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INVISION

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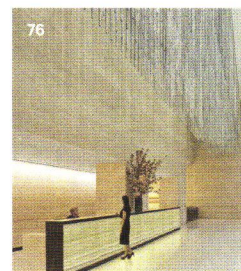
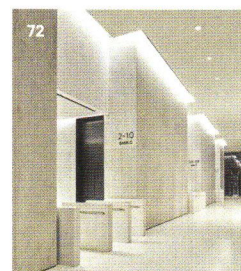
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Installation: Member of Pussy Riot Depicted on Canvas in Sunset Media Center

volume 56 issue 9

cover: Sunset Media Center by Gensler.
Photo by Ryan Gobuty/Gensler.

contract, volume 56 issue 9 (USPS 307-970, ISSN 1530-6224, November 2015) is published in January/February, March, April, May, June, July/August, September, October, November, and December; issued by Emerald Expositions, 85 Broad Street, New York, NY 10004. Editorial and advertising offices: Emerald Expositions, 85 Broad Street, New York, NY 10004; 949-226-5700. Customer Service: For address changes (provide old mailing label and new address including ZIP or postal code and allow four to six weeks), single copy sales (\$10 payable in advance), and subscription inquiries (\$89/year U.S., \$94/year Canada, \$175/year all other foreign) go to www.ameda.com/ncon, call 800-697-8859, fax 847-291-4816, or write to ncon@ameda.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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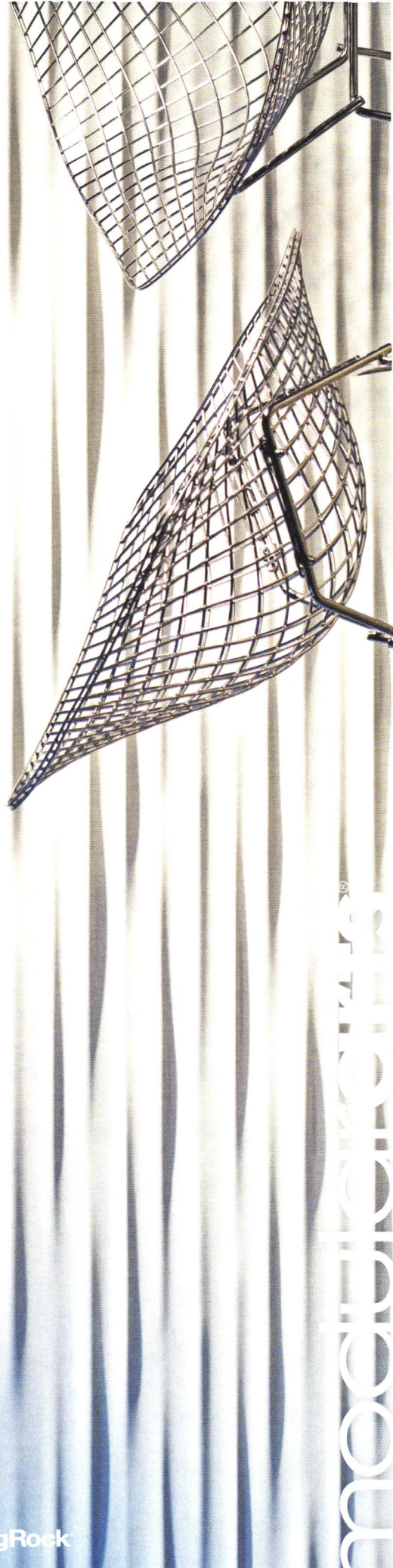
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Photo features Consulate in Premier Gray in 24 x 48.
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online contents

select highlights from contractdesign.com

Donaghy Named Contract Associate Publisher

Emerald Expositions, the publisher of *Contract* magazine, has announced that Karen Donaghy has joined the company as associate publisher of *Contract* magazine.

contractdesign.com/donaghy

Herzog & de Meuron Design Vancouver Art Gallery in Canada

The 310,000-square-foot, wood-clad building will be the firm's first Canadian project and will double the museum's current exhibition footprint.

contractdesign.com/vancouverartgallery



HOK Reveals Renderings for Apple's New Sunnyvale Campus

It will be located near the company's existing headquarters in Cupertino, California, and will aim to achieve LEED Platinum certification.

contractdesign.com/hoksunnyvale

Governor Wants to Sell Jahn's Thompson Center; May Result in Demolition

The 1985 building is architect Helmut Jahn's first major project, notable for its postmodern structure, and is estimated to have more than \$100 million in deferred maintenance.

contractdesign.com/thompsoncenter

Zaha Hadid Awarded 2016 RIBA Gold Medal for Architecture

Hadid is the first woman to win the award, which she will receive during a ceremony in February 2016.

contractdesign.com/hadidribagold

Gensler and Studio O+A Designing Uber Oakland Office

The 330,000-square-foot property will house up to 3,000 Uber employees, and will include ground-floor retail space.

contractdesign.com/uberoakland

Deborah Berke to Succeed Stern as Yale Dean

Berke, a New York-based architect, has been an adjunct professor at Yale since 1987, and she will be the first woman to lead the School of Architecture when she succeeds Robert A.M. Stern in July 2016.

contractdesign.com/deanberke

PERKINS+WILL

Designing for Health: Inpatient Unit Considerations

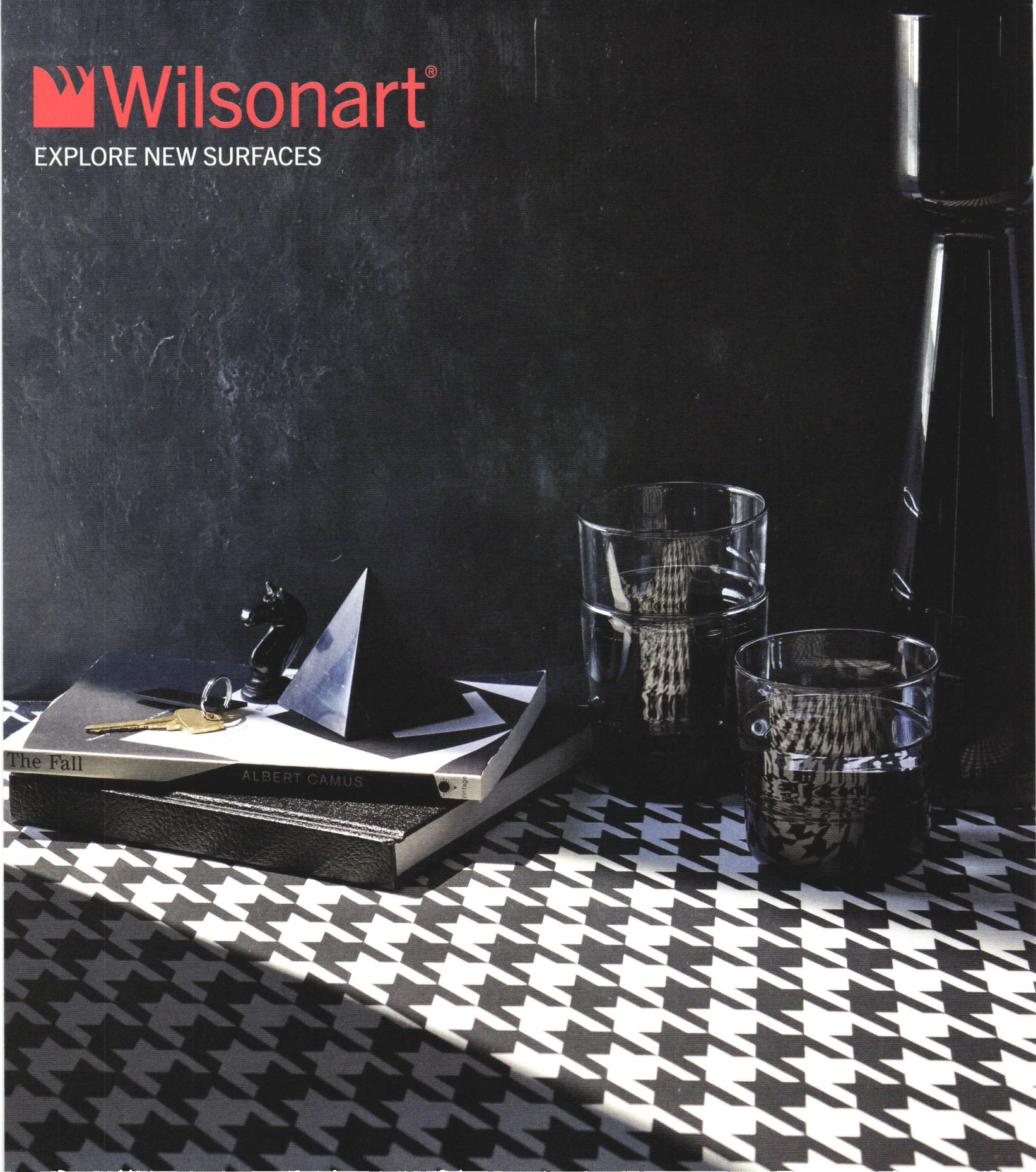
Gregory Swinton and Emmy Phillips of Perkins+Will describe design challenges related to circulation, workflow, visibility, and acoustics.

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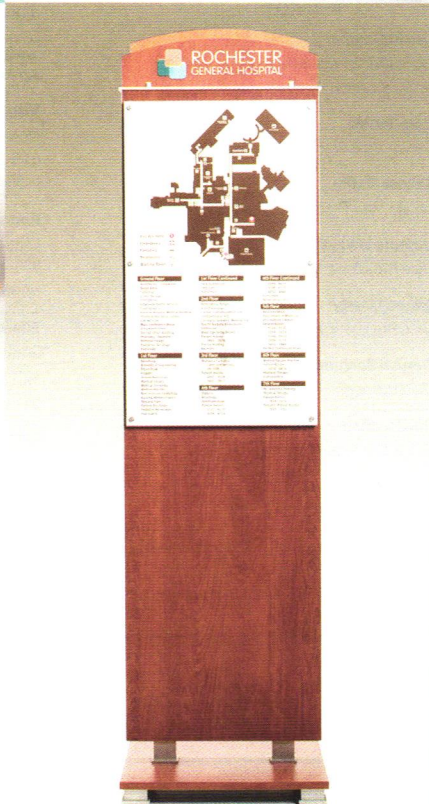
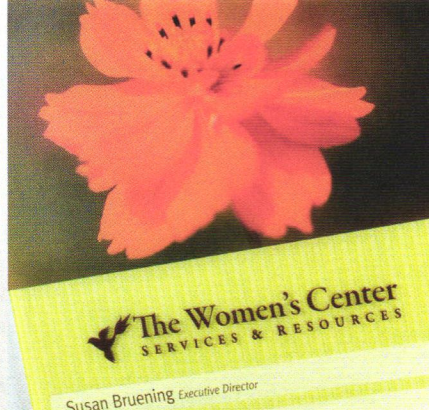
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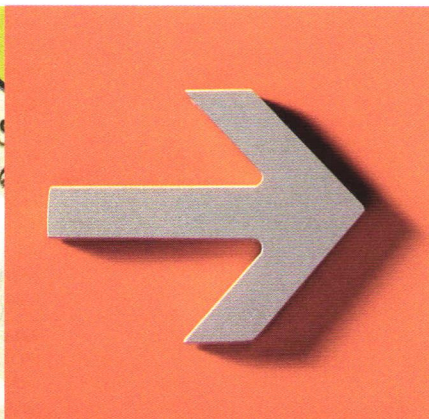
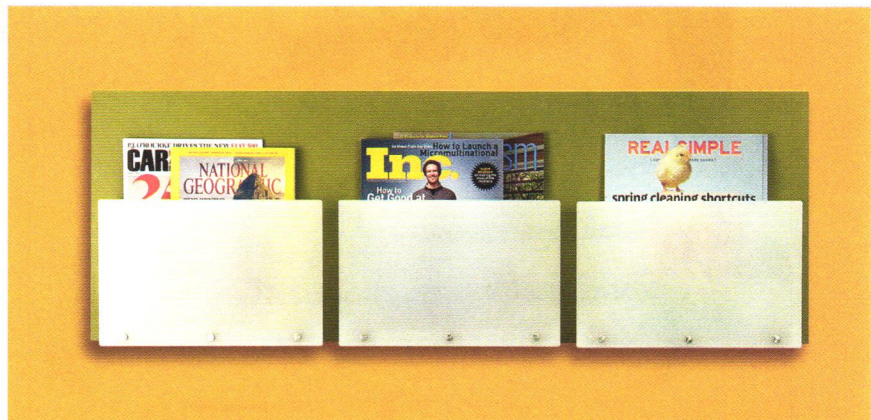
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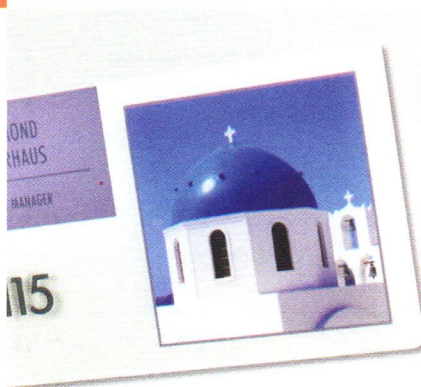


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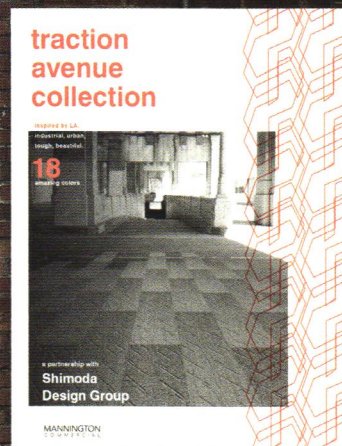
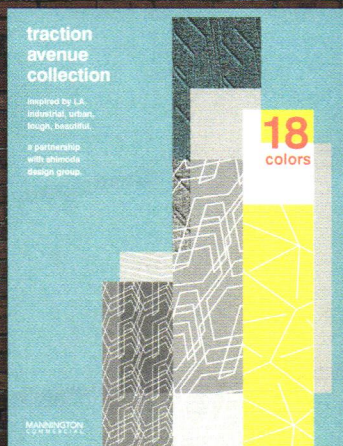
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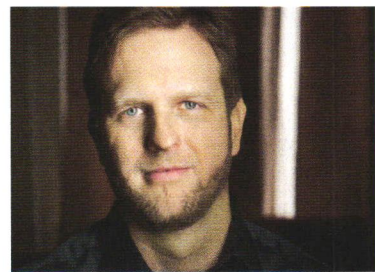
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What Is Worth Saving?

As we developed the content for this issue, we found the featured interiors to be quite interesting because each has a notable past. For the six repositioned lobbies that we showcase, the level of design detail to reinvigorate the public entrance of an office building is fascinating. In each of those projects, the building is modern—only 23 to 44 years old—in a significant urban location, and the owners are forward thinking about the relationship of interiors to the life of the structure. Some preferred a light touch with a few key interventions to modernize, while others completely redesigned the entrance to reflect a new era. The projects are all recent modern buildings that were given a new life, through design.

At the same time we prepared this issue, we read an October 13 article “Tear down lakefront McCormick Place” in the *Chicago Tribune*, in which architecture critic Blair Kamin advocates for the demolition of what is now the oldest building in Chicago’s convention center, the 44-year-old Lakeside Center. Kamin argues that it should be demolished to allow for more extensive lakefront parkland to be built in its place, and McCormick Place should simply add newer structures west of Lake Shore Drive.

The firm C.F. Murphy Associates designed Lakeside Center, and the lead architect was Gene Summers, a protégé of Mies van der Rohe. The glass-and-black-steel structure with a dramatic, expressive overhang—a forceful presence along Lake Michigan—is part of Chicago’s rich architectural legacy, specifically an era of 20th century modernism that was led by Mies and those who followed him like Summers. In his own argument for tearing it down—even within the same sentence—Kamin acknowledges the architectural significance: “It’s time to start a civic conversation about getting rid of the shoreline’s Berlin Wall—the Lakeside Center of the McCormick Place convention center, a powerful work of steel-and-glass modernism...”

But Lakeside Center only blocks lake views from other McCormick Place buildings and a short stretch of Lake Shore Drive—Germans may find the comparison to the Berlin Wall to be either tasteless or laughable or both.

When he wrote an obituary about Summers in December 2011, Kamin mentioned Lakeside Center positively: “It was, by all accounts, a staggering structural achievement.” In the past, Kamin had also written that Lakeside Center “preserved Chicago’s status as a convention powerhouse and was a bravura exercise in architectural modernism.”

Among the many reader comments in the *Tribune* after this October’s Kamin article, I agree with this: “It’s still a significant building. Significant buildings are works of art, and we shouldn’t be quick to destroy them.” Lakeside Center is not a masterpiece, and it is not Crown Hall at IIT. But that’s the point: Does an important modern building need to be a masterpiece to be worth saving?

To be sure, Lakeside Center remains a vital McCormick Place component. Kamin’s article points out that Lakeside Center was in use 192 days in 2014 as it has continued to serve a major economic role in attracting large tradeshow to Chicago. On election night in 2012, President Obama gave his reelection celebration speech from inside Lakeside Center. In 2014, the AIA held its national convention’s general sessions within the Arie Crown Theater inside Lakeside Center.

But now it is worth tearing down? Preserving or adapting it, and extending the lakefront green space (if green space is the real issue) a bit further into the lake around it are not options? *What other bravura exercises in architectural modernism—powerful works of steel-and-glass modernism—are worth tearing down?*

As we know, the number of architecture critics at daily newspapers in the U.S. has declined. Therefore, the number of champions of architecture writing for the general public is not as large as it once was. And if the architecture critic in Chicago, one of the most important cities for modern architecture’s legacy in the world, is advocating the demolition of one of the city’s well-known modern buildings, what are the prospects for preservation of modernism in general?

My fear is that it is too easy—too blasé—to say it is acceptable for modern buildings that are significant but not masterpieces to be torn down. The design profession needs to champion the nuanced, creative preservation or reuse of modern architecture. If not, we stand to lose an architectural legacy.

Sincerely,

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

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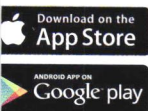


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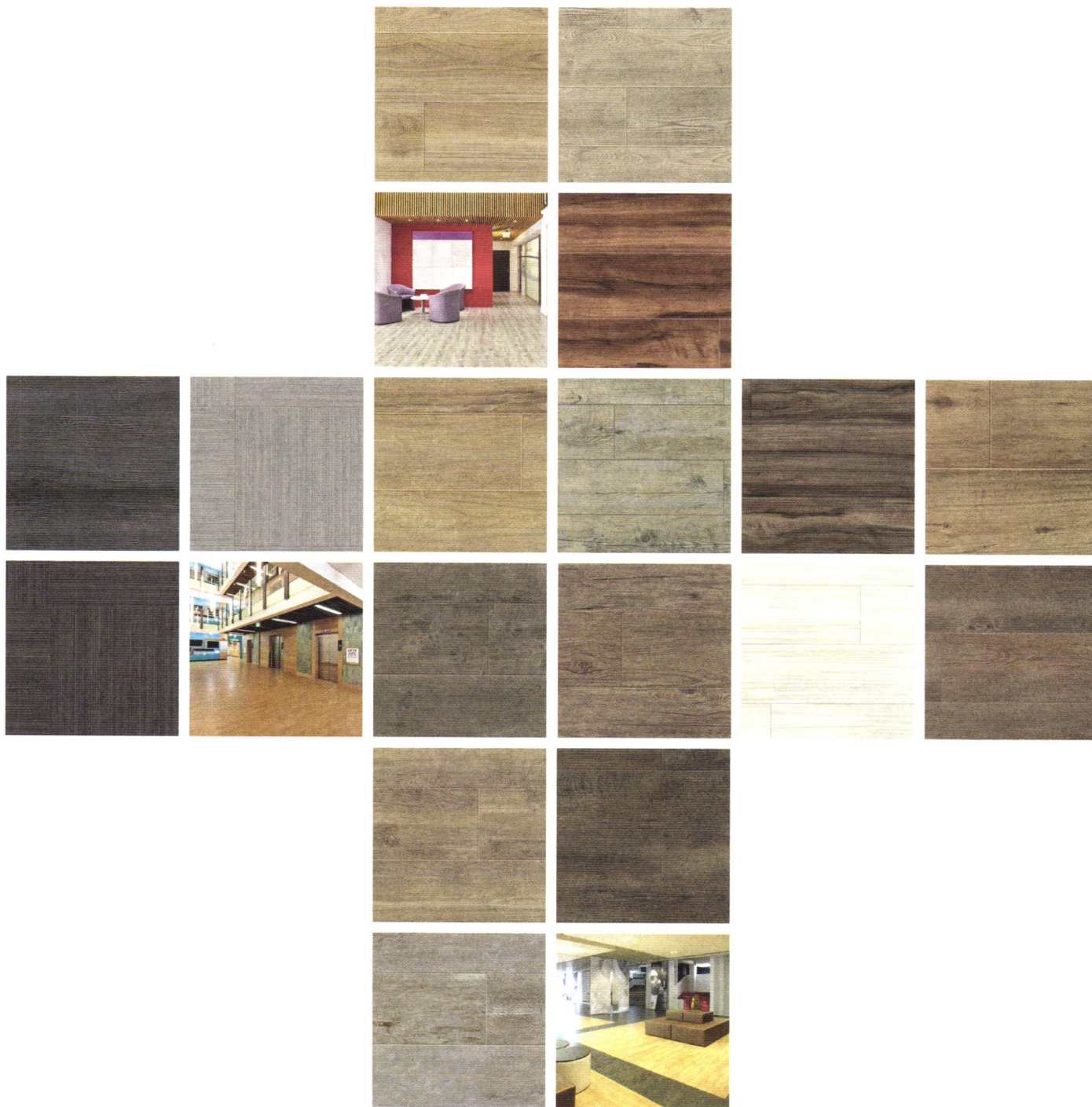
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News



interiors awards

Save the Date for Interiors Awards on January 29

The 37th annual Interiors Awards Breakfast will be held Friday, January 29, 2016, at Cipriani 42nd Street in New York. The Interiors Awards celebrate great design in projects across 14 categories of commercial interior architecture and design, as well as a student category. A Designer of the Year will be named, and two Design Legends will be honored. Winners will be published in the January/February issue of *Contract*. Tickets for the Interiors Awards Breakfast will be on sale in December.

contractdesign.com/interiorsawards

September Architecture Billings Index Shows Growth

Following a decrease in August, the Architecture Billings Index (ABI) reflects an increased demand for architectural and design services, with growth reported for six of the past nine months.

The American Institute of Architects (AIA) reported an ABI of 53.7 in September versus August's score of 49.1. The new projects inquiry index, however, took a slight dip from 61.8 to 61.

"Aside from uneven demand for design services in the Northeast, all regions and project sectors are in good shape," said Kermit Baker, Hon. AIA, the chief economist of the AIA. "Areas of concern are shifting to supply issues for the industry, including volatility in building materials costs, a lack of a deep enough talent pool to keep up with demand, as well as a lack of contractors to execute design work."

U.S. regional ABI averages measured 54.5 in the South, 54.2 in the Midwest, 51.7 in the West, and 43.7 in the Northeast. Scores for individual sectors include 52.6 for mixed practice, 51.5 for institutional, 50.9 for commercial/industrial, and 49.5 for multifamily residential.

The project inquiries index dropped to 61, while the design contracts index score also decreased, to 53.2.

Calculated and reported by the AIA, the ABI is a leading economic indicator of construction activity. The score reflects an approximate 9- to 12-month lead time between nonresidential architecture billings and construction spending.

Yale University Selects Beyer Blinder Belle to Design Student Center

Yale University has commissioned Beyer Blinder Belle to design the Schwarzman Center—its first university-wide student life facility. The center is named in honor of benefactor Stephen A. Schwarzman, who donated \$150 million toward its creation this past May.

Beyer Blinder Belle was chosen for its experience with historic renovations and projects such as the U.S. Diplomacy Center. Completed by Carrère and Hastings in 1901, Yale's Commons dining hall and Memorial Hall buildings—which total 88,300 square feet—will be converted into the Schwarzman Center complex. It is scheduled for completion in 2020.

While Commons will continue to house a freshman dining room, a subterranean level and several upper floors will contain dedicated theater, music, lecture, and reading areas. The multiuse center will also house a grand main hall, gallery spaces, and student meeting rooms.

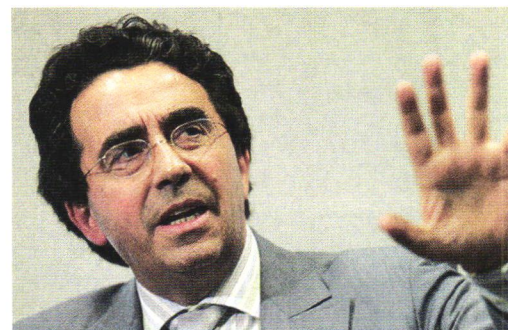
Santiago Calatrava Receives 2015 European Prize for Architecture

Architect Santiago Calatrava (pictured) has received the 2015 European Prize for Architecture—annually awarded by the Chicago Athenaeum Museum of Architecture and Design, along with the

European Centre for Architecture, Art, Design and Urban Studies, to honor significant contributions to the profession that benefit humanity on a global scale.

"The Spanish-born architect Calatrava is more than just an architect," said Christian Narkiewicz-Laine, president of the Chicago Athenaeum, in a statement. "He is a visionary theorist, philosopher and utopian, and a true artist in the craft of engineering and architectonic expressionism. His buildings are not just 'buildings.' They are powerful works of art, inspired by a master's gifted hand and sculpted by a superior, critical eye: immensely evocative and fiercely intellectual."

Calatrava was lauded for works that include the Stadelhofen Railway Station in Zurich; the Bac



de Roda Bridge in Barcelona, Spain; the Peace Bridge in Calgary, Alberta; the Milwaukee Art Museum in Milwaukee; the Innovation, Science and Technology Building at Florida Polytechnic University in Lakeland, Florida; and the City of Arts and Sciences in Valencia, Spain.

"Like the work of his predecessor Antonio Gaudi, the Catalan master of undulating forms, the [City of Arts and Sciences] is truly about architectural fantasy," the jury said in a statement.

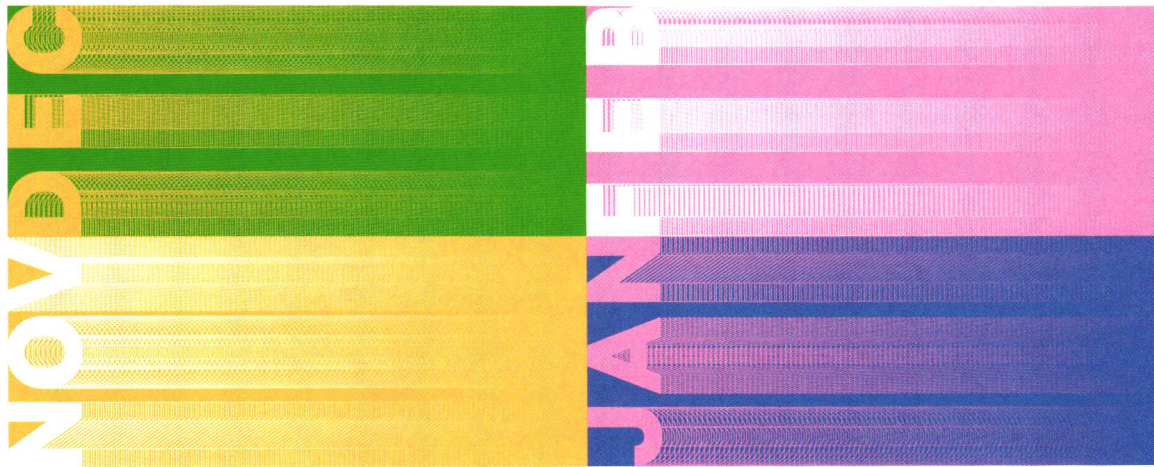
Calatrava will receive the prize during a ceremony on November 17, 2015, at the World Trade Center in New York. —STAFF

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November 17–19
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Boston
abexpo.com

Greenbuild

November 18–20
Washington Convention Center
Washington, D.C.
greenbuildexpo.com

DECEMBER

IIDEXCanada

December 2–3
Metro Toronto Convention Centre North
Toronto
iidexcanada.com

Art Basel

December 3–6
Miami Beach Convention Center
Miami Beach, Florida
artbasel.com

JANUARY

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January 12–15
Messe Frankfurt
Frankfurt, Germany
heimtextil.messefrankfurt.com

Imm Cologne

January 18–24
Koelnmesse
Cologne, Germany
imm-cologne.com

Maison&Objet Paris

January 22–26
Paris Nord Villepinte
Paris
maison-objet.com

Interiors Awards Breakfast

January 29
Cipriani
New York
contractdesign.com

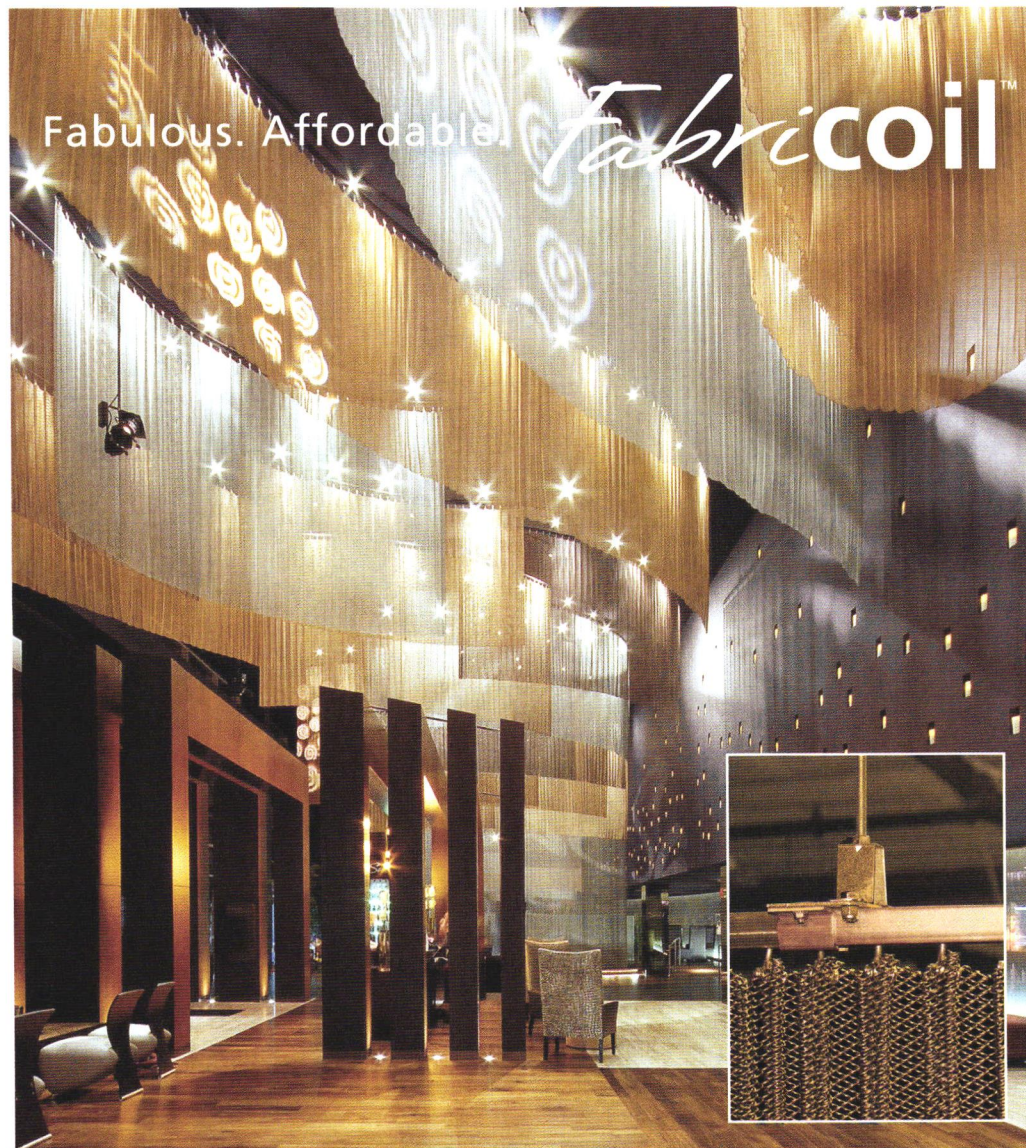
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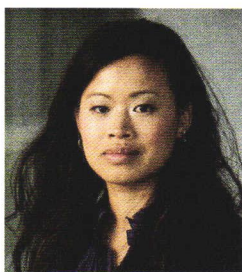
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The Building Blocks for a Truly Multidisciplinary Practice

by Evelyn M. Lee, AIA



Evelyn M. Lee, AIA, writes a regular column for *Contract* on business practices in design and professional development. Lee is a senior strategist at MKThink, the ideas company for the built environment based in San Francisco, and holds graduate degrees in architecture, public administration, and business administration. Lee has served on the AIA national board of directors and, in 2014, she received the AIA Young Architects Award. Her website is evelynlee.com.

How do you define a multidisciplinary practice? When asked this question, individuals tend to fall into three different camps.

The two most common responses usually have something to do with a variety of different market sectors—such as the design of workplace, hospitality, education, or healthcare—or the delivery of a mix of design services for the built environment, such as architecture, interiors, engineering, etc. The third response is the one that most closely follows the dictionary definition of the term *multidisciplinary*, which is “combining or involving several academic disciplines or specializations in an approach to a topic or problem.” This third definition of the word also creates greater business opportunities for architecture and design practices to expand their service offerings for their clients. Firms that utilize individuals of various disciplines other than architecture or interior design on the majority of their projects bring a diverse perspective to the design process.

I realize that many firms partner with specialists all the time. Clients even ask that firms bring in specific consultants, ranging from security experts to curriculum development professionals. In those instances, consider the value that the different frame of reference and added knowledge and leadership provide. Could all projects benefit from greater input from professionals outside of traditional practice?

Granted, there is no way to clearly quantify the advantages of multidisciplinary teams. But putting these teams into practice is an approach that other sectors are using more frequently, and is an increasingly desirable approach for corporations pursuing a “design thinking” method of problem solving. There are lessons in the world around us, and architecture and design firms should take heed.

For example, earlier this year, consulting giant McKinsey acquired Lunar, a top design firm, to augment its portfolio of services and to integrate a design approach into its standard consulting services.

Which disciplines should architects and designers consider integrating into practice? In my experience at MKThink, our work benefits from a number of professionals in various disciplines within the firm, and we consult with many as well. Here are my thoughts on some key professionals in different disciplines:

- **Data analysts** These individuals are great at both organizing and finding correlations within data, whether it be BIM data or any client data that can be used in support of the design process. Client data includes—but is not limited to—schedules, point of sale information, marketing metrics, card/key swipes, and more.
- **Brand experience designers** Brands are increasingly trying to find ways to be a regular part of the lifestyle of their stakeholders and employees. Increasingly, marketing and brand firms have been hiring architects to join their teams to bring their vision to life. Inversely, architecture and design firms could employ brand experience designers to ensure consistency in brand recognition throughout a project and to potentially work with a client earlier in their brand creation process.
- **User interface designers** With an exponentially increasing growth of technology in every facet of our daily lives, the smart integration of technology into the built environment will become more important. A user interface designer can heighten the wayfinding experience and ensure greater use of technology interfaces within an interior.
- **User researchers** Analysts with this particular background become incredibly helpful at quantifying qualitative experiences such as stakeholder engagements, and are keenly adept at the creation and utilization of stakeholder survey information.
- **Organizational management specialists** Often, the result of the design services we provide requires some type of organizational change in order for clients to obtain the greatest benefit from the design. Those specializing in organizational management can support the transition of the user into a new space, as well as the development of operations and policies that ensure happier clients and better project outcomes.

How do you go about rethinking your multidisciplinary practice? The best way to understand which specialists and individuals work well on project teams is to start hiring them as consultants on a project-by-project basis. Be sure to bring them in as early as possible, before fees are structured, and potentially before the first interview with a client. Inevitably, you will find opportunities to expand upon your firm’s current services. **e**

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A hand is holding a green graphic overlay in front of a modern building. The overlay features the text "GAIN A HEALTHY PERSPECTIVE" in white, bold, sans-serif font. The background of the overlay is green and contains various icons: a house, a radiation symbol, a factory, a person walking, a person sitting, a person standing, a person pushing a cart, a person climbing stairs, a person running, a person jumping, a person swimming, a person playing a sport, a person working, a person studying, a person thinking, a person dreaming, a person achieving, a person succeeding, a person thriving, a person flourishing, a person prospering, a person excelling, a person shining, a person glowing, a person radiating, a person vibrating, a person pulsating, a person vibrating, a person pulsating, a person vibrating, a person pulsating. The building in the background is a modern structure with a glass facade and a stone base. People are visible inside the building, and a bench is in the foreground.

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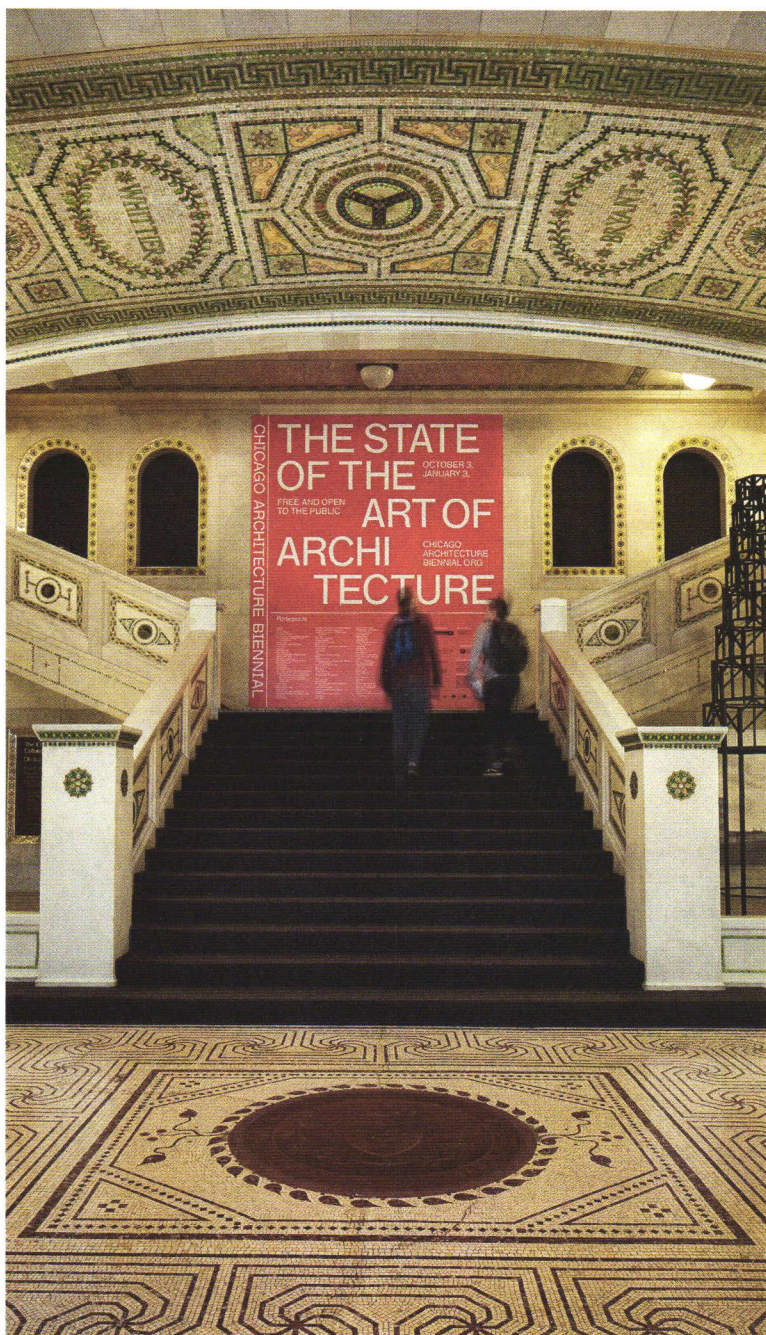
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Missed Opportunities at Chicago Architecture Biennial

By Edward Keegan



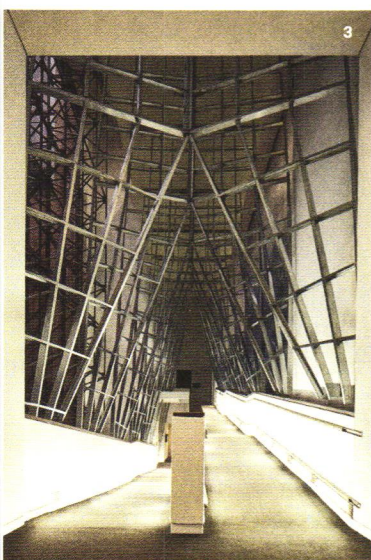
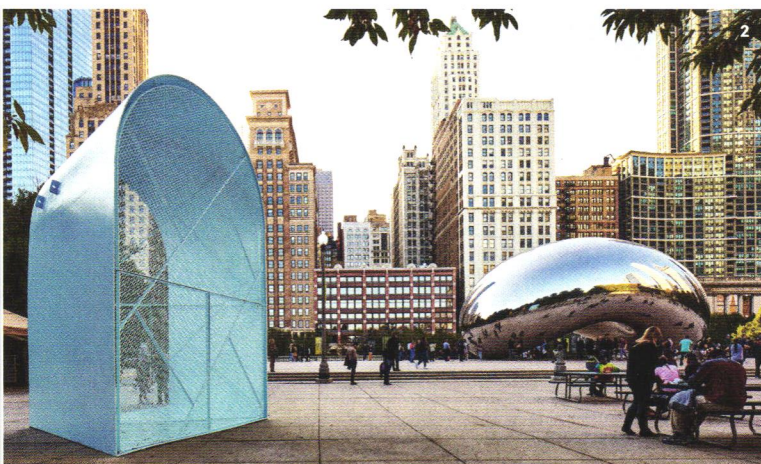
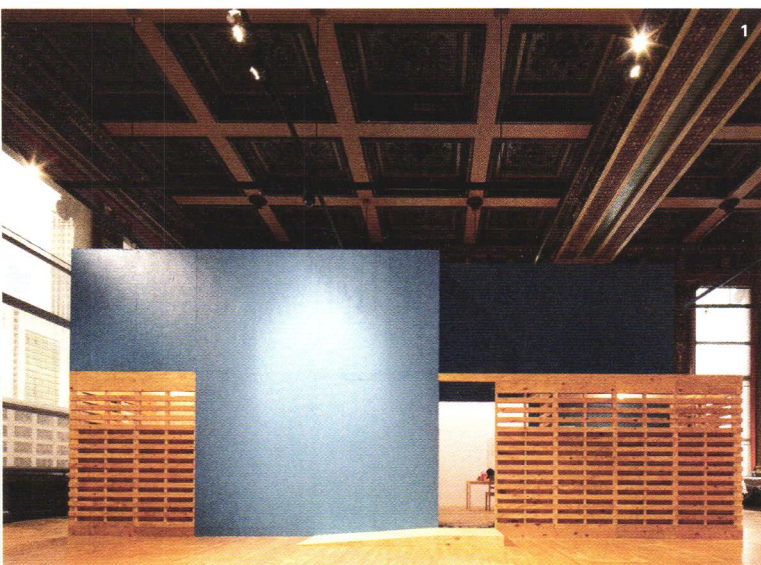
Continuing through January 3, 2016, the Chicago Architecture Biennial includes exhibitions that are primarily within the Chicago Cultural Center (left), a Beaux-Arts building across from Millennium Park.

The first Chicago Architecture Biennial opened in early October as a sweeping, citywide event that was conceived on the model of the contemporary bank—it's too big to fail.

The best exhibits are grounded in some sense of architectural reality. And that's important in Chicago, a city that builds with a rich architectural history. But given the gravitas of location and the myriad issues that the architecture profession grapples with today, a number of the Biennial's installations ring hollow or simplistic. Many demonstrate either the architect's overblown self-regard or an over-aestheticized approach that reflects a distant view of contemporary practice as a temporary, gallery experience rather than a realistic engagement with the art of building.

The Biennial incorporates numerous events and installations around the city, but the centerpiece is a collection of more than 100 installations by architects, artists, and designers from every continent presented within the Chicago Cultural Center, an 1897 Beaux-Arts structure on Michigan Avenue that originally housed the city's main library. This is the first exhibition to encompass the whole building, which is usually home to a variety of events and small exhibitions. The \$6.5 million Biennial effort was enthusiastically backed by Mayor Rahm Emanuel, and primarily funded by the corporate largesse of BP (the British multinational oil and gas company) and S.C. Johnson, with partnerships with just about every Chicago organization that has a mission even remotely related to architecture and design.

Co-curated by Graham Foundation Director Sarah Herda and Genoa, Italy-based architect, writer, and curator Joseph Grima, both of whom had previously headed New York's Storefront for Art and Architecture, the handpicked Biennial participants skew young, with only a handful from Chicago. Rather than choose a theme, Herda and Grima gave the event a title based on a 1977 event convened by Chicago architect Stanley Tigerman, "The State of the Art of Architecture."



Installations at the Biennial include a sustainable low-income housing prototype (1) by Mexico City architect Tatiana Bilbao; a blue kiosk called "Summer Vault" (2) in Millennium Park designed by Independent Architecture, Paul Preissner Architects, and three University of Illinois at Chicago architecture students; "Passage" by SO-IL (3), which is a series of metal stud arches over a ramped walkway; and Sou Fujimoto's "Architecture Is Everywhere" (4), diminutive statement pieces on pedestals.

The Biennial highlights include Mexico City architect Tatiana Bilbao's sustainable housing design developed for low-income housing in Mexico, which provides a genuinely well-realized series of domestic spaces. SO-IL's "Passage"—which utilizes unfolded arches of metal studs to enhance an otherwise awkward ramped space within the building—is the sort of intervention that the city should consider leaving in place after the exhibit concludes early next year. Chicago architect Jeanne Gang tackles a serious problem within the city—the lack of genuine engagement between police and citizens—with a project that examines the historical development of the police station as a community presence and proposes some concrete steps that can help to physically break down barriers. The first, tentative steps in Gang's plan are actually being implemented during the Biennial.

But for a show that has the unique opportunity to publicly convey the real, valuable work of architects to shape the world around us and improve the built environment, a number of the exhibits fall flat. Sou Fujimoto's "Architecture Is Everywhere" provides the most parody-worthy morsels, including potato chips, matchboxes, staples, and crumpled tinfoil, populated with tiny figures. Fortune cookie-like labels try to add to what could be charitably considered "fun," but the sly humor in these art fair shenanigans talks down to the public and mocks the serious issues facing the built environment today.

Norman Kelley's "Other Chicago Windows" is promising in concept, decorating the vintage building's windows facing Millennium Park with representations of vastly differing window designs that play with and against the Cultural Center's staid fenestration. But the graphic presentation is cartoonish in a way that hasn't been seen at this scale since the 1980s—and it's unfortunate that the idea was not developed beyond a dated and rudimentary supergraphic.

One "real" work in the Biennial is a light blue kiosk called "Summer Vault" in Millennium Park, designed by Independent Architecture and Paul Preissner Architects with three students from the University of Illinois at Chicago School of Architecture. The 12-foot-wide parallelogram is spanned by a steel plate barrel vault with its enclosed space bisected by a metal screen that allows half of the interior to be secured after hours. This tough material in a minimalist form creates an ambiguous proposition that seems a poorly placed bit of ironic whimsy. The grim and foreboding structure will be relocated to a South Side park next year.

The Chicago Architecture Biennial, which concludes January 3, 2016, promises to be back in two years—when another set of curators and exhibitors will hopefully tackle a more coherent theme that will perhaps be more focused on thinking about building rather than thinking about thinking about building. **c**



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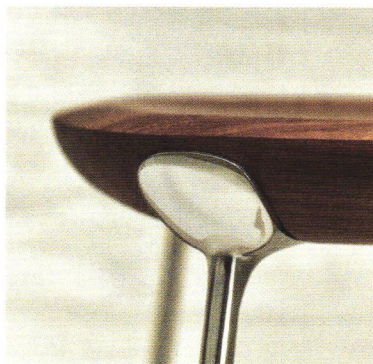
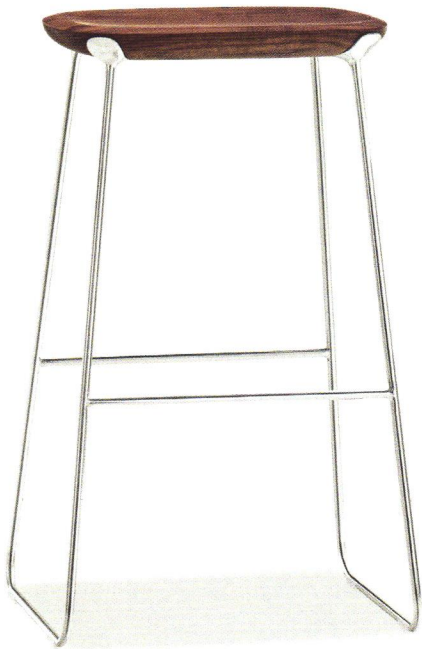


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A Gem of a Seat

The Laine barstool by Defne Koz for Bernhardt Design suspends a walnut seat within a jewelry-like setting



For her first product collaboration with Bernhardt Design, Defne Koz (pictured) drew inspiration from the art of stone-setting to create Laine, a barstool with a walnut seat set within four pronglike stainless steel elements. Koz, a partner at Chicago-based Koz Susani Design, is an industrial designer who was born in Turkey and moved to Italy, where she trained at Ettore Sottsass's studio in Milan.

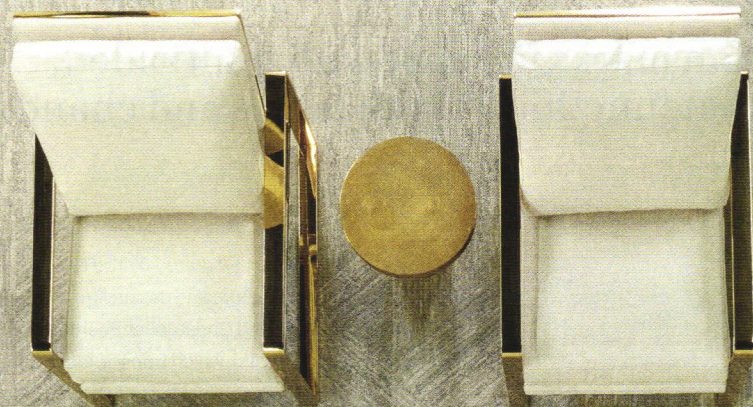
Laine's solid walnut seat is available in a range of oiled walnut finishes, and each seat is carved with soft, tactile curves to fit within the four steel connecting points, making the seat appear to be suspended in space. The seat height is 29¾ inches, and it measures 18¾ inches wide by 16¼ inches deep. The base comes in both polished and brushed stainless steel options.

"With Laine, I focused on the relationship between all of the shapes," Koz explains. "I wanted something more interesting than the conventional leg that usually hides under the surface, so I designed a detail that carefully shows the meeting of the two materials. I found the best solution was in the four small metal 'hands' that seem to embrace

the wooden seat in the same way a ring holds a jewel. The two materials meet with an exactness that is possible only by combining handcraft with contemporary technology like CNC machining and precision metal casting."

Koz collaborated with Jerry Helling, president of Bernhardt Design, during the design process. "We wanted to create a barstool that was a beautiful and functional object—something you would remember," Helling says. "This project took over two years because we explored so many options, with Defne searching for a detail that was truly unique and memorable. The visual of a gem in a metal setting is one that we all know and appreciate, and Defne found a way to translate that image into a piece of furniture in a way that appears effortless and natural." —MURRYE BERNARD

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Stickbulb X Collection marks the spot with multisided, illuminated forms that function as both tables and chandeliers

The Stickbulb collection—created by the New York–based multidisciplinary architecture and design firm Rux Design, cofounded by Russell Greenberg and Christopher Beardsley—has expanded to include the X Collection, which transcends the product categories of lighting and furniture and includes LED-illuminated pieces that can function as tables, chandeliers, or pendant fixtures.

Like the original Stickbulb designs, including linear floor torches (left, pictured at right), the X Collection is modular. Inspired by hexagonal and tetrahedral forms in nature, the X Collection features enclosed shapes created with wood elements and 2-foot LED bulbs. Wood options include maple, walnut, reclaimed Southern yellow pine, and ebonized oak, and all hardware is polished cast brass.

Light Table (far left) comprises an octagonal form with a bronzed glass top. It measures 28 inches long, 28 inches wide, and 24 inches high and includes soft-touch dimming controls with three settings: low, warm, and bright.

Triple X Chandelier (below) features three staggered octagonal shapes, and it measures 54 inches long, 54 inches wide, and 23 inches high. Truss Chandelier is a linear configuration of octagonal shapes in 2-, 3-, and 4-truss versions. Each comes in respective lengths of 54, 81, or 108 inches, and all measure 28 inches high and 36 inches deep.

Stickbulb X Collection is handmade in Rux's studio in Long Island City, Queens, from sustainably sourced materials and is shipped preassembled. —MURRYE BERNARD

stickbulb.com





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1. Hennepin Made: Carina and Vela

hennepinmade.com

The Carina and Vela blown-glass pendants are a modern take on the traditional bell jar-style light. Designed for use in multipendant installations, the fixtures can be fitted with LED filament bulbs, feature hidden glass-mounting hardware, and come in seven glass colors and two formed aluminum finish options. Carina (pictured) measures 5.5 inches high by 6.25 inches wide; Vela is 7.5 inches high by 4.5 inches wide.

3. Sandler Seating: Dunas xs

sandlerseating.com

A continuation of the Dunas collection from Sandler, Dunas xs is an upholstered dining chair by French designer Christophe Pillet. The geometric seat, available in a side chair or armchair version, comes on a wide variety of bases in wood or metal, and can be upholstered in a range of fabrics, including the customer's own material.



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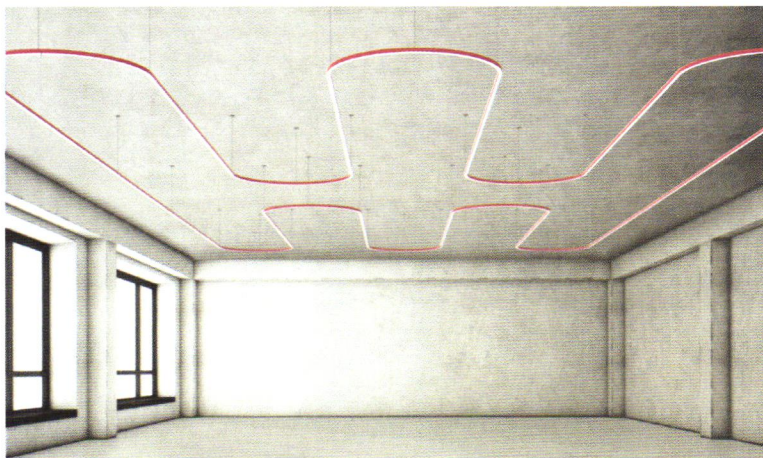


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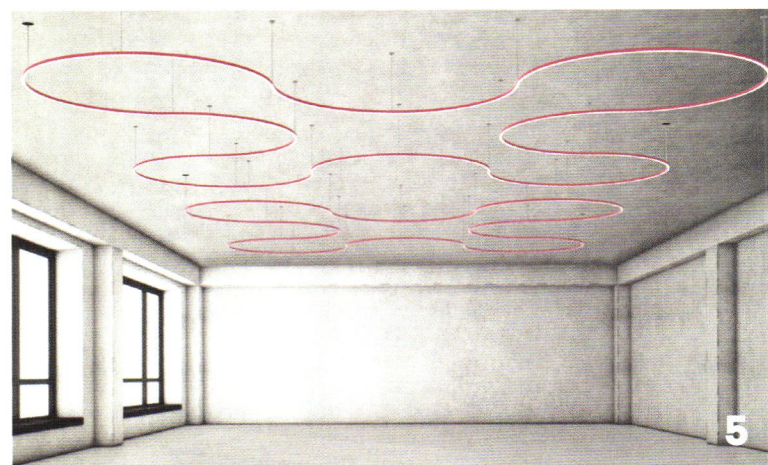
4. HighTower Group: Ondarreta Collection

hightoweraccess.com

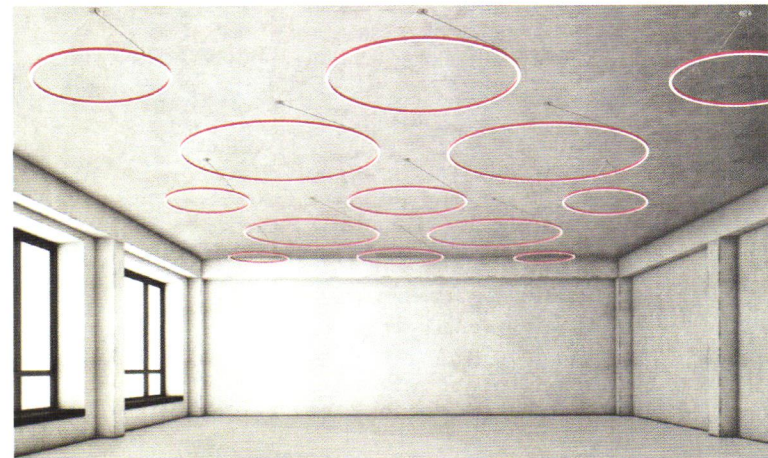
Inspired by northern Spain, this collection includes two chair families, a barstool, and a table. The Nadia family (left) features exposed finger joints and tapered legs, while Alo (below left) is distinguished by a space between the seat and powder-coated steel frame. Ideal for high-traffic areas, the Ant barstool is topped by a curved polypropylene seat. Lastly, Trio (below) is a modern coffee table with an elliptical top in compact laminate.



4



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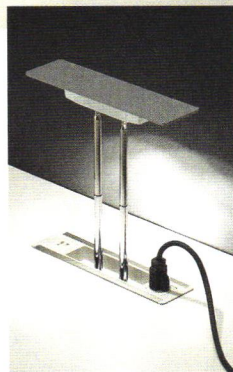
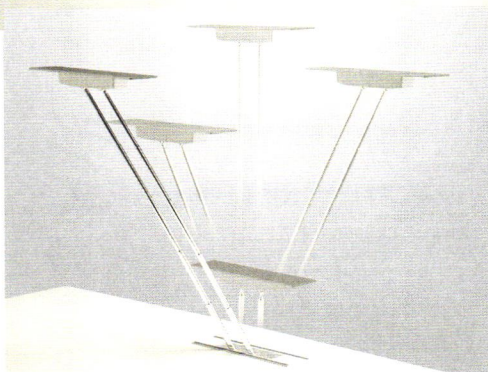
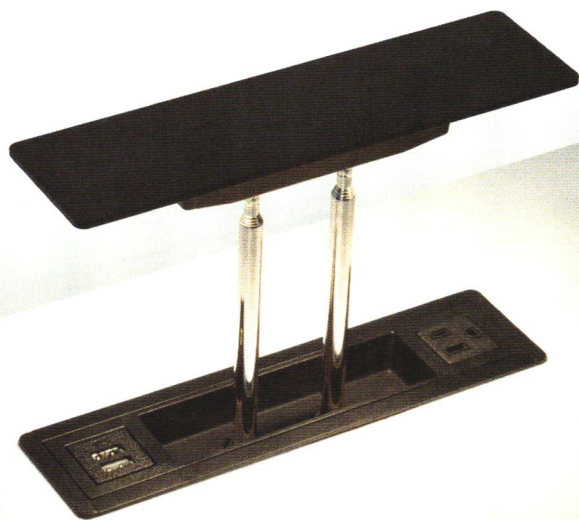
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6. Innermost: Matrioshka

innermost.net

The Matrioshka collection, designed by Stone Designs for Innermost, includes blue, red, and yellow glass shade options as well as Smoke, a translucent dark gray. The pendants, which recall the famous Russian nesting dolls, are hand-blown in the Czech Republic and assembled in the United Kingdom.



7. Groupe Lacasse: io Collection

grouperlacasse.com

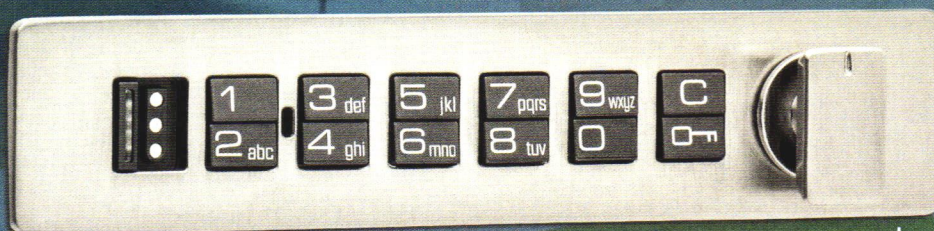
Designed by the Italian design firm Favaretto & Partners, the io Collection is a seating family. It includes a conference chair, guest chair, and cafe-height stool, available with or without arms with a padded or red, black, or white polypropylene shell seat, and with a nylon or polished chrome base.



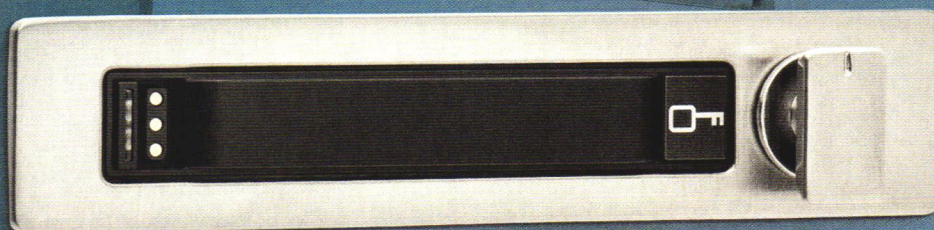
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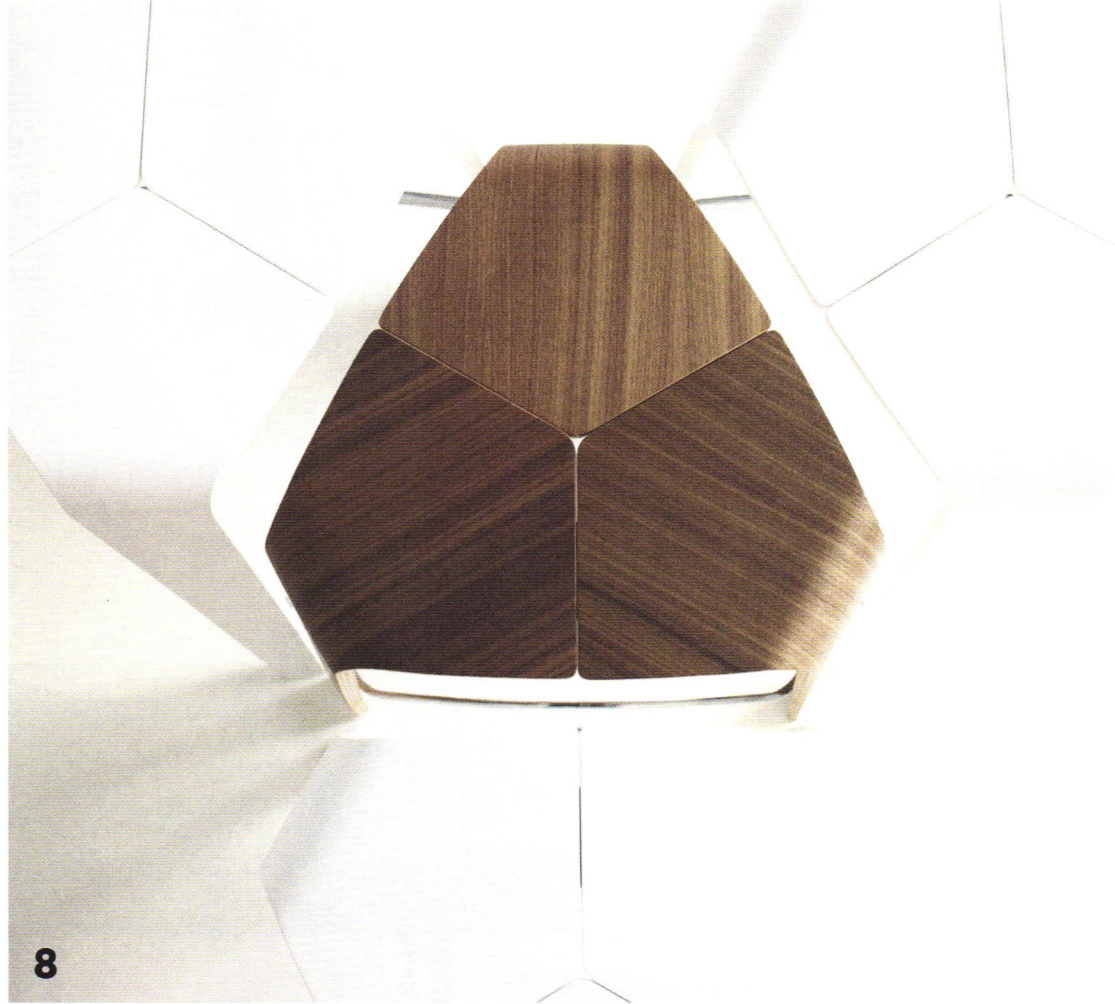
8. Davis Furniture: Tre Bar Table

davisfurniture.com

Designed by the Stuttgart, Germany-based design firm Jehs+Laub, the Tre Bar Table shares the same exposed plywood edges, triangular shape, and curved legs as the Tre barstool. Offered in oak veneer and white laminate, the bar-height table can be combined or stand alone in corporate offices, hospitality areas, and educational spaces.



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Denver Union Station and The Crawford Hotel

By John Gendall
Photography by
Garrett Rowland,
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and Ellen Jaskol

The once-ailing Denver station,
reimagined as a civic destination,
now serves as the city's living room

contract

At the turn of this century, Denver's Union Station stood as a hulking reminder of the American railroad's decline. Despite its clear architectural significance, the historic Beaux-Arts station built in 1914 was an underutilized structure. With its location at the edge of the city's downtown and resurgent LoDo District, the structure was ripe for redevelopment.

"The building had essentially been all but abandoned as a civic public space," says architect David Tryba, whose Denver-based firm, Tryba Architects, led the station redesign. "There was only one Amtrak train per day."

To visit it now, though, is to experience something entirely different: a busy multimodal transit hub—and a bustling public interior filled with some of the region's trendiest restaurants and one of the city's top lodging locations, The Crawford Hotel. Tryba's firm

collaborated with Johnson Nathan Strohe (formerly JG Johnson) as a consultant, and the hospitality design firm AvroKO, which oversaw the interior design of the station's 65-foot-high Great Hall as well as Terminal Bar and Cooper Lounge.

Fueled by a significant investment in transportation infrastructure, the project's scope included a historic restoration of the original building, including the structural enhancements needed to bring it to current code—lateral bracing, foundational work, and a painstaking appraisal of spaces now part of the public experience that had long been out of eyeshot.

Since the building is listed on the National Register of Historic Places, the architects had to be methodical about their approach to not interfere with the historic architecture. The existing building's unusual configuration did not intrinsically lend itself to a 21st-century

AvroKO oversaw the renovation of the 65-foot-high Great Hall (previous spread) into the lobby for The Crawford Hotel. Seating areas were designed to define more intimate spaces within the much larger hall (below). The Great Hall includes a raised platform with shuffleboard tables (right). Also designed by AvroKO, the light and airy Terminal Bar (opposite two) overlooks the Great Hall from the mezzanine level.





**Denver Union Station
and The Crawford Hotel**

Architects **Tryba Architects
and Johnson Nathan Strohe**

Interior Designer **AvroKO**

Client **Union Station Alliance**

Where **Denver**

What **124,000 total square feet
on four floors**

Cost/sf **\$280**

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



hotel, so the architects had to design with particular care. “In lieu of taking a typical hotel room template and forcing it into a building, we listened to the building and designed according to what would work best spatially,” says Bill Moon, managing principal of Tryba Architects.

His firm essentially inserted The Crawford Hotel into pockets of space throughout the station, including upper-level wings along the building’s perimeter and an unused attic. “We reclaimed a third floor, which had not been used in the last 85 years,” says Tryba.

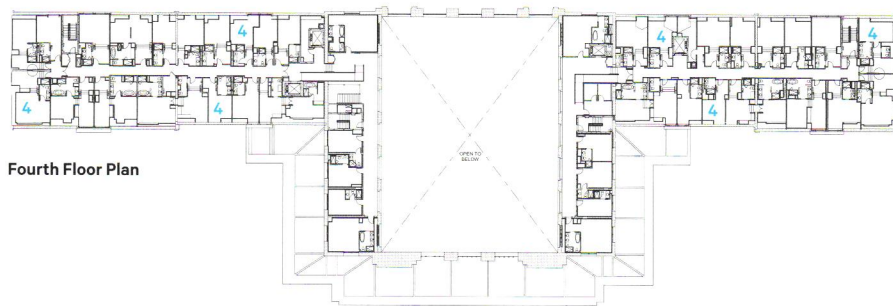
Despite what it may sound like—tucking rooms into unused attics—the architects did not compromise on modern hospitality comforts. “The hotel’s design pays homage to the historic elements of the building. But, at the same time, it creates a place that has all the creature comforts of the things you’d want in a hotel today,” says Walter Isenberg, CEO and president of Sage Hospitality,

the hotel operator and one of the companies on the redevelopment team. Most of the 112 guestrooms are unique, but all fall into one of three general categories: “classic” rooms that occupy the station’s original Victorian-era spaces, “lofts,” which pick up cues from the area’s large stock of former industrial buildings, and “Pullman” rooms that the architects designed as a modern riff on the site’s railroad history. Even though the textures, colors, and amenities of the rooms are contemporary, the architects kept details that spoke to the building’s history. “There’s a real sense of history and authenticity at the hotel,” says Tryba.

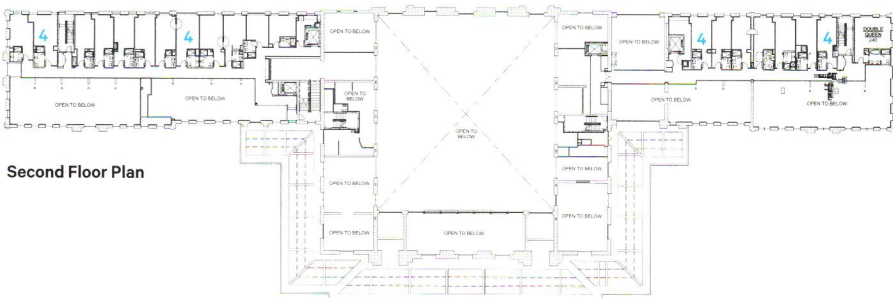
Intimacy within a stately, soaring space

The grandest interior of the hotel is its lobby, occupying the spacious 12,000-square-foot Great Hall that had been the station’s waiting

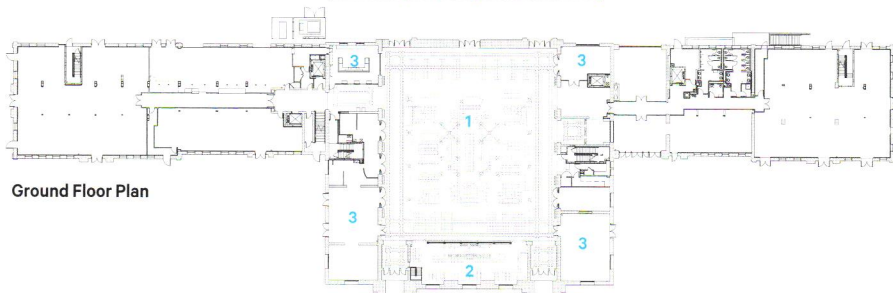
Reserved for hotel guests, the Cooper Lounge (opposite), designed by AvroKO, features bespoke details such as lighting fixtures (right) and a dark interior with intimate booths reminiscent of Pullman car booths.



Fourth Floor Plan



Second Floor Plan



Ground Floor Plan



- 1 Great Hall
- 2 Terminal Bar
- 3 Restaurants/retail
- 4 Guestrooms

Key Design Highlights

The soaring Great Hall serves as the lobby for The Crawford Hotel and includes intimate seating areas.

Thirteen restaurants and retail spaces line the Great Hall and activate the space.

The hotel's 112 guestrooms were designed to align with three themes that honor aspects of the building's history.

Two bars, the Terminal Bar and the Cooper Lounge, were designed by AvroKO to recall railway travel.



area. Activated by 13 different adjacent restaurants and retailers—all local—the hall is a dynamic mix of activity around the clock. AvroKO kept the original architecture intact but enhanced many details. The Great Hall had to accommodate surging traffic for the transportation hub while simultaneously hosting areas for quiet gathering for hotel guests.

"We thought of it as Denver's living room," says Greg Bradshaw, an AvroKO partner. "To fully articulate the space, we came up with an array of columns that have the effect of creating a lower ceiling and creating intimacy." References to train travel—black signs with white lettering, train benches, and the brass buckles of vintage luggage—speak to the building's legacy as a travel hub. A raised platform at the center of the hall is programmed with shuffleboard tables while serving as an inventive way to house HVAC systems.

In the mezzanine level, the light and airy Terminal Bar overlooks the Great Hall, and the Cooper Lounge is reserved for hotel guests and features a darker interior and booths similar to those in a train. "For the Terminal Bar, we used the language of train cars, but for the Cooper Lounge, which is more exclusive, we referenced the first-class train travel of the Orient Express."

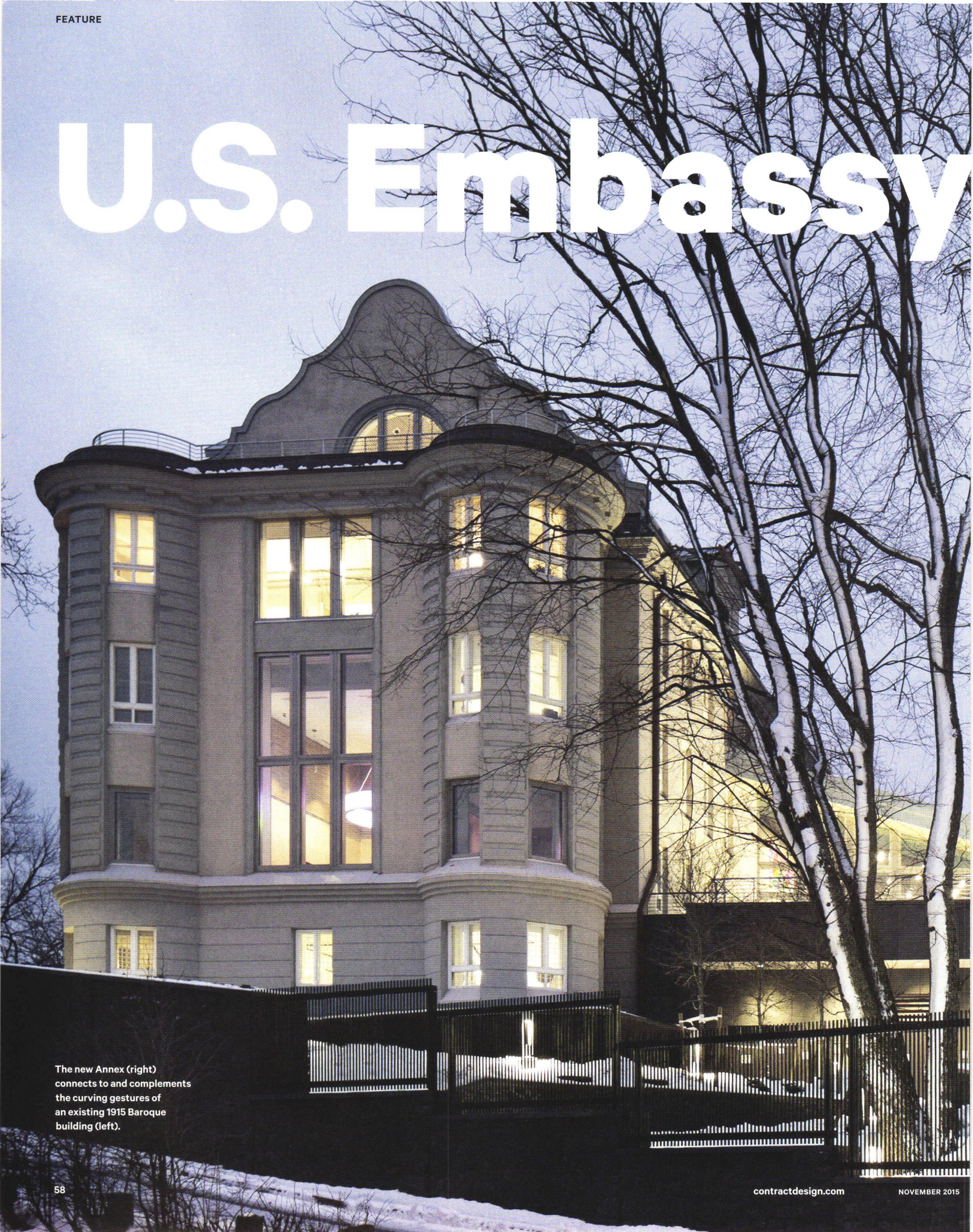
Despite the building's programmatic complexity, the design makes everything cohere. "The juxtaposition between the guestrooms and the Great Hall gives a sense of walking into a grand civic space," says Tryba. "It's really quite exhilarating." ■

The Beaux-Arts station (right) has been reactivated as a civic destination. One of 13 restaurants and retail spaces lining the Great Hall is Mercantile Dining + Provision (below), designed by Larimer Associates. Guestrooms (opposite three), which pay homage to the building's history while providing guests with modern amenities, were inserted in upper levels around exposed structural wood beams.





U.S. Embassy



The new Annex (right) connects to and complements the curving gestures of an existing 1915 Baroque building (left).

By Lydia Lee
Photography by
Werner Huthmacher

Finland

**Coupled with a renovation, Moore Ruble Yudell
crafts a new chancery as a beacon of light in Helsinki**





Informal gathering spaces were created within the top-floor dormers of the 1915 Baroque building (opposite and bottom left), with a natural maple-slat ceiling wrapping the original pitched ceiling. A curved channel glass facade (below two) filters daylight and emits a glow at night while providing privacy. Modern office and lobby interiors (bottom right) feature pale finishes with beautiful views of the Gulf of Finland.

Any architects designing an important embassy building in Finland—homeland of design icons Eero Saarinen and Alvar Aalto—had better bring their A-game. Inspired by classic modernism as well as the country's dramatically icy landscape, architecture firm Moore Ruble Yudell brought a crisp, contemporary simplicity to the U.S. Embassy in Helsinki, with interior renovations of two existing structures and the addition of a new building.

"Finland is a wellspring of modernism; it's one of the original sources of modern design, and the country is really design-conscious," says John Ruble, the partner who led the design vision. "We were extremely interested in how the building could respond to its physical and cultural context."

The nearly 40-year-old firm, which has offices in Santa Monica, California, and Shanghai, has had eight other U.S. embassy or consulate project commissions to date. So the firm was well versed in the security and strict operational requirements of such projects for the client, the U.S. Department of State's Bureau of Overseas Buildings Operations. This particular embassy was more difficult, though, since the program needed to be spread across three buildings, each with a unique character. For years, the embassy has occupied two existing buildings

on a three-acre site along the Gulf of Finland waterfront: a 1915 Baroque building that was initially built as apartments, and the original U.S. Embassy Georgian-style brick building from 1939 (in the photo at below left, the 1939 building is obscured behind trees and the right side of the new building).

In this \$114 million chancery project, Moore Ruble Yudell was charged with upgrading those two existing buildings to current security and safety standards, as well as creating a new addition linking to the older building from 1915. The brick embassy from 1939 received relatively minor touches, but the design team had to completely gut and rebuild the interiors of the 26,000-square-foot 1915 office in order to modernize the workspace. In that oldest building, the topmost floor was rebuilt as an open multipurpose area, and dormers lent themselves well to informal gathering spaces. The renovated interior of the building from 1915 has been certified Platinum in LEED for existing buildings, the first U.S. embassy to receive this designation.

Creating dynamic effect by catching the sun

To defer to the historic 1915 structure, the design team left its electrical and mechanical services exposed in some areas. Accent walls were



U.S. Embassy Finland

Architect **Moore Ruble Yudell Architects & Planners**

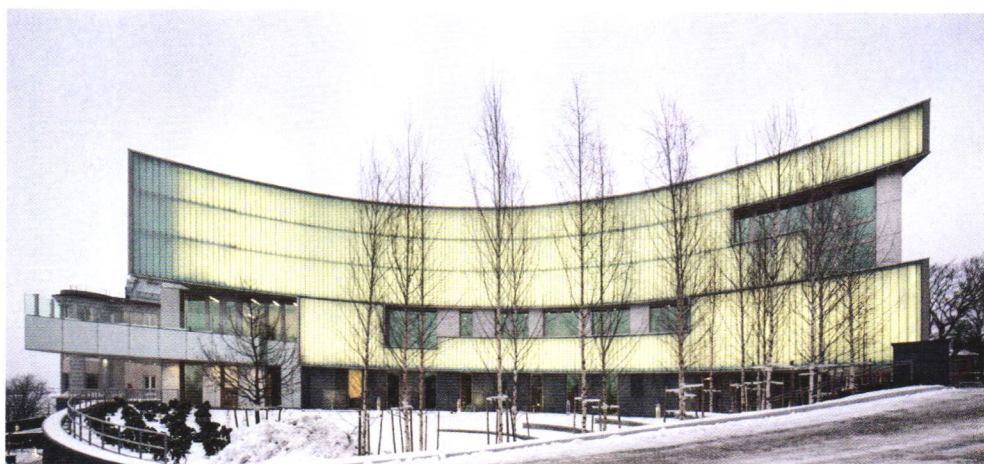
Client **U.S. Department of State, Bureau of Overseas Buildings Operations**

Where **Helsinki**

What **A 29,000-square-foot new building, plus renovation of existing structures**

Cost **\$114 million**

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



Interiors have a Finnish feel with Baltic birch-clad walls and Finnish soapstone floors (below and opposite, left). Birch groves provided inspiration for the granite patterns on the southwest elevation of the new building (opposite, right two).

finished with TexSton interior plaster for a less polished surface. On the top floor, a natural maple-slat ceiling from Rulon gives the traditional pitched ceiling and dormers a modern edge.

Occupying the small, irregular space between the two older buildings is the curved new building, referred to as the Annex, which connects to the older of the two buildings. The three-story, 29,000-square-foot new building is a striking modern counterpoint to the historic structures. The side that faces the neighborhood is clad in white brick, and was inspired by the curved wall of Alvar Aalto's own architecture studio dating from 1955, about five miles away. To make the facade more dynamic, the design team added white granite "fins" of small blocks of gray granite that catch the low rays of the sun as it moves across the horizon, creating a pattern that is reminiscent of Finland's ubiquitous silver birch trees. The facade that angles toward the gulf is clad almost entirely in channel glass, which allows filtered daylight through while maintaining privacy. A glass-walled lobby bridges the Annex with the original offices. Unusually large for an embassy lobby, it was designed as a flexible space that can be used for gatherings. According to Ruble, this semi-public space innovation has been successful.

The modern interiors of both new and old buildings are bright, with white or pale finishes. To underscore a sense of place, the walls feature Baltic birch, and floors are Finnish soapstone in both the new building and the connected structure. Workspaces, which are largely open-plan with a limited number of private offices, are furnished with Knoll AutoStrada workstations, Knoll task seating, and iconic Saarinen Executive chairs and Womb chairs. Healthy materials include Marmoleum flooring throughout in lieu of carpet, as well as Vesta ultra-low-emitting-formaldehyde particleboard.

To orchestrate a highly efficient and functional embassy across three buildings, Moore Ruble Yudell needed to be practical and sensitive to the project budget, while delivering within a fairly compressed time frame. "Embassy projects have a huge learning curve, but the work is extremely satisfying," says Ruble. "As architects of an embassy, we are faced with a variety of requirements, but that comes with the opportunity to make an important civic statement with a high-performance contemporary building." ■



Key Design Highlights

The renovation of the building dating from 1915 is certified Platinum in LEED for existing buildings, with a modeled energy-use reduction of 38 percent from prior to the renovation.

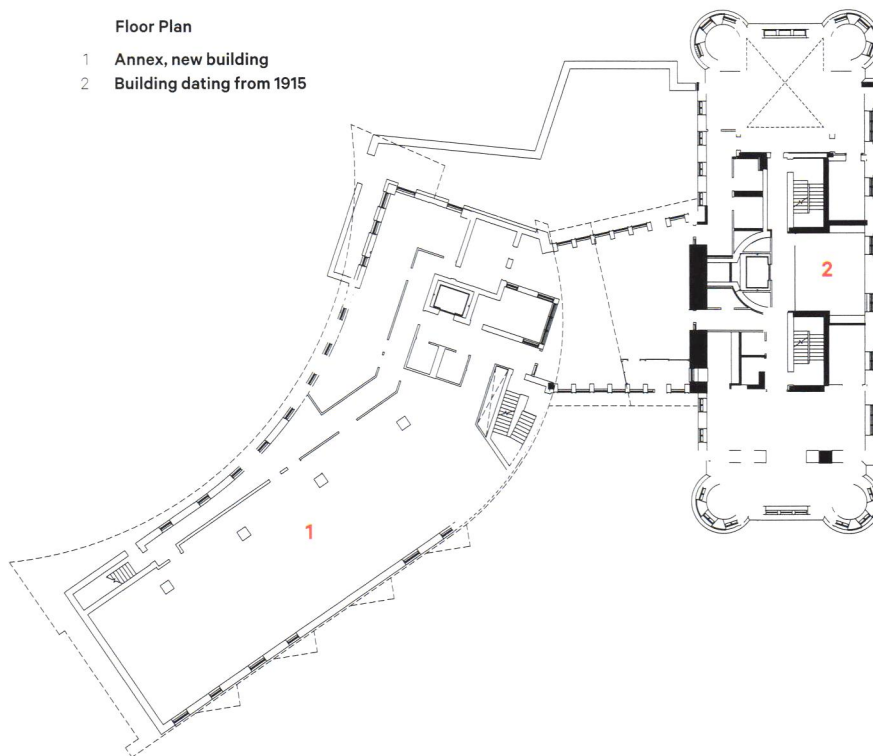
Local materials of Baltic birch and Finnish soapstone create a subtle sense of place.

A wood-slat ceiling system gives a fresh edge to vintage ceilings.

Exterior brickwork has thin fins that catch the light, and the patterning is a nod to the silver birch trees that surround the building.

Floor Plan

- 1 Annex, new building
- 2 Building dating from 1915





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Your Father's Office Building,

By Krista Sykes

Repositioned

Near the corner of Sunset and Vine in Hollywood, Gensler renovated and enlivened both the lobby and adjoining outdoor space of the Sunset Media Center (cover of this issue, and below). At 1133 Avenue of the Americas in New York (opposite left), Gensler honed the travertine to lighten it, and redesigned the space around a hanging light installation. In 1201 Third Avenue in Seattle (opposite right), NBBJ added a new seating area in a small space that had previously housed a coffee cart.





Lobby renovations boost the image and value of office towers from the 1970s to 1990s

As many downtown office buildings age across the U.S., owners vie to attract and retain the best tenants. Office towers built within the not-so-distant past—from the 1970s through the 1990s—are solid buildings yet can appear dated and outmoded for a new generation of companies and employees. When lobbies are successfully repositioned in these buildings, which often occupy prime downtown blocks, the owners benefit with a big payoff. A significant number of renovation and rebranding efforts have been recently completed or are underway to resuscitate ailing Class-A properties—your father's office building, repositioned.

Image equals value

With growing frequency this decade, owners are repositioning their flagging properties to compete

with newly constructed, amenity-rich neighboring buildings. Today's companies—often more diverse than traditional law and financial services tenants—increasingly expect fresh, high-tech, eco-conscious workplaces that accommodate flexibility and mobility, and help them attract talent. These tenants seek spaces that set them apart and support a company's overall vision and culture. In turn, building owners are responding to this premium on creativity and differentiation.

In terms of value added, building owners recognize the potential financial benefits in rebranding existing properties. Haril Pandya, principal of CBT Architects in Boston and leader of the firm's repositioning and asset strategy group, says, "This is an incredible opportunity for building owners who are racing to buy undervalued,

untouched properties." A repositioning investment of between 2 and 5 percent of the purchase price can potentially more than double property value, making a successful repositioning project an extremely lucrative proposition.

Each repositioning is unique, tailored to the building's condition, the targeted tenants, and the owner's budget. No hard rules exist for the timing of a repositioning, but the move to elevate a building's image, and hence its value, is often prompted by a long-term tenant's departure, an approaching lease renewal, or a low occupancy rate.

First impression, many amenities

"The lobby makes the first impression because, aside from the silhouette, it's the first thing you encounter," says David Varner, vice president

of SmithGroupJJR and director of its Washington, D.C., office. And nowadays, the lobby is more than the prelude to a destination. The lobby is a destination. In fact, “the lobby is no longer just an entry space,” says Jonathan Ginnis, design director at Gensler’s Boston office. “Aligned with the trend toward hospitality, the lobby now offers a range of programs.”

The best contemporary lobbies incorporate amenities such as varied seating configurations, Wi-Fi, informational displays, and even concierges who are steadily replacing security guards. Reflecting the shift toward work-life integration, the lobby has become a place to visit, to work, and to socialize. Additional amenities arise when astute designers “transform underutilized spaces to generate value,” says Pandya. For example, an unused rear corner may be reconceived as a small shop that activates the lobby and provides added income for the owner. Features like this enhance the lobby experience and become strong selling points for potential tenants.

Of course, the very design of the lobby—a public space that can most dramatically differentiate an office building from its neighboring office towers—becomes an amenity. As with any renovation project, design challenges abound. Interventions range from inexpensive lighting retrofits to changes in flooring and finishes

to costlier reconfigurations. While project scope may vary, the owners share similar motivations: “to provide better space, charge more rent, keep the building full, and keep tenants happy,” says Tony Layne, an associate principal at Perkins+Will, who is based in Minneapolis.

But how does a designer artfully choreograph the interaction between the existing and the new? For visual, experiential, and budgetary reasons, architects often grapple with the need to create something new without a wholesale rejection of the old. This struggle becomes especially apparent in lobby renovations in buildings from as recent as the late 1980s and early 1990s that feature dated yet expensive high-level finishes like marble and glass. In these cases, “it’s a delicate tightrope we’re walking,” says Layne. “We don’t want to make it look like an alien ship landed in the space, yet we don’t want to rely on what was already there, because that’s what we need to change in the first place. So we ask, ‘How can we take it and make it cool?’”

Designers in demand

In repositioning projects, owners work closely with architects to craft and refine the property’s new image. “We have a vision,” says Rob Albro, senior vice president at Beacon Capital Partners in Boston. “And within that vision we give the designers a lot of latitude to do things differently,

be creative, and do what they think is best for the building.” Familiar with the needs of both owners and tenants, designers bring a unique perspective to the repositioning process, thus situating themselves as collaborative partners. As Varner says, “rather than service providers, better architects become trusted advisers.”

With available capital and an abundance of Class-A office towers that have now reached 20 to 50 years in age, the repositioning phenomenon shows no signs of abating. And the impact is evident with an increasing number of commissions for the commercial design profession. For example, in just four years, CBT’s repositioning and asset strategy group, led by Pandya, has grown from 5 employees to 30, showing the clear and rising demand for repositioning work.

“There is no shortage of spaces that need this work,” says David Burns, managing principal of Studios, based in New York. “And in many cases, the lobby is only the start.” **c**





In a dramatic modernization, Studios Architecture chose a spare black-and-white palette for the lobby of One Dag Hammarskjöld Plaza (opposite) in New York. Perkins+Will repositioned the Capella Tower lobby (left two) in Minneapolis to be a hub for informal socializing, with a fireplace and strategic lighting. The relationship of indoor and outdoor spaces at Sunset Media Center (lower left) was enhanced to make the building attractive to a younger crowd. In Boston, NELSON redesigned the entrance to 745 Atlantic Avenue (below) to be more welcoming and local in character, with natural wood and a large-scale map of the city.



Sunset Media Center



Casual seating and abstract artwork define a waiting area in the Sunset Media Center (above). A dynamic entrance (left) was designed to reflect the excitement of a new generation working in Hollywood. As seen inside the lobby, red glass wall panels (opposite left) add a colorful backdrop for wall art and the entry sequence.



Sunset Media Center

Architect **Gensler**

Client **Kilroy Realty Corporation**

Where **Los Angeles**

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

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



Hollywood is still shorthand for the movies, but following the departure of major studios, it is transforming itself into a vibrant hub for new media and the arts. Seeing that potential, Kilroy Realty Corporation challenged Gensler to reposition the public areas of the 22-story Sunset Media Center, built in 1971 near the intersection of Sunset Boulevard and Vine.

The low-ceilinged lobby had appeared overly corporate, with dark stone and blond wood veneer. In the past, many of the lawyers and bankers working here drove into the building's parking garage. But now, many employees arrive on foot from the nearby Metro station. Inspired by the shift in arrival and demographics, Kilroy Realty and Gensler have created a synergy between new Hollywood and workspaces for creative types.

"We create work environments that have the feeling of a hotel, places where millennials like to gather, and we wanted this to be a premier destination for tech and media companies," says David Simon, an executive vice president for Kilroy Realty, which bought the building in 2013 for \$79 million.

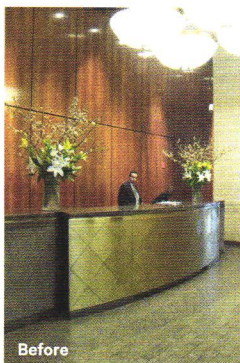
For Gensler, Hollywood was the inspiration. "We looked at the neighborhood, which is alive 24/7, and carried that vibe into the building," says Ryan Spruston, the project designer with Gensler. Spruston and his associates designed a series of gathering places, starting with the raised outdoor terrace that has cafe chairs and tables, fiberglass benches, and umbrellas for shade.

Inside, to enliven the claustrophobic corridor that linked the street entrance to the garage in back,

Gensler cut through the ceiling in front of and behind the elevator core, creating double-height lobbies overlooked by a glass-railed mezzanine. A soffit of white steel fins, cut away to suggest a sunset, echoes the fins on the building exterior. Red glass wall panels, inspired by both the traditional Hollywood red carpet and the concept of a stage curtain, offer a dramatic foil to large-scale artworks, including a painting by artist David Flores depicting a member of the Russian band Pussy Riot (see page 88). Patterned gray carpets and an eclectic mix of furniture turn the rear lobby into a social condenser, and strategic lighting strengthens the overall appeal.

Spruston says, "It's a great place to hang out and watch people moving around, and we gave it the feeling of a lounge." —MICHAEL WEBB

One Dag Hammar skjold Plaza



Before

In a design solution akin to editing, Studios eliminated the formerly disjointed palette (left) in the lobby of One Dag Hammar skjold Plaza (above). Studios designed a wall installation of black steel fins (top) and a white marble reception design (above). Circulation and elevator entries (opposite, left and center) are now sleek and modern.



One Dag Hammar skjold Plaza

Architect **Studios Architecture**

Client **Ruben Companies**

Where **New York**

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

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



To say that the lobby of One Dag Hammar skjold Plaza was cluttered prior to its recent renovation would be a wild understatement. The 50-story Emory Roth–designed skyscraper completed in 1972 on the corner of Second Avenue and 47th Street in New York had a lobby that did not reflect the structure's austere modernism. Visitors were confronted with a poorly lit space filled with a disjointed combination of dark wood, light marble, stamped brick, travertine, and yellow and dark bronze. Ruben Companies asked Studios Architecture to simplify and update the lobby while maintaining the essence of the modernist structure.

"We tried to find the right balance of something that feels of the building, with a new take and a modern approach," says Studios Managing Principal David Burns. Spurred by the client's focus on the

impact of "first arrival" to enhance value, Studios designed an undulating installation of 173 20-foot-tall black steel fins, fabricated by Ferra Designs of Brooklyn, New York, that leads visitors from new clear-glass entries on either side of the lobby to the reception desk. Visitors first encounter a solid wall of flush panels that are treated to give them a slightly bronzed look. The panels, fronting a white wall, dematerialize to eventually appear as black lines through gradual shifts in their configuration and twists in their profiles.

Burns calls the wall, which follows the slight curves in its passageway and is the lobby's sole artwork, "elegant and timeless," and a symbol of the building's structural dynamism. Lighting enhances the installation, with a combination of LEDs from behind and recessed lighting in front.

The remainder of the space is illuminated with down and cove lights.

In addition to the wall, the firm installed a quiet but contemporary palette of white terrazzo floors and veined white marble walls, as well as a new reception desk made from blocks of white marble. The existing columns, which had previously been clad in cream-colored travertine, are now wrapped with white glass-fiber reinforced gypsum.

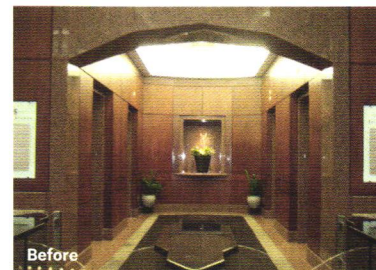
All of the "editing," as Burns describes it, has brought out what was great about the building in the first place. Richard Ruben, CEO of Ruben Companies, calls the project "a beautiful, dramatic, memorable place for people to come to work, and visitors to visit. We're recreating a landmark asset that will be in our family for decades more." —SAM LUBELL

745 Atlantic Avenue



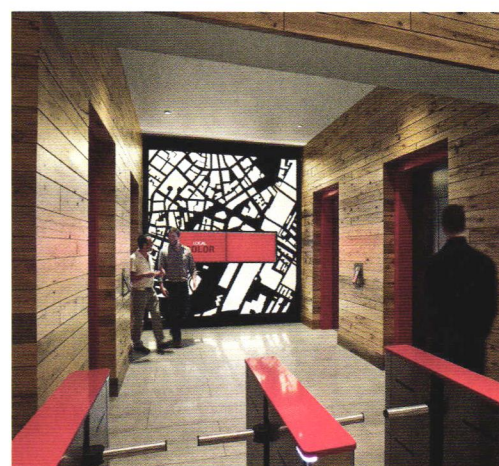


The redesigned lobby (opposite, top) is clad in oak planks reclaimed from the pilings of the Tea Party Ships & Museum. Video screens are installed in front of a custom-printed wall surface that depicts a map of Boston (left). Laser-cut, backlit aluminum panels also display the Boston map (bottom left), and red Silestone adds a splash of color on the elevator trim and the turnstile tops (bottom right).



745 Atlantic Avenue
 Architect **NELSON**
 Experience Designer **ESI Design**
 Client **Beacon Capital Partners**
 Where **Boston**
 Cost/sf **\$300**

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



When a major tenant departed 745 Atlantic Avenue in Boston, building owner Beacon Capital Partners resolved to raise the downtown property's profile to attract new tenants. NELSON was hired to renovate the building's original postmodern lobby, completed in 1988, and it partnered with New York-based experience-design firm ESI Design to create an engaging, industrial-inspired entrance.

"745 Atlantic is in a fantastic location near Boston's South Station and the Seaport Innovation District, but it had limited visibility within the real estate community," says Rob Albro, senior vice president of Beacon Capital Partners. "We saw an opportunity to change its image, to make it stand out, with the goal of fully leasing the building."

To rebrand the 11-story, 175,000-square-foot Class-A asset, Beacon Capital took inspiration from

the neighboring Innovation District's popular renovated-warehouse aesthetic. The design team transformed 745 Atlantic by replacing the insular lobby's peach-tinged granite and dark-wood panels with a clean industrial look.

"The biggest challenge," says Brad Black, NELSON managing partner, "was connecting the building's internally focused lobby to the street." In a building that had two entrances with narrow corridors, the designers created one main entrance with a curved, double-height glass facade that blurs the boundary between inside and out. NELSON redesigned the interior with materials selected to foster a vibrant industrial vibe. Gray 24-by-48-inch Italian porcelain tile flooring mimics polished concrete. Reclaimed oak planks—salvaged from the old pilings of the Tea Party Ships & Museum, which

burned down in 2007—line the walls below clerestory windows.

Boston's street grid appears throughout the two-story space, writ large in laser-cut, backlit aluminum panels and custom-printed wall surfaces. Cold-rolled steel wraps the columns and elevator doors, and arrays of monitors convey information. Suspended theatrical lighting highlights the welcome desk sheathed in red Silestone, adding a jolt of color to the rejuvenated lobby.

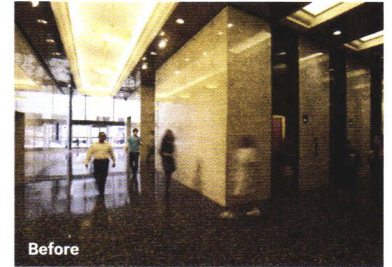
With the lobby repositioning complete, 745 Atlantic's occupancy jumped to capacity with new tenants including WeWork, a law firm, and an engineering consultancy. "The new lobby really did help with the velocity of leasing," says Albro, "and it appeals to a wide range of tenants, which is what we set out to do." —KRISTA SYKES

1133 Avenue of the Americas





The formerly dark lobby (opposite top, and below) of 1133 Avenue of the Americas was brightened and modernized with key design strategies by Gensler. The centerpiece is artist Leo Villareal's light installation (bottom) of 12-foot-long metallic bars embedded with LEDs. Existing travertine walls were honed to make them lighter (opposite bottom, and left).



1133 Avenue of the Americas

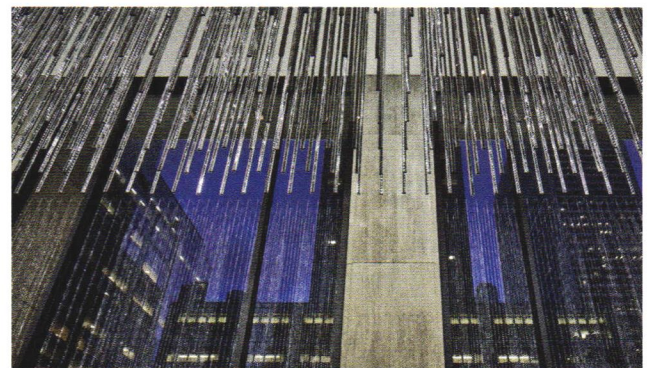
Architect **Gensler**

Client **The Durst Organization**

Where **New York**

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

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



Anticipating a need to attract new tenants to 1133 Avenue of the Americas in Midtown Manhattan, the Durst Organization sought to reposition the public entrance and lobby of the 45-story office tower built in 1971. Set back from the avenue, the lobby had been more of a challenge—awkwardly proportioned, and filled with mismatched art and furniture—than an attractive asset.

“I wouldn’t call it dated, but it needed a refresh,” says Jordan Barowitz, Durst director of external affairs. Durst hired Gensler, which focused the transformation of the narrow, 30-foot-tall lobby space on an ambitious lighting installation by artist Leo Villareal composed of a field of 12-foot-long metallic bars embedded with twinkling LEDs. The installation, which turns the entry into a gallery of sorts, beckons people from the street (often with their cameras), softens the space’s

cavernous dimensions, and creates a sense of vibrancy and sophistication.

Around this centerpiece, Gensler focused on a simple palette that is equally bright and elegant while deferring to the artwork. The lobby’s existing travertine walls were honed to make them lighter and whiter, the dark entry glazing was replaced with low-iron glass panels, and light colored terrazzo was installed over the existing dark tile. “The art and architecture work together because we started planning them together from the beginning,” says E.J. Lee, Gensler design principal.

The firm also employed a minimal lighting strategy around Villareal’s installation, focusing museum fixtures on wall-mounted art, and supplementing with down and recessed lighting. Ceilings are drywall above the light installation and

lacquer in adjacent hallways. New revolving doors and swing doors improve the entry sequence, and sophisticated new turnstiles help speed tenants in and out. “It’s the little things that make it add value to clients,” Lee says.

Another focal point is the new reception desk, which is a solid, rectangular slab that Gensler created from polished onyx backlit with LEDs to glow softly. This replaced an odd-looking circular desk clad in faux wood panels. The firm installed unpolished and unlit onyx behind the desk as well, distinguishing it from the rest of the lobby but complementing the sandy travertine.

Durst is pleased with the result. “The work has beautifully married the existing building with a contemporary aesthetic,” Barowitz says. “Buildings have lives. And this one has been reborn.” —SAM LUBELL

Capella Tower



A warm, inviting lobby with a fireplace (above) replaces the original worn, drab space (top, and opposite right). A communal table hewed from a single tree (opposite, top and bottom left) and enhanced lighting encourage visitors to stop and relax rather than just pass through. Escalators were relocated under an existing James Carpenter sculpture (left).

Capella Tower

Architect **Perkins+Will**

Client **ASB Real Estate Investments**

Where **Minneapolis**

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

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



The Pei Cobb Freed-designed Capella Tower, a 56-story landmark in downtown Minneapolis, is the largest office building in the city. But its 23-year-old, 40,000-square-foot, dual-level lobby hadn't aged well. It needed to evolve. While designed to link to Minneapolis's second-floor pedestrian skyway system, the new focal point of the tower is the ground level.

"Use of the light rail by millennials is changing the importance of the street level in Minneapolis," explains Mark McCrary, a senior vice president for CBRE, which provides leasing services for the building. The client gave Perkins+Will's Minneapolis office the charge to "contemporize" both lobby floors.

"The look was postmodern. It was of its time," says Tony Layne, Perkins+Will associate principal. Original materials were substantial—plaster walls, granite accents, and terrazzo floors. Portions were reused in the

repositioning, albeit recast with a brighter, more contemporary feel. Salmon-colored plaster became white, and wood was added to provide warmth in select spaces. The new lobby is meant to be welcoming—a truly public space that is not just for the building's tenants. "The client saw value in non-exclusiveness," Layne says, describing the new design as a combination of "high-end hotel and sky lounge."

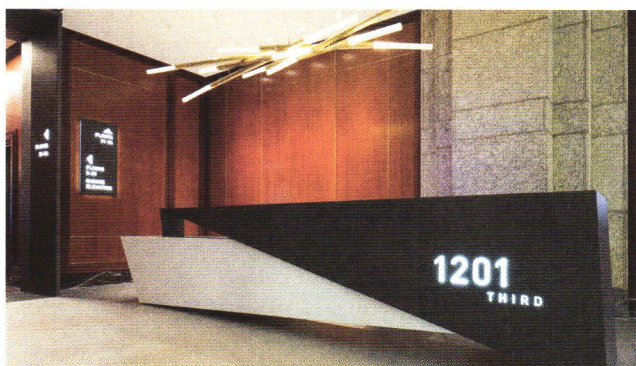
The biggest design move was the relocation of vertical circulation, including a new stair set within the circumference of the circular atrium (not pictured). Escalators were relocated within a new, amorphously shaped opening under an existing James Carpenter ceiling sculpture to enhance visual connection between the two levels.

Layne refers to the new lobby spaces as a third workplace. "We saw it as a salon—a place for sharing

ideas, and people coming together." The public gathering spaces feature a variety of experiences, including a communal table hewed from a single tree and a wintertime fireplace that the designers dub a "campfire." The cylinder above the fireplace utilizes overlaid construction, with white mosaic tile embedded with programmable LED lights, covered by curved, fritted glass. This hybrid piece is actually a fountain rather than a fireplace in warm months.

The redesign has certainly met the client's expectations. McCrary says, "We have the busiest, most animated, most energized, first and second floor of any Class-A building in Minneapolis." —EDWARD KEEGAN

1201 Third Avenue



Video is projected onto a metal mesh that was installed to veil a mahogany wall (above). A new reception desk (left) of Corian with sandblasted steel adds to the modernized interior. The front entry portals (opposite, top right) were made taller and lightened with thin, backlit marble slabs. In a series of light-touch interventions, NBBJ redesigned the entry sequences (opposite, bottom) throughout with integrated signage to aid in wayfinding.



1201 Third Avenue

Architect **NBBJ**

Client **Met Life Real Estate Investors and Clarion Partners**

Where **Seattle**

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

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

When it opened in 1988, the 55-story 1201 Third Avenue tower designed by KPF was the most prestigious address for law, insurance, and finance firms in downtown Seattle. In the quarter century that followed, Seattle's economic drivers shifted to tech-focused companies like Amazon and Microsoft. The second-tallest skyscraper in Seattle continued to command a prime location, but 1201 Third Avenue's appearance seemed stodgy compared with the new-economy workplaces opening nearby, and its owners knew a public space redesign was needed to attract a new generation of tenants.

NBBJ, headquartered in Seattle, was hired to reposition the lobby with a team that included building owners Met Life and Clarion Partners, property management company Wright Runstad & Company, and the leasing agent Jones Lang LaSalle.

The building's importance to the city was a key consideration in design decisions. "1201 Third Avenue is viewed as a legacy project—one of a handful of buildings that defines the Seattle skyline—and the team never lost sight of that," says Anne Cunningham, a design principal at NBBJ, who oversaw the project.

NBBJ designed what it calls "light-touch interventions" that can be rolled back in the future, as tastes inevitably evolve. To make the main entrance on Third Avenue more welcoming, dark stone entryways were lightened with double-height transparent glazing and the addition of glowing portals made from thin, backlit marble slabs.

In the lobby, African and Honduran mahogany was kept on the walls, but a new stainless steel mesh onto which video can be projected is suspended in

front of the wood. Existing marble flooring stayed intact, but new aluminum floor tiles were installed on top of the marble. The light, slightly reflective, monolithic look of the aluminum floor helps to suggest a new era for the building. Also, acoustic paneling was introduced, as well as brighter, more energy-efficient lighting. A new, custom-designed reception desk and a similar table for impromptu stand-up meetings at the opposite end of the lobby were made of Corian with sandblasted steel. Snap-Tex, a fabric-wrapped ceiling system, reduces noise and conceals perimeter linear lighting fixtures.

Occupancy rates have risen by more than 10 percent since the repositioning, an indication of the renewed value of this legacy property as the building owners have responded to market demands. —JOHN CZARNECKI

Tables and Casegoods

Designers identify their favorite new tables and casegoods

Stanley Anderson, AIA, IIDA

Coalesse: fouronefive_CO

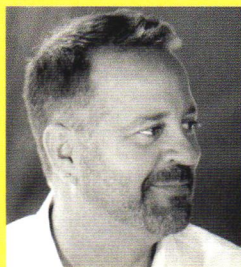
coalesse.com

Halcon: Skill

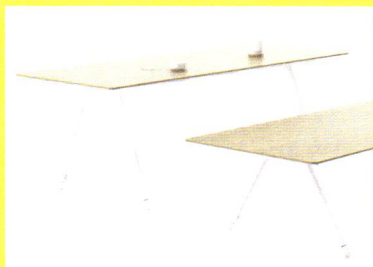
halconfurniture.com

Herman Miller: Renew

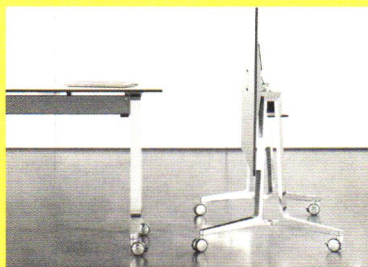
hermanmiller.com



Associate Principal,
Director of Interior Design
Moore Ruble Yudell
Santa Monica, California



"Designed by the Coalesse Design Studio, the fouronefive_CO line of tables features subtle details at the leg for wire management and options for color accents."



"I love the thinness of this table's ½-inch top in combination with the detail of the base. It has a unique split at the base that makes it an instant classic."



"All of our clients are requesting sit/stand table options now. I especially like Renew for its tabletop shape options. The soft edges of the oval top reinforce the human-centered design philosophy."

Lisa Pinyan, IIDA, ASID

Herman Miller: Distil

hermanmiller.com

Darran: Grove

darran.com

Janus et Cie: Gargantua

janusetcie.com



Project Manager
Dawson Architects
Savannah, Georgia



"It is refreshing to see a desk simply be a desk: Distil's midcentury-modern molded-plywood frame is timeless and functional. It would suit an office environment for telecommuters who need a place to work for only a few hours per week."



"The imperfections and natural beauty of wood are showcased in the Grove live-edge table collection by Darran. Simple legs round out the table's design. It is a true statement piece, as well as a work of art."



"We practice in a beautiful Southern city, and many of our clients want to capture outdoor space for break or meeting areas. The industrial feel of the galvanized steel and wood slats of the Gargantua table provide a perfect juxtaposition to Savannah's historic brick architecture."

Chris Baribeau, AIA

James DeWulf: Ping Pong Table

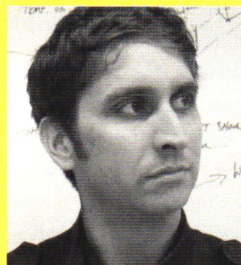
jamesdewulf.com

Sauder: Tray Table

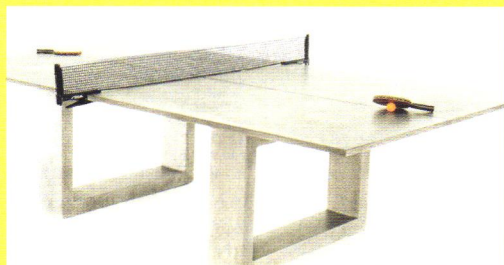
sauder.com

Shield Casework: Curve

shieldcasework.com



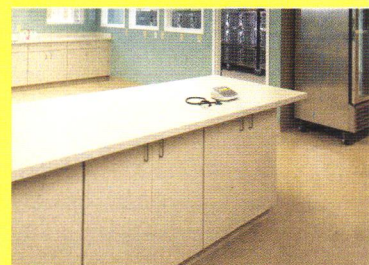
Principal
Modus Studio
Fayetteville, Arkansas



"Play is important. A well-designed, durable, and modern concrete piece like this balances outdoor meetings, lunches, or the occasional backhand chop to finish your opponent."



"This practical, small, clever, and affordable orange side table is well detailed with thin lines and is made of powder-coated steel. The flat-pack design includes a dynamic X stand."



"Shield Casework's manifesto is that given modern capabilities of fabrication, minor adjustments to meet design needs should not cost more. The Curve modular casework collection is clean, has thoughtful details, and an overall modern aesthetic that make it ideal for many applications."



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Denver Union Station and The Crawford Hotel (page 50)

who Architect: Johnson Nathan Strohe, Tryba Architects. Tryba Architects project team: David Tryba, Stephanie Tryba, Bill Moon, Jeremy Bleker, Leah Hanke, Collin Kemberlin, Scott Halpin, Dylan McQuinn, Emmett Harrison, Brandon Fruhwirth, Meghan Dougovito, Sara Givens, Tommy Matthews. Johnson Nathan Strohe team: Jim Johnson, Tobias Strohe, Heather Vasquez, Maui Sandoval. Interior designer: AvroKO. AvroKO project team: Greg Bradshaw, Kristina O'Neal, William Harris, Adam Farmerie. Contractor: Milender White Construction. Lighting: Clanton and Associates, GoodShop. Structural engineering: Monroe and Newell Engineering. Mechanical/design-build contractor: RK Mechanical. Design-build engineer: Cator, Ruma and Associates. Electrical/design-build contractor: LEI Companies, MDP Engineering Group. Graphics: Tryba Architects. Acoustician: Geiler & Associates. Purchasing: Bray Whaler. **what** Wallcoverings: Innovations. Paint: Benjamin Moore. Drywall: National Gypsum, American Gypsum. Hard flooring: Marazzi, Design & Direct Source, Kentwood Floors, Amtico. Carpet/carpet tile: Brintons, Northwest Hospitality, Masland Contract, Bentley Mills, Surya, Karastan. Ceilings: Baswaphon, National Gypsum, Armstrong Commercial. Recessed lighting: Juno, Lumax. Floor/table lamps: Project Light, Circa Lighting, RH Contract. Pendants/chandeliers/sconces: refurbished existing lighting, Project Light. Other decorative: AvroKO custom lighting fabricated by Project Light, GoodShop. Exterior lighting: Project Light. Door hardware: Valli & Valli, Rails Plus, Inc. Doors: Rails Plus, Inc.

Architectural glass/glazing: Ken Caryl Glass, Inc. Mirrors: Mirror Image. Window treatments: Tri-Tex Enterprises, Inc. Task and conference seating: Lime Tree Hospitality. Lounge seating: GoodShop, Lily Jack, Lime Tree Hospitality, AA Corporation, ZF Services, Restoration Hardware. Upholstery: Fabricut, Fil Doux, Kravet, Jim Thompson. Conference tables: Sjotime Industries. Reception desk and architectural/custom woodworking: Rails Plus, Inc. Side tables: Lime Tree Hospitality. Other tables: custom by AvroKO, GoodShop, AA Corporation, Room and Board, CB2. Signage: AdLight Group. Plumbing fixtures/fittings: Tryba Architects custom design with DSKB Plumbing + Tile, Toto, Victoria and Albert.

U.S. Embassy Finland (page 58)

who Design architect and interior designer: Moore Ruble Yudell Architects & Planners. Architecture project team: John Ruble, FAIA, partner; Krista Becker, FAIA, principal in charge; Buzz Yudell, FAIA, collaborating partner; James Mary O'Connor, AIA, collaborating principal; Don Yamami, AIA, senior associate, project architect; J.T. Theeuwes, AIA, senior associate, design manager; Bob Doblinski, AIA, senior associate, architect; Carissa Shrock, AIA, senior associate, architect; Bernardo Frias, AIA, associate, architect; Jed Bunkowski, associate, designer; Alexandre Acemyan, designer. Interior design project team: Stanley Anderson, AIA, IIDA, associate principal, lead interior designer; Kinneret Atia, CID, IIDA, associate, interior designer. Architect of record and interior designer: Page Southerland Page. Architecture project team: Thomas McCarthy, AIA; Barbara Burns, AIA; Anthony Alafritz, Marquisha Powell, RA. Interior design project team: Hunter Cotterman, NCIDQ, IIDA, Contractor: BL Harbert International, LLC. Lighting: Hankins & Anderson, Horton Lees Brogden Lighting Design. Engineering: Hankins & Anderson. Kitchen: Cini Little International, Inc. Landscape: Sasaki Associates, Inc., Rhodeside & Harwell, Inc. Graphics: Sussman/Prejza & Co. Acoustician: Schaffer Acoustics, Inc. Structural and blast engineering: Ehlert/Bryan, Inc., Hinman Consulting Engineers, Inc., Weidinger Associates, Inc. Civil engineering: KPFF Consulting Engineers. Specifications consultant: Design + Construction Strategies. Waterproofing consultant: Alanna Buick & Bers,

Inc. Cost consultant: Project Cost Government Services, LLC. **what** Paint: Teknos. Drywall: USG. Masonry walls: Wienerberger. Hard flooring: Tulikivi, soapstone: Mosa. Absolute Black granite. Resilient flooring: ECOSurfaces Commercial Flooring, Forbo Marmoleum. Ceilings: Hunter Douglas Contract. USG, Rulon Company, Armstrong, Eurospan. Recessed lighting: Cooper Lighting, Axis Lighting, Neo-Ray, Corelite, Task lighting: Space Co. Fluorescent/industrial: Cooper Lighting, GE Lighting. Pendants/chandeliers/sconces: Axis Lighting, McGraw-Edison. Exterior lighting and door hardware: Barron Lighting Group, RAB Lighting, Hydrel. Doors: PWS International, Inc., VT Industries Architectural Wood Doors. Architectural glass/glazing: Pilkington, Gratec, Ross Technology Corporation, Dlubak Corporation. Window treatments: Draper Window Shade Fabrics. Workstations/task/conference seating: Knoll. Lockers/cubbies: Lyon Workspace Products. Architectural/custom woodworking: Luttrell Architectural Woodworks, Inc. with Vesta FR particleboard. Signage: Apco, Accord. Plumbing fixtures/fittings: Zurn, Leonard, Elkay, American Standard.

Sunset Media Center (page 70)

who Architect: Gensler. Project team: John Adams, AIA; Wyatt Frantom, AIA; Lee Pasteris, NCIDQ; Ryan Spruston, AIA. Contractor: HBC. MEP engineering: ARC Engineers. Structural engineering: Saiful Bouquet. Lighting: HLB. Civil engineering: TAIT. Landscape: Bennett Design Group. Graphics: Selbert Perkins Design. Paintings: Dirk DeBruycker. Murals and paintings: David Flores. **what** Wallcoverings: Carnegie Fabrics. Paint: TIGER coatings, 2GUARD, Dunn-Edwards, Duranar Coatings. Hard flooring: Stone Source. Decorative concrete: Shaw & Sons Lithocrete. Wood deck: Resysta. Custom metal fin ceiling: Arktura Atmosphere Ceiling System. Acoustical ceiling tile: USG Mars ClimaPlus Planks. Recessed lighting: Lucifer Lighting, CREE, NanoLED. Track lighting: LEDPower. Fluorescent/industrial: Prudential Lighting. Floor/table lamps: Y Lighting. Pendants/chandeliers: Edison Price Lighting. Other decorative: GVA Lighting (tower parapet). Exterior lighting: Lumascape, BEGA, Prescolite, IO Lighting, B-K Lighting, TPR, Coloronix. Door hardware: C.R. Laurence, Rixson, Rockwood, Sargent,

Schlage, Adams Rite, Norton, Forms+Surfaces, Pemko, Horton Automatics. Doors: C.R. Laurence, Modernfold, WonDoor, Capitol Door, PRL Glass Systems, Door Components. Architectural glass/glazing: Arcadia, Triview Glass. Decorative glass panels/partitions: Pulp Studio. Lounge/reception seating: Vitra. Coalesse, Maxalto. Reception desk: custom with Formica and Forms+Surfaces by Artcrafters Cabinets. Hardware: Blum, Hafele, Mockett. Side tables: Maxalto, custom Haisa marble. Signage: Visible Graphics. Custom architectural railings: EM Architectural Railings. Exterior cladding: Swisspearl. Wood decking: Resysta. Umbrellas: Allegro Classics. Benches: Hightower Group, Coalesse, custom fiberglass benches. Tables: Room and Board. Chairs: Vitra, Blu Dot.

One Dag Hammarskjöld (page 72)

who Architect: Studios Architecture. Project team: David Burns, AIA, managing principal; Anna Ammari, AIA, associate principal; David Must, AIA, associate principal; Alex Alvarado. Contractor: JT Magen. Lighting: Kugler Ning Lighting Design. MEP engineering: Goldman Copeland. Structural engineering: Gilsanz Murray Steficek. Security: AES. Fabricators/suppliers: Mistral Architectural Metal + Glass; Ferra Designs, Inc. (feature wall); Walker Zanger (stone). **what** Paint: Benjamin Moore. Laminate: Arpa, Corian. Marble walls: Walker Zanger. Column enclosures: Formglas. Flooring: Port Morris. Ceilings: drywall. Recessed lighting: Kurt Versen, Philips, Lumenpulse (feature wall). Revolving doors: Dorma. Architectural glass/glazing: Trulite. Architectural/custom woodworking: William Somerville, Inc. Signage: New Style Signs.

745 Atlantic Avenue (page 74)

who Architect and interior designer: NELSON. Project team: Brad Black, managing principal; Rachel Schwartz, project designer; Stacey Rollins, project designer. Experience designer: ESI Design. Project team: Edwin Schlossberg, principal designer; Jonathan Grimm, art director; Greg Gallimore, project manager; Kris Haberman, account director; Trip Kyle, production manager; Chris Niederer, senior physical designer; Yuri Sunahara, senior interaction designer; Elizabeth Ward, senior graphic designer; Sohyun Chung, graphic designer; Emily Webster, systems designer; Jay Sienkiewicz, animator; Caroline Bevan, media production manager. Contractor:

MJA Construction. Lighting: HLB Lighting Design. MEPFP engineering: RDK. Structural engineering: Lemessurier. Graphics: ESI Design. **what** Wallcoverings: repurposed oak pilings. Paint: Benjamin Moore. Drywall: USG. Hard flooring: Casagrande Padana. Recessed lighting: USAI. Track lighting: Times Square Lighting. Exterior lighting: Winona LED. Architectural glass/glazing: Kawnear. Architectural/custom woodworking: Fabrizio. Signage: Mystic Scenic.

1133 Avenue of the Americas (page 76)

who Architect: Gensler. Project team: Rocco Giannetti, AIA, principal in charge; E.J. Lee, IIDA, NCIDQ, design director; Eric Gannon, AIA, project manager; Nour Jallad, AIA, job captain/technical coordinator; Zach Kuehn, job captain/technical coordinator. Contractor: ACC Construction. Lighting: LED sculpture by Leo Villareal (fabricated by Parallel Development). HDLC Lighting. Engineering: ADS Engineering. Graphics: Pentagram. Structural engineering: Severud Associates. **what** Paint: Benjamin Moore. Hard flooring: Port Morris. Ceiling: Miller Blaker. Recessed lighting: Lightolier, Amerlux. Track lighting: Lucas Lighting. Electrix. Other decorative: Rosco LitePad. Door hardware: Blumcraft. Architectural glass/glazing: Starphire ultra-clear fully tempered low-iron glass. Decorative glass panels/partitions: Galaxy Glass. Lounge/reception seating: Zographos. Reception desk: custom by Miller Blaker and Port Morris. Shelving: Visplay. Architectural/custom woodworking: Miller Blaker. Signage: Dale Travis Associates, Inc.

Capella Tower (page 78)

who Architect: Perkins+Will. Project team: Dave Dimond, AIA; Tony Layne, AIA; Russell Philstrom, AIA; Doug Bergert, Assoc. AIA; Anne Smith, CID; Kathryn Watson, Assoc. AIA; Abigail Knopf, NCIDQ; Dave Koenen; Peter Graffunder. Contractor: RJM Construction. Lighting: Schuler Shook Lighting. MEP engineering: Michaud Cooley Erickson. Structural engineering: Sterling Engineering Group of Companies. **what** Paint: Sherwin Williams. Laminate: Formica. Drywall: National Gypsum. Hard flooring: Robbins Sport Surfaces. Resilient flooring: Johnsonite. Carpet/carpet tile: Shaw, Mohawk Group. Ceilings: Armstrong, Eurospan, Fitz Felt. Recessed lighting: Juno,


Prescolite, MP Lighting, AXIS Lighting, Kurt Versen, Amerlux, Trace. Fluorescent/industrial: Lithonia, Peerless. Pendants/chandeliers: Jason Miller, Cecile Manz. Other decorative: Philips. Window treatments: Whiting Davis. Workstation/task seating: Haworth. Conference seating: Coalesse. Lounge/reception seating: Lily Jack, Brabbu. Cafeteria/dining seating: Haworth, Mater, Bernhardt Design, Hightower Group. Other seating: Cab Deco, Safo. Upholstery: Spinneyback, Maharam, Wolf-Gordon, Brentano, Knoll, HBF Contract, Pollock, Poltrona Frau. Throw pillows/bolsters: JP Furniture. Conference tables: Nucraft. Cafeteria/dining: Bernhardt Design. Side tables: Knoll, Andrianna Shamaris. Other tables: Haworth, HBF, Bernhardt Design. Shelving: Restoration Hardware. Lockers/cubbies: Legacy Lockers. Architectural/custom woodworking: Wood from the Hood, Manomin Resawn Timbers. Planters/accessories: Cold Spring Granite, Twin City Tile and Marble, Cambria, Tile X Design, Mosa, Dal-Tile, Sisis, Unouon. Plumbing fixtures/fittings: American Standard, Toto, Kohler, Sloan, Grohe, Houzer, Chicago Faucets, Flair Fountains.

1201 Third Avenue (page 80)

who Architect and interior designer: NBBJ. Architecture project team: Ross Leventhal, Robert Leykam. Interior design project team: Anne Cunningham, Grace Eun. Contractor: Howard S. Wright. Lighting: NBBJ. Structural engineering: KPFF. Graphics: NBBJ. Acoustician: Sparling. Energy consultant: Patrick Hayes. **what** Wallcoverings: GKD Metal Fabrics. Masonry walls: Crimar. Hard flooring: Alumafloor. Carpet/carpet tile: Bentley, Tai Ping. Ceilings: Armstrong, Snap-Tex. Recessed lighting: Edison Price, Selux. Linear wall lighting: Ecosense. Track lighting: Edison Price. Desk-integrated lighting: Zubehör VarioLED. Pendants/chandeliers: custom in collaboration with Bradley Sweet Amiga Light. Other decorative and exterior lighting: Rosco LED Litepad. Door hardware: Blumcraft. Doors: Crane glass revolving door, Efeo. Architectural glass/glazing: Hartung/PPG. Lounge/reception seating: Teknon, Bernhardt Design. Banquette: Custom Craft, LLC. Upholstery: Maharam, Elmo. Reception desk: Master Millwork, Inc. Side tables: Aceray base with custom Danby marble tops. Signage: CreoArts.



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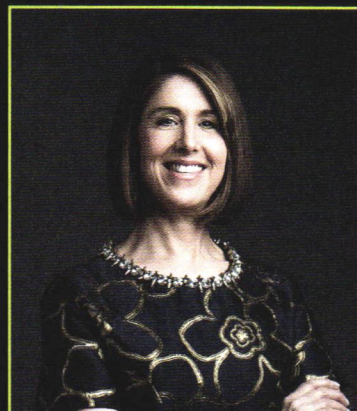
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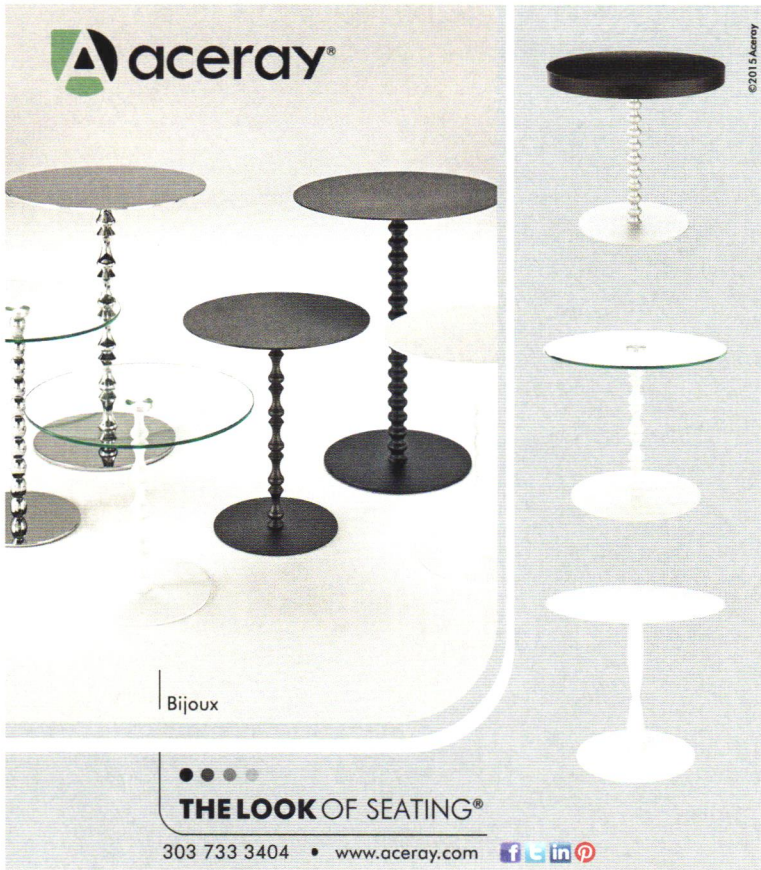
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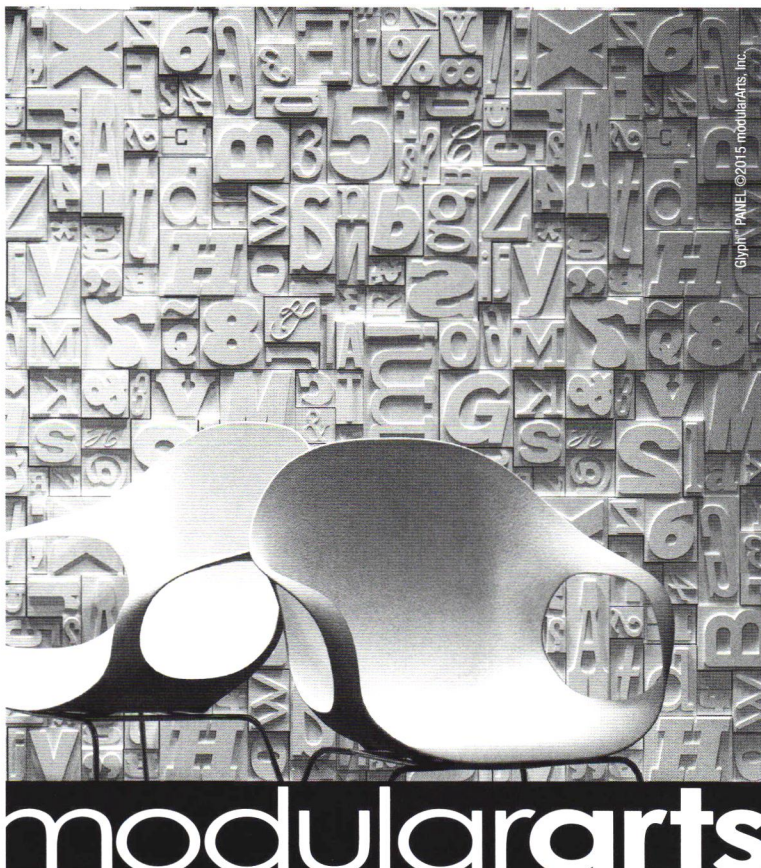
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Statement of Ownership, Management and
(Requested Publications Only)

1. Publication Title

Contract

2. Publication Number

0307-9700

3. Filing Date

October 1, 2015

4. Issue Frequency

Published in January/February, March, April, May, June, July/August, September, October, November and December

5. Number of Issues Published

10

6. Annual Subscription Price

US: \$89

7. Complete Mailing Address of Known Office of Publication (Not printer) (Street, city, county, state, and ZIP+4.®)

Emerald Expositions, 85 Broad Street, New York, NY 10004

Contact Person:

Joanne Wheatley

Telephone (include area code):

646-668-3763

8. Complete Mailing Address of Headquarters or General Business Office of Publisher (Not printer)

Emerald Expositions, 31910 Del Obispo, Suite 200, San Juan Capistrano, CA 92675

9. Full Names and Complete Mailing Addresses of Publisher, Editor, and Managing Editor (Do not leave blank)

Publisher (Name and complete mailing address)

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Editor (Name and complete mailing address)

John Czarnecki, 85 Broad Street, New York, NY 10004

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X Has Not Changed During Preceding 12 Months

Has Changed During Preceding 12 Months (Publisher must submit explanation of change with this statement.)



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(Requested Publications Only)

13. Publication Title

Contract

14. Issue Date for Circulation Data Below

September 2015

15. Extent and Nature of Circulation

a. Total Number of Copies (Net press run)

Outside County Paid/Requested Mail Subscriptions stated on PS Form 3541 (include direct written request from recipient, telemarketing, and internet requests from recipient, paid subscriptions including nominal rate subscriptions, employer requests, advertiser's proof copies, and exchange requests)

33,277

32,063

In-County Paid/Requested Mail Subscriptions stated on PS Form 3541 (include direct written request from recipient, telemarketing, and internet requests from recipient, paid subscriptions including nominal rate subscriptions, employer requests, advertiser's proof copies, and exchange requests)

21,561

21,489

b. Legitimate Paid and/or Requested Distribution (By mail and outside the mail)

Sales Through Dealers and Carriers, Street Vendors, Counter Sales, and Other Paid or Requested Distribution Outside USPS®

868

863

Requested Copies Distributed by Other Mail Classes Through the USPS (e.g., First-Class Mail®)

c. Total Paid and/or Requested Circulation (Sum of 15b (1), (2), (3), and (4))

22,429

22,352

Outside County Nonrequested Copies Stated on PS Form 3541 (include sample copies, requests over 3 years old, requests induced by a premium, bulk sales and requests including association requests, names obtained from business directories, lists, and other sources)

8,564

8,475

In-County Nonrequested Copies Stated on PS Form 3541 (include sample copies, requests over 3 years old, requests induced by a premium, bulk sales and requests including association requests, names obtained from business directories, lists, and other sources)

d. Non-requested Distribution (By mail and outside the mail)

Nonrequested Copies Distributed Through the USPS by Other Classes of Mail (e.g., First-Class Mail, nonrequestor copies mailed in excess of 10% limit mailed at Standard Mail® or Package Services rates)

1,689

608

Nonrequested Copies Distributed Outside the Mail (include pickup stands, trade shows, showrooms, and other sources)

e. Total Nonrequested Distribution (Sum of 15d (1), (2), (3) and (4))

10,253

9,083

f. Total Distribution (Sum of 15c and e)

32,682

31,435

g. Copies not Distributed (See Instructions to Publishers #4, (page #3))

595

628

h. Total (Sum of 15f and g)

33,277

32,063

i. Percent Paid and/or Requested Circulation (15c divided by 15f times 100)

69%

71%

* If you are claiming electronic copies, go to line 16 on page 3. If you are not claiming electronic copies, skip to line 17 on page 3.

16. Electronic Copy Circulation

Average No. Copies Each Issue During Previous 12 Months

No. Copies of Single Issue Published Nearest to Filing Date

a. Requested and Paid Electronic Copies

b. Total Requested and Paid Print Copies (Line 15c) + Requested/Paid Electronic Copies (Line 16a)

c. Total Requested Copy Distribution (Line 15f) + Requested/Paid Electronic Copies (Line 16a)

d. Percent Paid and/or Requested Circulation (Both Print & Electronic Copies) (16b divided by 16c times 100)

X I certify that 50% of all my distributed copies (electronic and print) are legitimate requests or paid copies.

17. Publication of Statement of Ownership for a Requester Publication is required and will be printed in the November 2015 issue of this publication

18. Signature and Title of Editor, Publisher, Business Manager, or Owner

Joanne Wheatley, VP

Date

9/30/2015

I certify that all information furnished on this form is true and complete. I understand that anyone who furnishes false or misleading information on this form or who omits material or information requested on the form may be subject to criminal sanctions (including fines and imprisonment) and/or civil sanctions (including civil penalties).

Member of Pussy Riot Depicted on Canvas in Sunset Media Center

Artist David P. Flores began as an illustrator, later designed and produced vinyl toys, and has become one of the most well-known muralists in Southern California. His large-scale paintings now grace the walls of many Los Angeles buildings, including a 220-foot-long mural completed this summer outside the Los Angeles Memorial Coliseum.

For Sunset Media Center (cover of this issue, and page 70) in Hollywood, California, Flores was commissioned for murals in the rear lobby and valet parking area, as well as the two-story-tall acrylic painting (pictured here) that commands the front lobby as it colorfully depicts Nadezhda Tolokonnikova. She is a member of the anti-Putinist Russian punk band Pussy Riot who was imprisoned from 2012 to 2013.

Flores's recent paintings often reinterpret a popular image of a well-known person with whom the public may already have associations. The segmented painting style that Flores employs makes the image appear as if it were stained glass rendered in a highly stylized, illustrative manner.

This Flores artwork for Sunset Media Center coincides with the focus of the building owner, Kilroy Realty Corporation, to attract younger tech, media, and creative companies to an office building that had been known as a home to law firms and banking companies. —JOHN CZARNECKI

