device, replacing the overt use of the company name. Playful red touches appear in unexpected places—a red faucet, a red-trestled table, and red neon signs that, at night, recast the studio with a futuristic glow.

"Attention to detail makes this place a work of art, makes you feel good about the space," Hopper says. Indeed the overall effect is lighthearted yet refined, and is wholly unique to Compulsive Productions. In addition to offering novel editing suites and a collaborative work environment, the studio has become a popular venue for events from photo shoots to industry gatherings. "We wished to provide something that was dynamic and unique to this business," Gibson says, "something that was personal to the owner and his brand." e

FEATURE

76

A 12-story central atrium is the focal point of the interior. Natural light filters down through the levels, which are connected by a series of angled stairs that frame views. Fenestration patterns on the building (opposite) hint at shifts in programmatic function within.

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NOVEMBER 2014



University of Baltimore Angelos Law Center

Behnisch Architekten defies preconceptions of law school design with a building that reflects aspirations

By JoAnn Greco Photography by Brad Feinknopf and David Matthiessen rom innovative sustainable building systems to unique programmatic organization, custom lighting, and interior furnishings, Behnisch Architekten has demonstrated how architects can comprehensively create a modern law school in

the design of the John & Frances Angelos Law Center at the University of Baltimore. The building, which was one of the American Institute of Architects (AIA) COTE Top Ten projects for 2014, has captured numerous architecture and design awards since opening.

The building's three volumes each have unique fenestration to reflect the distinct programs they house: classrooms, library, and administration and faculty offices. The volumes surround the interior focal point: a light-filled, 12-story central atrium that promotes airflow and reduces the need for active heating and cooling, and contributes to the building's LEED Platinum certification.

This is the first higher education building in the U.S. designed by Behnisch Architekten, known for its high level of sustainable design. Behnisch, with offices in Stuttgart and Munich, Germany, and Boston, partnered with project architects Ayers Saint Gross of Baltimore. Located across from the city's Penn Station on a wedge-shaped slice of university-owned land that was previously a surface parking lot, the 192.000-square-foot Angelos Law Center stands out as the first large building train travelers see when they step out of the station.

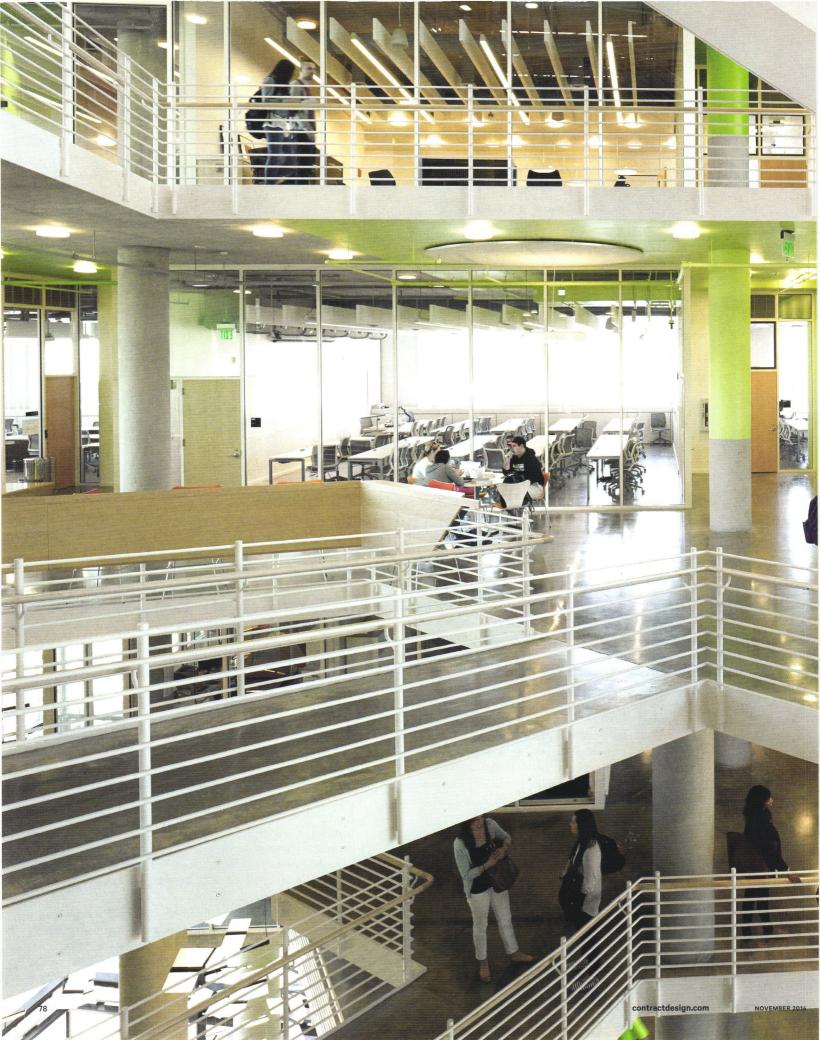
"It's deceptive from the outside," says Neb Sertsu, vice president of the school's Office of Facilities Management and Capital Planning. "People are always surprised by how large the building turns out to be—there are so many hidden aspects."

Programmatic elements wrap a central atrium

Beyond the entrance, the center's knockout feature quickly becomes apparent. "Because of the unusual shape of the site, we wound up with a rather wide floor plate," says Behnisch Architekten Principal Stefan Behnisch, "So we created an atrium all the way through the middle that effectively cuts the building in half, with every level connected by stairs and bridges."

As visitors ascend through the building, they take in views that are alternately truncated and expansive. Most of the offices and classrooms are arranged along the periphery and receive natural light from both the exterior windows as well as the atrium, which is topped with a 600-square-foot skylight. Regular building users, including 1,000-plus students and about 150 faculty and administrators, enjoy the natural light and the variety of public spaces, such as terraces with water features and sweeping city views, two cafes, and meeting areas.

The programmatic elements of the building wrap the atrium in interlocking L-shapes. Classrooms and faculty offices on the west side alternate by floor to encourage chance interaction between those populations. The second through fourth floors of the east side house the school's legal clinics, where students and faculty provide legal





John and Frances Angelos Law Center at the University of Baltimore

Architect Behnisch Architekten

Project Architect Ayers Saint Gross

Client University of Maryland Baltimore, University of Baltimore

Where Baltimore

What **192,000 total square** feet on 13 floors

Cost/sf **\$500**

For a full project source list, see page 84 or visit contractdesign.com. Programmatic elements form interlocking L-shapes around the central atrium (left). The building's wide floor plates allowed the designers to devote plenty of space to circulation and provide areas for chance encounters. Behnisch Architekten partnered with Rolf Benz Furniture to design colorful, modular seating (bottom) that was specified



Key Design Highlights

A central atrium is naturally lit and promotes airflow while providing a place for students and faculty to interact.

The architects collaborated with several other companies to design furnishings and lighting for the building.

Pops of yellow, green, and orange are used to contrast the concrete floors, maple millwork, and many white wall surfaces.

Designated LEED Platinum, the center has sustainable building systems that include radiant water tubing, automated windows, and photo sensors for lighting.



green linoleum floors in the

Behnisch designed work

counters (bottom and

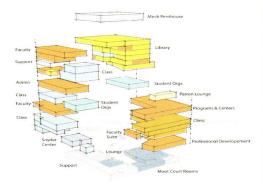
built-in millwork.

the otherwise neutral palette.

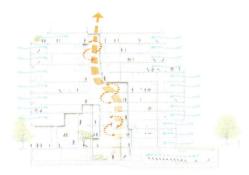


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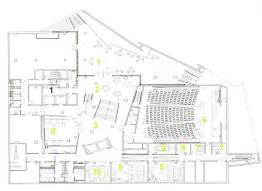
Connectivity Section Diagram



Exploded Program Diagram



Natural Ventilation Section Diagram



Moot Court Lower Level Floor Plan

- 1 Sunken garden
- 2 Student forum
- 3 Pre-function space
- 4 Moot court room
- 5 Practice moot court
- 6 Trail moot court
- 7 Counsel room
- 8 Robing room
- 9 Jury room
- 10 Seminar room



The school has an open, transparent interior in which daylight and views are essential elements. Behnisch Architekten collaborated with German furniture firm VS to customize library carrels (left).



services, and the library occupies floors 7 through 12. A common area and a 300-seat moot court are below grade but also naturally lit thanks to clerestory windows and light wells.

Color, custom lighting, and furnishings enhance architecture

Exposed concrete ceilings and support beams are painted banana yellow or apple green, while vivid emerald linoleum enlivens the floors of the classrooms. Together with a simple material palette of smooth maple and rough concrete, the colors stand out. "The colors play off of those in the building, bringing them down to floor level," Behnisch says. "Since we didn't have interior cladding like gypsum or wallpaper, color and lighting became even more important."

For lighting, Behnisch collaborated with Nimbus to design the OfficeAir LED lamps in the offices, but the most distinctive fixtures are the 70 or so custom-designed "butterfly" LED fixtures that dangle and sparkle throughout the atrium. Developed specifically for the building by the architects in collaboration with Austrian lighting supplier Zumtobel, they serve to "make the space a true experience," Behnisch says. "They help fill the atrium and emphasize its verticality."

Behnisch designed built-in millwork furniture for work bars and other informal work areas, and also collaborated with several companies to design and fabricate furnishings throughout the Angelos Law Center. For example, with German furniture company VS, Behnisch developed customized library carrels.

The meeting areas are outfitted with modular seating, in shades of mango, cherry, and orange sorbet, designed by Behnisch in partnership with Rolf Benz Furniture of Germany. Rolf Benz will make the seating available for contract production. "The Rolf Benz system is a highly flexible, modular system that can be configured in a variety of ways to work well in many different kinds of spaces," says Robert Matthew Noblem, a partner in Benisch's Boston office. "The wood frames complement the wood accents in the building interiors, and the expansive fabric upholstery is an opportunity to bring strong color accents into the building." **e**

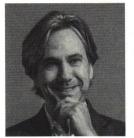
DESIGNERS SELECT

Tables and casegoods

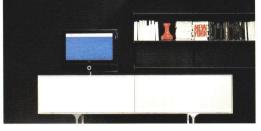
Designers share their favorite furnishings for office environments inspired by hospitality

David Ashen

Kristalia: Dot kristalia.it Reader Service No



Principal dash design New York



"Dot is a modular shelving system that is based on an industrial aesthetic, but it is also very elegant in its details. It can mix well in modern or traditional environments. I especially like it in black as it reads more as an object."

Hudson Furniture: Dipped Desk

hudsonfurnitureinc.com

De La Espada: Trunk Tall Cabinet

delaespada.com Reader Service No. 212



"Neri & Hu have produced amazing work over the past few years. I love this sophisticated take on the basic trunk. The contrast between the slick outside and the wood inside is a great surprise."

Alfred H. Gooden III

Haworth: Intuity

haworth.com Reader Service No. 213



Director BBGM Washington, D.C.



"This benching solution accommodates changing work styles by offering a 'kit of parts' that can be easily manipulated. For example, the blotter is rigged and weighted and can be pulled forward to serve as a keyboard tray, and the screen between stations doubles as a utility rail for accessories."

Kristine Townsend

Plank: Mister X Tables

plank.it Reader Service No. 216



Senior Designer Spector Group New York



"Believe it or not, it's sometimes hard to source a beautiful and simple cafe or bistro table. The clean lines and dynamic legs keep the Mister X Table looking modern yet playful."



"I appreciate both the extravagance and the

a conference room."

Viccarbe: Serra

Reader Service No. 214

viccarbe.com

simplicity of this table/desk. It has a very basic

design, but the metal base makes it over the top.

It's a great statement piece for a CEO's office or

"Serra tables, designed by Victor Carrasco for Viccarbe, feature a belt to make them easy to move around. The tables are perfect for a lounge or reception area to support the user's laptop or cup of coffee."

David Weeks Studio: Folha

davidweeksstudio.com Reader Service No. 217



"I'm always looking for the right side table to suit a lounge or reception area. I absolutely love these new tables from David Weeks. They're so funky!"

Watson: Tonic Simple Tables

watsonfurniture.com Reader Service No. 215



"These tables have a Media Fast attachment for video conferencing and presentations, but what I love the most is that the markerboard surface allows me to do as an adult what I got punished for as a kid: write on the table!"

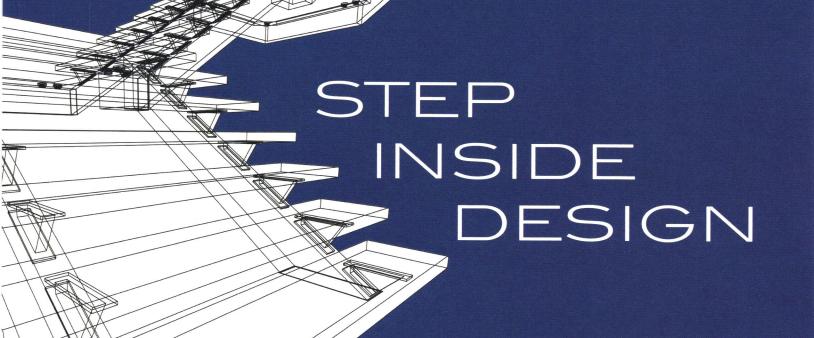
Henge: K-Table

henge07.com Reader Service No. 218



"This table is based on the concept of a live-edge table, which has so much character, and compresses it to create a streamlined, contemporary look. The resulting design achieves the perfect balance for an office environment."





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Lowe Campbell Ewald (page 56)

who Architect and interior designer: Neumann/Smith Architecture. Project team: Joel Smith, AIA, president; Kathy Buck, project manager; Jaime Neher, lead designer; Matt Stowe, project designer; John McGarry, project designer; Colleen O'Leary, interior designer. Construction manager: Turner Construction. Mechanical/electrical/plumbing: MA Engineering, Structural engineering: Desai/Nasr Consulting Engineers. Acoustical consultant: Acoustics By Design. what Wallcoverings: Fathead. Paint: IdeaPaint; Benjamin Moore. Laminate: Nevamar; Formica; Wilsonart. Acoustic panels: Tectum. Resilient flooring: Roppe. Carpet/carpet tile: Milliken; Interface; Chilewich. Stone flooring: Dwyer. Ceramic tile: Virginia Tile Co.; Sichenia. Decorative glass panels/partitions: Skyline Design. Window treatments: 3M. Workstation/task seating: Herman Miller; Steelcase. Conference seating: Herman Miller; Davis Furniture; Hightower Group; Loewenstein. Lounge/reception seating: Turnstone; Coalesse; Zuo; Hightower Group; Keilhauer;



Allermuir. Upholstery: Bernhardt; Maharam. Conference tables: Steelcase; Coalesse; Nienkamper; Herman Miller. Side tables: Coalesse; Herman Miller; Zuo; Hightower Group. Other tables: Bernhardt. Architectural/custom woodworking: Berloni; Pioneer Millworks. Countertops: Meganite.

Zendesk (page 64)

who Architect and interior designer: Design Blitz. Project team: Seth Hanley, design lead and project architect; Zach Meade, co-lead designer; Amanda Eckes, interior designer; Chris Baumbach, technical documentation. Core and shell architect: Studio TMT. Contractor: Balfour Beatty. Plumbing: Ayoob & Peery Plumbing Co, Inc. Lighting design: Summit Engineering, Inc. Engineering: American Mechanical Inc., mechanical; Weber Electric Company, Inc., electrical; DLF Engineers, Inc., structural. Kitchen consultant: Acosta and Sons, Inc. Fire protection: AAA Fire Protection. A/V: Thresher Communication & Productivity, Inc. Project Manager: Facilicorp.



what Wallcoverings: FilzFelt; Wolf-Gordon. Paint: Kelly Moore. Laminate: Formica. Drywall: National Gypsum. Sliding wall: CRL. Hard flooring: Heidelberg Flooring. Resilient flooring: Armstrong. Carpet/carpet tile: Milliken; Bolyu. Ceiling: Armstrong. Recessed lighting: Zumtobel; Philips Omega. Track lighting: Erco. Field lighting: Finelite. Fluorescent/industrial: Tech Lighting. Pendants/ chandeliers: Artemide. Other decorative lighting: Vode. Hardware: Best. Doors: Oregon Door. Architectural glass/glazing: Wilson Partitions. Window treatments: MechoShade. Workstations: Steelcase. Workstation/task seating: Steelcase. Conference seating: Steelcase. Lounge/ reception seating: Cypress; HAY; Montis; De la Espada; Steelcase; Herman Miller; BluDot; Concept. Cafeteria/ dining seating: Hightower Group; BluDot; Cypress. Upholstery: Kvadrat; Camira Fabrics. Conference tables: Coalesse; MASHstudios. Cafeteria/dining: Northwood Design Partners; Normann Copenhagen; HAY; DSM. Reception desk: custom millwork. Side tables: HAY;

Sadie Outdoor Chair





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Normann Copenhagen; Room and Board; Knoll Studio; Dansk; BluDot; Herman Miller, Files: GreatOpenings. Shelving: Amazon. Lockers/cubbies: Northwood Design Partners. Architectural/custom woodworking: Dupont Corian. Signage: Sign-A-Rama. Plumbing fixtures/fittings: Sloan; TOTO. Moss Wall: Creative Plant Design.

Compulsive Productions (page 70)

who Architect and interior designer: Matt Gibson Architecture + Design. Project team: Matt Gibson, Phil Burns, Angela Hopkins, Carolin Arndt. Contractor: Cubed Projects. Lighting: Yorkshire Lighting Design; Coles Neon. Engineering: Clive Steele Partners. Graphics: Matt Gibson Architecture + Design. Artwork: James Makin Gallery; Flinders Lane Gallery.

what Wallcoverings: Instyle. Paint: Dulux. Kitchen tiles: Mutina; Urban Edge Ceramics. Carpet/carpet tile: Interface. Fluorescent/industrial: Yorkshire Lighting Design. Other decorative lighting: custom neon art piece, Matt Gibson Architecture + Design. Hardware: Designer Doorware. Workstation/task seating: Living Edge. Cafeteria/dining seating: Magis. Other seating: King Furniture. Cafeteria/ dining: Mark Tuckey. Planters/accessories: Terrariums by Miniscapes; macrame plant hangers by Matt Gibson Architecture + Design. Signage: custom neon art piece, Matt Gibson Architecture + Design. Curtains: James Dunlop Textiles. Artwork: "All for one, one for all" by Kristin McIver, courtesy of James Makin Gallery; "The Dark Side 3:2" by Dion Horstmans; "Taranis" by Dion Horstmans, courtesy of Flinders Lane Gallery.

John and Frances Angelos Law Center at the University of Baltimore (page 76)

who Architect: Behnisch Architekten. Project architect: Ayers Saint Gross. Architecture project team: Michael Barber, Andrea Crumbach, Steve Eastwood, Shir Gale, Brett Gullborg, Alex Hirsig, Maryjane King, Michael Kocher, Dan McKelvey, Christine Napolitano, Stefanie Platsch, Gavin Ruedisueli, Taylor Rogers. Meghan Webster, Thomas Weitzel, Aaron Vaden-Youmans. Contractor: The Whiting-Turner Contracting Group. Fire protection: Aon Fire Protection Engineering Corporation. Lighting: MCLA Lighting Design. Engineering: Transsolar KlimaEngineering, climate; Cagley & Associates, structural; Mueller Associates, mechanical/ plumbing; Diversified Engineering, electrical. Landscape: Stephen Stimson Associates. Graphics: Ockert und Partner. Acoustician: Shen Milson & Wilke.

what Wallcoverings: Fantoni Group Topakustik. Paint: Benjamin Moore. Laminate: Wilsonart. Drywall: USG. Movable wall: Cambridge Architectura. Hard flooring: Armstrong. Carpet/carpet tile: Patcraft. Ceilings: Tectum. Recessed lighting: Zumtobel. Track lighting: Lighting Services, Inc.; Vode; Optolum; Eureka. Task lighting: Nimbus Group. Floor/table lamps: Nimbus Group. Pendants/chandeliers: Zumtobel, designed by Behnisch Architekten. Exterior lighting: Hess; BK Lighting; Lightwild; iGuzzini. Hardware: Architectural Builders Hardware Mfg., Inc.; Best Lock Corp.; Dorma Door Controls; Hager Hinge Company; Pemko; Precision, Hardware, Inc.; RTS Technical Services; Sentrol, Inc.; Stanley Hardware; Zero International Co. Doors: Mid Canada Millwork; Pioneer Cladding & Glazing Systems; Dawson Doors; YKK. Architectural glass/glazing: Pioneer Cladding & Glazing Systems; United Skys, Inc. Window treatments: Nysan. Workstations: VS America. Workstation/ task seating; KI; Fritz Hansen; Spacesaver; Humanscale. Lounge/reception seating: Rolf Benz, designed by Behnisch

Architekten. Cafeteria/dining seating: Fritz Hansen. Auditorium seating: Sedia Systems. Other seating: Behnisch Architekten with Rolf Benz, Modular Seating Rolf Benz 290. Upholstery: Maharam Kvadrat. Conference tables: VS. Cafeteria/dining tables, training tables, files, shelving, closet systems, and drawers/casegoods: VS. Reception desk: Mid Canada Millwork. Side tables: Rolf Benz. Lockers/ cubbies: Treeforms. Architectural/custom woodworking: Mid Canada Millwork. Planters/accessories: Schuster Concrete Construction. Signage: Ockert und Partner, Inter Sign National LLC. Plumbing fixtures/fittings: Sloan.

Fantastic Furniture Fair in Guangzhou & Shanghai

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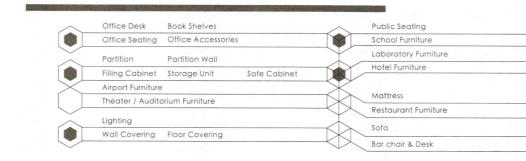
China Import and Export Fair Complex (Pazhou, Guangzhou)

China International Furniture Fair (Shanghai)

Sept, 2015

China Expo Complex (Hongqiao, Shanghai)





China Foreign Trade Guangzhou Exhibition General Corp.

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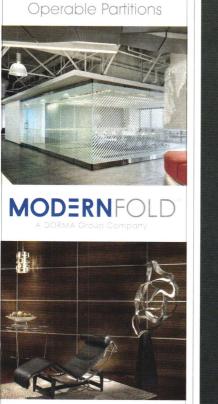
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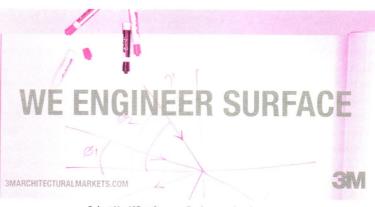


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Situation NY: An Installation That Has Everything

Not to be mistaken for the latest pick by Stefon of "Saturday Night Live" for New York's hottest club, "Situation NY" is an installation at the Storefront for Art and Architecture in New York by Jana Winderen and Marc Fornes. But it's easy to see how one might make that mistake: It is bulbous, neon pink, and vibrates with sound.

On view through November 21, "Situation NY" contemplates the blurry realm between the digital and physical worlds. It was conceived by Winderen, an Oslo-based artist, and Fornes, an architect and founder of the Brooklyn-based firm THEVERYMANY, winner of an American Institute of Architects New Practices New York award and the Architectural League Prize.

Fabricated by bengal.fierro, the installation comprises nearly 2,000 unique laser-cut metal pieces that have been powder coated a custom pink shade. The perforated segments are fastened together to create a lightweight, self-supporting structure with a network of tunnels and bubbles that appears to swell against Storefront's street-level facade. As visitors explore its nooks and crannies, their movements activate sounds engineered by Winderen, and transducers connect to light sources that pulse in concert.

Visitors can access Storefront's WorldWide Storefront project—an initiative to create alternative spaces for expression and exhange related to art and architecture—via augmented reality applications on tablets positioned throughout the installation. "Situation NY" might not be the hottest new club, but Stefon would surely approve. _MURYE BERNARD