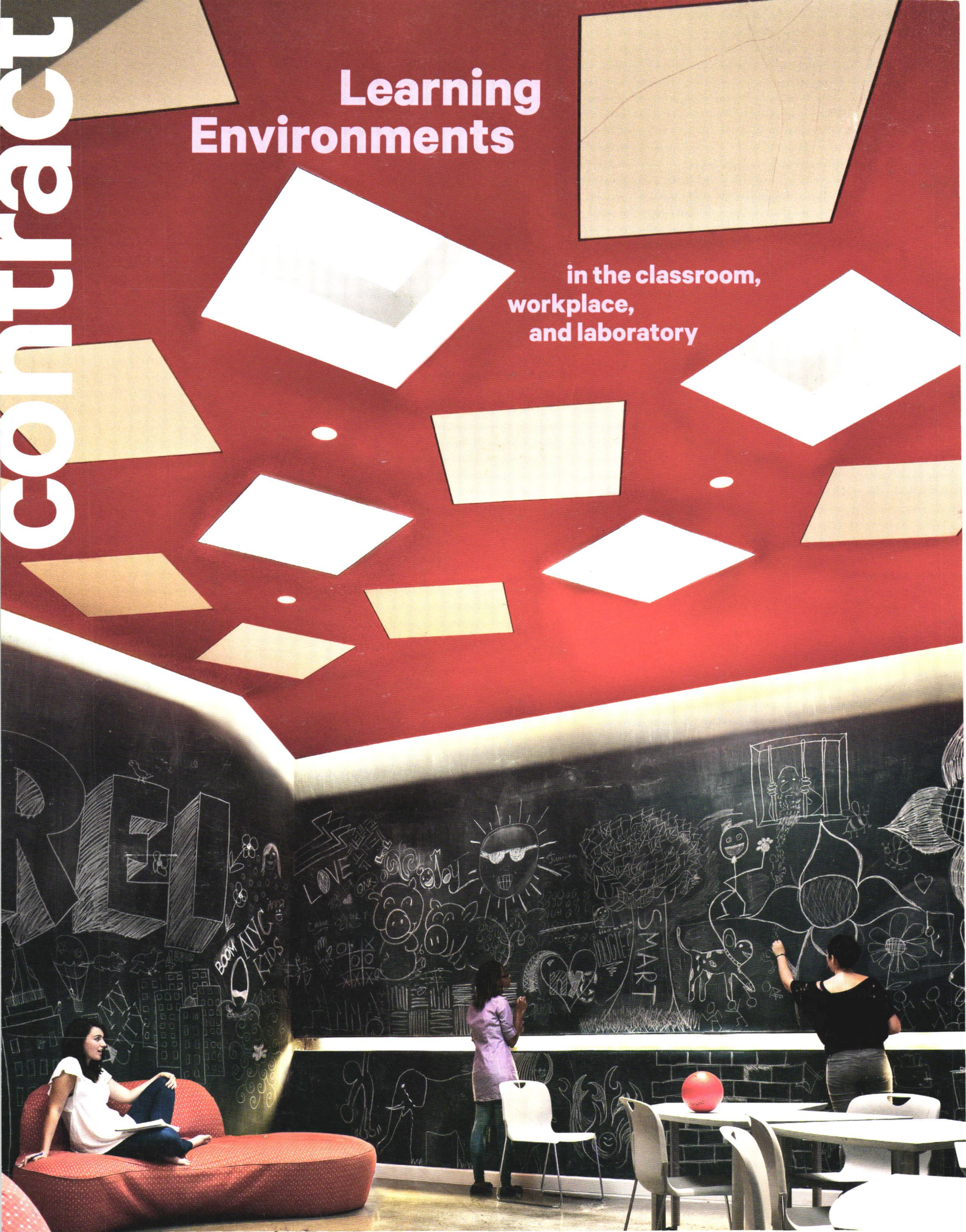


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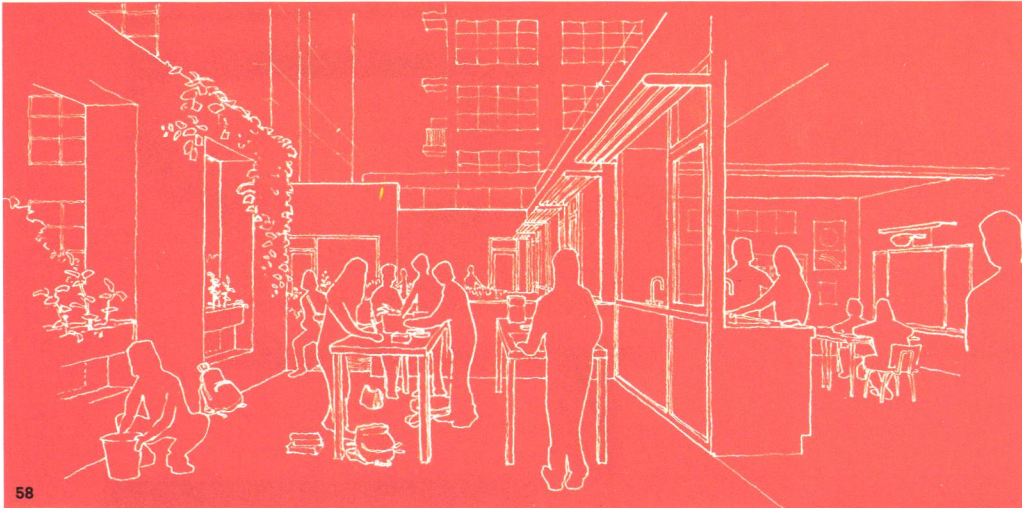
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cover: Little Red Elisabeth Irwin School by ABA Studio.
Photo by Durston Saylor.

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select highlights from contractdesign.com

Alejandro Aravena Wins 2016 Pritzker Architecture Prize

As the 41st winner of the award, the Chilean architect is being honored for his visionary and socially minded approach to improving urban environments and addressing the global housing crisis.

contractdesign.com/aravenapritzker

The AIA Announces the 2016 Institute Honor Awards

Eighteen projects are being recognized for exemplifying excellence in architecture, interior architecture, and urban design. They will be honored at the 2016 AIA National Convention in Philadelphia.

contractdesign.com/aiahonorawards

SOM Releases Renderings for Moynihan Station Project

The revised plan to renovate the James A. Farley Post Office into a train station incorporates a glass atrium and is part of the larger redevelopment of the Penn Station complex in New York.

contractdesign.com/sommoynihan



2016 NeoCon® Keynote Speakers Announced

David Rockwell, Paul Scialla, and Oana Stanescu will speak at the annual trade fair, to be held June 13–15 in Chicago.

contractdesign.com/neoconkeynotes

Stantec Acquires VOA Associates

Founded in 1969, VOA Associates is being acquired by the global firm Stantec in a deal expected to close in late March.

contractdesign.com/stantecacquiresvoa

PERKINS+WILL

Designing for Health: Exploring the Link Between Light and Patient Recovery

Healthcare experts at Perkins+Will describe the latest findings on the connection between light patterns and patient recovery.

contractdesign.com/pwlightandrecovery

Correction

The story about Momentum Group in the January/February issue (page 34) incorrectly referenced all Momentum Group products. Momentum Textiles, specifically, are now all made with either recycled or natural fibers, and are PVC free and Greenguard certified. Also, the Silica products, which are all upholstery, do not include wall coverings.

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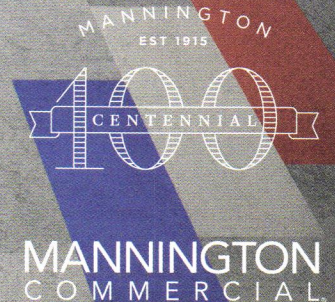
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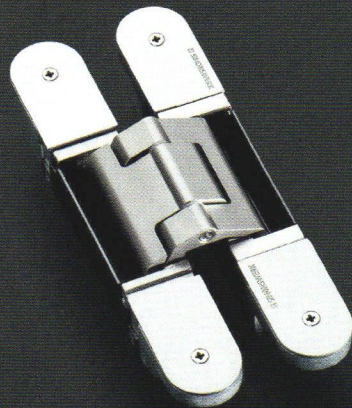


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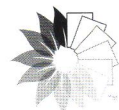
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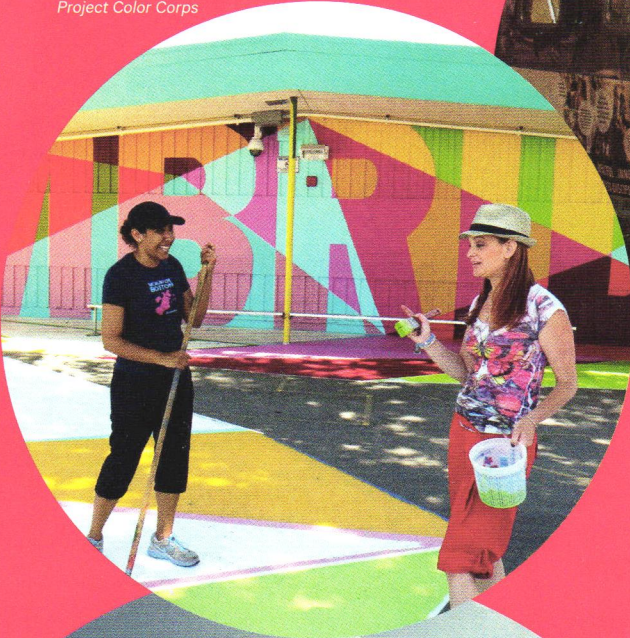
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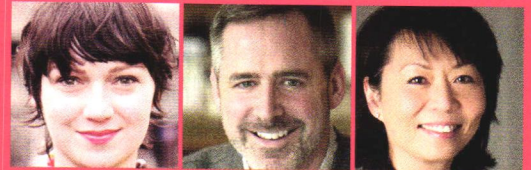
Contract Inspirations celebrates the commercial design community's leadership role in furthering global efforts for social responsibility. Through the continuing support of Tandus Centiva, the top honoree will receive a \$5,000 grant to the cause which their inspirational work supported.

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

Last year's Awards Grants include Columbus Metropolitan Library by NBBJ and MoCOLAB by University of Kansas. Honorable Mentions include USO Warrior & Family Center by STUDIOS Architecture and Project Color Corps by Gensler. Go to: inspirations.contractdesign.com to learn more about these Inspirations Award recipients.

Inspirations 2016 will be awarded in Chicago during NeoCon 2016. Honored work will be featured in Contract Magazine print and digital editions and at contractdesign.com

Announcing 2016's esteemed panel of jurors (L to R): Elizabeth Gordon, assoc. principal, Mithun, Seattle; Tom Krizmanic, principal, Studios Architecture, NYC; Angie Lee, principal, Stantec, Chicago.



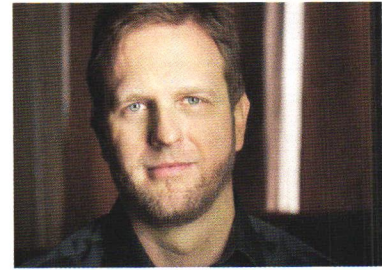
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Considering Learning Environments Broadly

We may think of learning environments as strictly schools. But the act of learning—and the need for research to improve our lives—goes far beyond the traditional classroom. In this issue, we feature exemplary interiors across the full spectrum of active learning environments, from the classroom to the laboratory to the workplace.

The mysteries of the brain are being analyzed in the Allen Institute for Brain Science, designed by Perkins+Will (page 52) in Seattle. Spearheaded by Microsoft co-founder Paul Allen, the Allen Institute takes an approach that is both Big Science—scientific progress focused on large-scale projects—and Open Science—scientific research and data made readily accessible to the public. The new building by Perkins+Will allows a variety of scientists to conduct sophisticated studies, to intermingle, and to be inspired in a big, open context. Interiors were designed to carefully consider not only the actual work of the scientists, but also how they interact and conduct their interdisciplinary research in team settings. The Allen Institute is an example of architecture and design influencing and enabling the top research minds.

Today, the savvy education of young people requires a level of entrepreneurship and unconventional methods. Teach for America, which exists to empower teachers to pursue that goal, is a leadership development organization whose mission is to “enlist, develop, and mobilize as many as possible of our nation’s most promising future leaders to grow and strengthen the movement for educational equity and excellence.” The corps members commit to at least two years of teaching in public or public charter K–12 schools in underserved communities across the country. For the Teach for America headquarters (page 68) in New York, HOK collaborated with Pentagram to design a workplace in which corps members can meet, strategize, receive training, or complete work at a variety of desks or casual seating areas.

In the traditional sense of classroom-based education, this issue highlights two unique examples of adaptations of existing buildings. For the Little Red Elisabeth Irwin (LREI) High School in New York (cover, and page 58), Andrew Bartle and his firm ABA Studio painstakingly redefined the learning environment in a five-phase, seven-year project akin to a puzzle. LREI’s existing century-old school building was joined to an adjacent townhouse from the 1840s, multiple new interiors were

crafted, and marvelous new outdoor spaces were created within a landlocked urban site. A prime example of the ability of architecture and design to transform, the various reconceived and new components of LREI enable the school to further enhance its mission of providing a progressive college prep curriculum in a campus atmosphere.

In an even more dramatic renewal, a former seminary has been completely reconsidered as the University of Chicago Saieh Hall for Economics (page 62). Ann Beha and her Boston-based firm Ann Beha Architects designed a new home for one of the top economics schools in the world, turning chapels into places for study and collaborative problem solving. Here, similar to LREI, once outdated and outmoded infrastructure has been made current, vital, and even innovative, thanks to design. And that, indeed, is actually a sustainable solution.

Brief announcements

The publisher of *Contract*, Emerald Expositions, has signed an agreement to partner with the forestry sustainability organization, Print Releaf, across all publications in the company. Print Releaf offers publishers and other high-end paper-consuming businesses the ability to certifiably reduce the environmental impact of using forest products by automatically planting trees across a global network of reforestation projects. Visit printreleaf.com to learn more.

For architecture and design firms that have completed recent projects for a worthy cause, I encourage you to enter the work in the Inspirations Awards. Sponsored by Tandus Centiva and presented by *Contract*, the awards honor projects and practice initiatives that are socially responsible. A \$5,000 grant from Tandus Centiva will be awarded to the client of the winner of the built project category. The entry deadline is April 18. Visit inspirations.contractdesign.com to learn more and to enter.

Sincerely,

John Czarnecki, Assoc. AIA, Hon. IIDA
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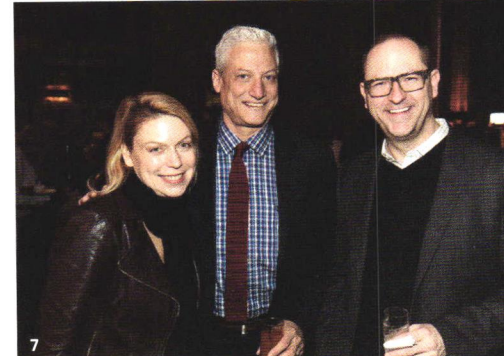
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Designers Celebrated at the 37th Annual Interiors Awards in New York

(1) From left: *Contract* Editor in Chief John Czarnecki; *Contract* Publisher John Rouse; Jennifer Busch, vice president of A&D at Teknion; and *Contract* Managing Editor Murrye Bernard. Czarnecki and Busch honored Rouse with the *Contract* Legacy Award for 30 years in the industry. (2) The Interiors Awards Breakfast at Cipriani 42nd Street in New York. (3) Katie Davis (left) and Josie Briggs accept the Interiors Award in the healthcare category for Palo Alto Medical Foundation San Carlos Center by NBBJ. (4) 2016 Legend Award Winners Stanley Felderman and Nancy Keatinge. (5) 2016 Designer of the Year Todd Heiser (left) of Gensler and Czarnecki. (6) Cheryl Durst, EVP/CEO of IIDA, and Czarnecki. (7) From left: Abigail French of Herman Miller, 2016 Interiors Awards juror Guy Geier of FXFOWLE, and Brent Capron of Woods Bagot. (8) Interiors Awards winners in the retail category Chu Chih-Kang and Su Yu-Shan of Chu Chih-Kang Space Design Co., Ltd., based in China. (9) Marie Hesseldahl Larsen (left) of 3XN Architects in Copenhagen, and Helene Combs Dreiling, EVP/CEO of AIA Virginia. Dreiling was the 2014 AIA National President.




A crowd of more than 700 people attended the 37th Annual Interiors Awards Breakfast in New York on January 29. Presented by *Contract*, the ceremony honored the designers behind projects in 14 categories as well as the Designer of the Year and the Legend Award honorees.

Todd Heiser, IIDA, of Gensler accepted the 2016 Designer of the Year Award. A design principal based in Chicago, Heiser is a firmwide leader of Gensler's consumer products practice. He is engaged in the transformation of commercial interiors and is at the forefront of reshaping design practice.

The husband-and-wife design team of Stanley Felderman, IIDA, and Nancy Keatinge, IIDA, received the 2016 Legend Award. The pair has been working together as active and constant innovators in the design industry for more than three decades. Their firm Felderman Keatinge & Associates is based in Los Angeles.

Contract Editor in Chief John Czarnecki presented Interiors Awards to the designers of 14 projects from across the U.S. and abroad.

Visit contractdesign.com/interiorsawards to see all of the winners and view more photos from the event. —HAYLEY ARSENAULT



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Ava Recliner by Nemschoff Receives the Nightingale Best of Competition Award



Contract and *Healthcare Design* magazines, in partnership with the Center for Health Design, announced the winners of the 2015 Nightingale Awards in November. Honoring the best products exhibited at the Healthcare Design Expo & Conference, the Nightingale Awards recognize contributions to the healthcare built environment through product design and innovation that contributes to healing. A jury of healthcare design experts and facility management professionals reviewed the products in person before selecting the winners. The Nightingale Best of Competition Award was given to Nemschoff for Ava Recliner (pictured here), which also received a Gold Award in the Seating: Patient category.

The 2016 Healthcare Design Expo & Conference will be held November 12–15 at the George R. Brown Convention Center in Houston.

contractdesign.com/nightingale

Architectural Products: Clinical
Gold Award

Shield Casework for Canopy
Silver Award
Carstens for MEDlroo with ISONAS

Architectural Products: Non-Clinical
Gold Award

Amri Studio for Digital Donor Wall at Boston Children's Hospital
Silver Award
LogiSon Acoustic Network for Target V 1.5

Carpet

Gold Award
Mannington for Entwined
Silver Award
Shaw Contract Group for The Park

Fabrics & Textiles

Gold Award
c.f. Stinson for Ethereal + Apex

Flooring: Hard Surface

Gold Award
J+J Flooring Group/Kinetex for Kinetex Umbra & Umbra Stripe
Silver Award
Metroflor Corporation for Aspecta Ten LVT

Flooring: Resilient

Gold Award
Ecore Commercial Flooring for Terrain rx
Silver Award
Shannon Specialty Floors for Think Ahead

Lighting

Silver Award
Eaton for Fail-Safe Sealed Encounter–ENS, ENC, ENV

Seating: Guest/Lounge

Gold Award
Nemschoff for Easton Multiple Seating
Silver Award
Krug for Zola Privacy

Seating: Patient

Gold Award
Best of Competition
Nemschoff for Ava Recliner

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Index - the new 12" x 48" demi-plank from Invision - combines 12 energetic colors with three neutral options, lending itself to expressive flooring designs. Also available in 24" x 24" modular.

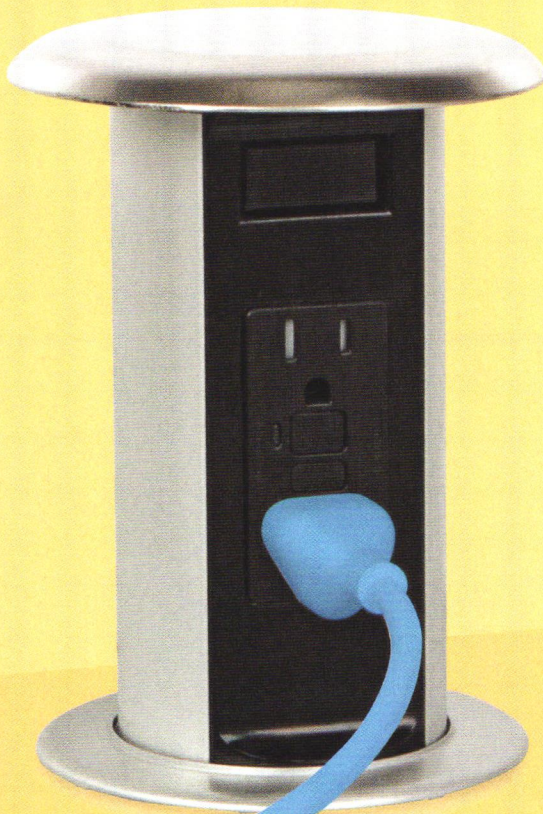


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Strategic Services as a Tide to Lift All Boats

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.

Upon meeting a new colleague in the design profession, or even reuniting with an old friend to talk shop, I often find myself having a recurring conversation about strategic services. I enjoy the discussion because it is often an opportunity to dispel rumors related to this type of consulting work as well as a chance to explain why I believe more firms should consider adding strategic services as a line of business. In this month's column, I answer the most common questions, and address the subsequent myths, about the applicability of having a strategic group or studio within a firm.

Must a firm be large to be able to deliver strategic services?

In my experience with MKThink, the firm has always provided strategic services to its clients over the past decade, and has done so whether the firm size was seven or 40 employees. The ability to offer strategic services is not at all dependent on firm size. Smaller, more nimble firms, without a lot of internal politics, are often able to initiate this line of service quicker than medium or large firms.

Then how does the firm have the necessary overhead to support strategy?

Strategic services are, as the term clearly states, a service that is provided on behalf of clients. While strategy studios are often thought of as the research arm or center of a firm, the profit margin related to the projects provided by the strategic team is consistently larger than the margins associated with the typical architecture and design services that the firm provides. In fact, in strained economic conditions, when actual construction is less, the strategy group and its associated projects may help to carry a firm.

We do not have any workplace clients, so is it beneficial to have a strategy group or studio?

Rather than focusing solely within one project sector or industry, having strategic services within a firm allows that segment of the practice to have a great impact across market sectors. The implementation of strategic services gives a firm the potential to further existing client relationships. It also provides a relatively low-risk opportunity to test the waters in other potential growth markets that the firm may be considering. Within the San Francisco Bay area, where I am located, many large firms have just begun to develop a workplace strategy group or expand upon an existing one. MKThink designs workplace interiors as well, but the majority of the firm's strategic projects are in the education market, with a unique focus on school districts and higher education. Also, the firm is growing its municipal offering through a strategic project and is currently making scenario recommendations for how a county can better provide health and human services to its constituents. This diversification can serve a firm well when economic fluctuations impact particular market sectors.

Why are you sharing all of this information?

Let me be honest here. I am not necessarily giving away trade secrets. My passion for sharing what I do in strategy, and encouraging other firms to follow suit, stems from the belief that the profession needs to continue to evolve in order to stay relevant. Strategic services, and the wide breadth of different project types that they actually entail, are a means to ensure that we all stay afloat even when our clients are not spending on improving their capital assets.

With that being said, what strategic services can offer is unique and new enough, from an architecture and design firm perspective, that pipeline development for our strategy offerings can take two to three times longer than a typical design and construction project. This is primarily because it takes a few more meetings and discussions to introduce the strategic offerings and to find the right opportunity to engage the client before they even consider whether or not they need to build at all. If more firms offer similar services, and if firms that are currently offering strategic services continue to innovate, the client acquisition costs will be considerably reduced.

In the end, I share this information because, as the saying goes, *a rising tide lifts all boats*, and I would love to see our profession continue to thrive well into the future. **c**



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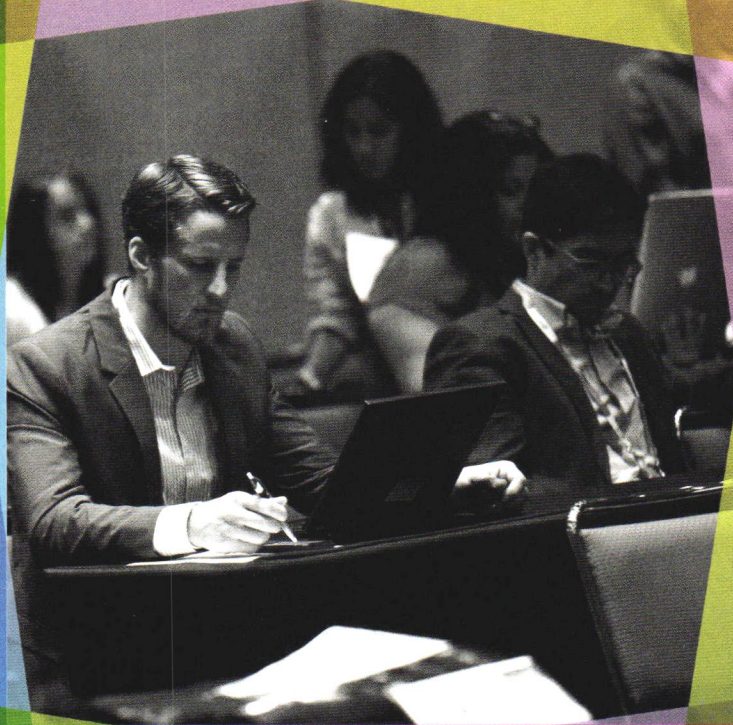


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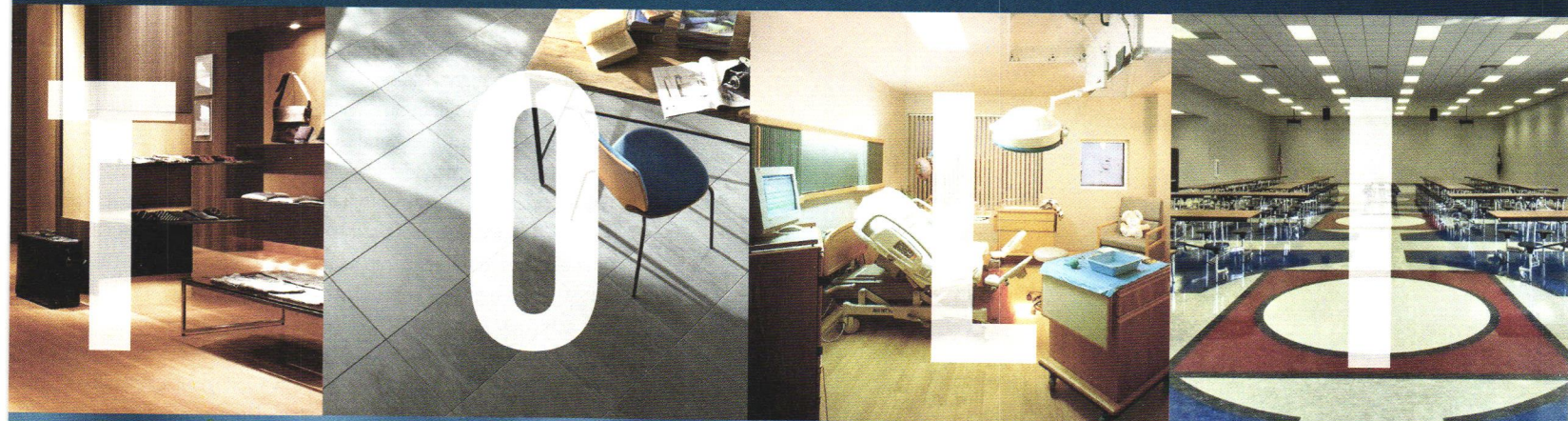
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Mobile Learning

Two new products from Kimball Learning, Mascot and Guide, reflect the need for educational furnishings that respond to changing teaching and learning styles



The needs of a classroom, and education delivery itself, are constantly evolving. To that end, Kimball Learning has introduced two new product lines for education environments that benefit students and teachers alike: Mascot and Guide.

Mascot mobile student desks (above and left) can be positioned in traditional rows or in any other configuration, adjusting to classroom needs. Equipped with casters, the desks can be folded, rolled away, and nested together for compact storage when not in use. The desks are 29 inches high and approximately 20 inches deep, and are available with soft rectangle- or trapezoid-shaped tops, which measure approximately 27½ inches and 42 inches wide, respectively. The work surfaces can be finished in TFL or paint in a variety of color options, as well as standard and wood-grain laminates. Mascot desks also incorporate book bag hooks.

The Guide line incorporates an instructor desk (above, at left; and left, in foreground), lectern, and utility table (left, shown with desk) to support a range of instruction styles from informal to formal. The desk features a tower lectern, enabling both standing lectures and seated work to take place. It is available with tops finished in TFL, HPL, and writable laminate; bases in multiple finishes; and with optional polished aluminum feet. Measuring 29 inches high and 20 inches deep, the desk is available in three widths: 48 inches, 60 inches, and 72 inches. The Guide nesting utility tables—which are 29 inches high with 32-inch diameters—provide additional workspace in combination with the desk and come in similar finish options. A mobile lectern, measuring 43 inches high, 22 inches wide, and 15 inches deep, allows instructors to present from a variety of locations within

a room. —MURRYE BERNARD

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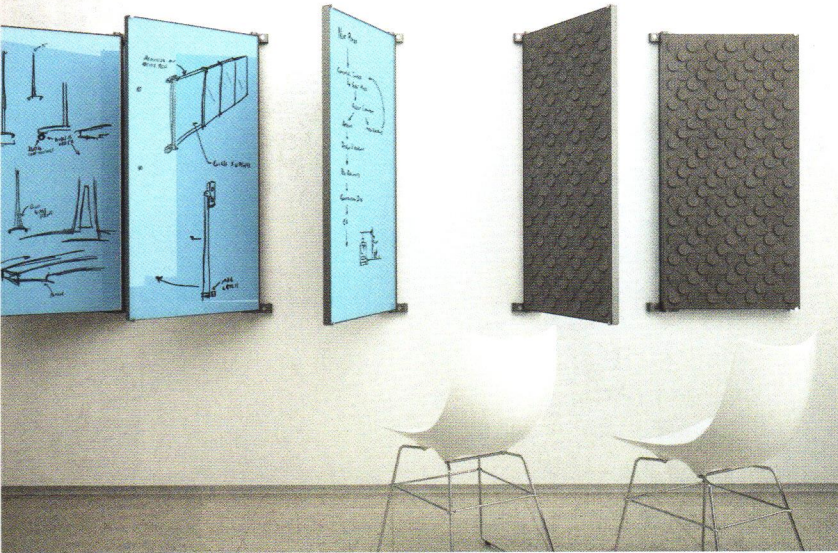


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1



1. Clarus Glassboards: Flip

The dual-purpose design of Flip offers the functionality of a writable glass surface on one side and the benefits of acoustical panels on the other. Measuring 48 inches high and approximately 23 inches wide, the magnetic glass is available in more than 150 colors, while 10 color options are offered for the anodized aluminum frame that features a premium powder-coat finish. clarusglassboards.com

2



2. Navetta Design: Monolito Plus

The customizable Monolito Plus lecture room table and seating system is designed to meet the specific requirements of each classroom in which it is installed. Navetta Design offers several seat types that are available with or without upholstery, as well as a vast range of custom finishes and details. navettadesign.com

3



3. Teknion: Variable HybrED Chair

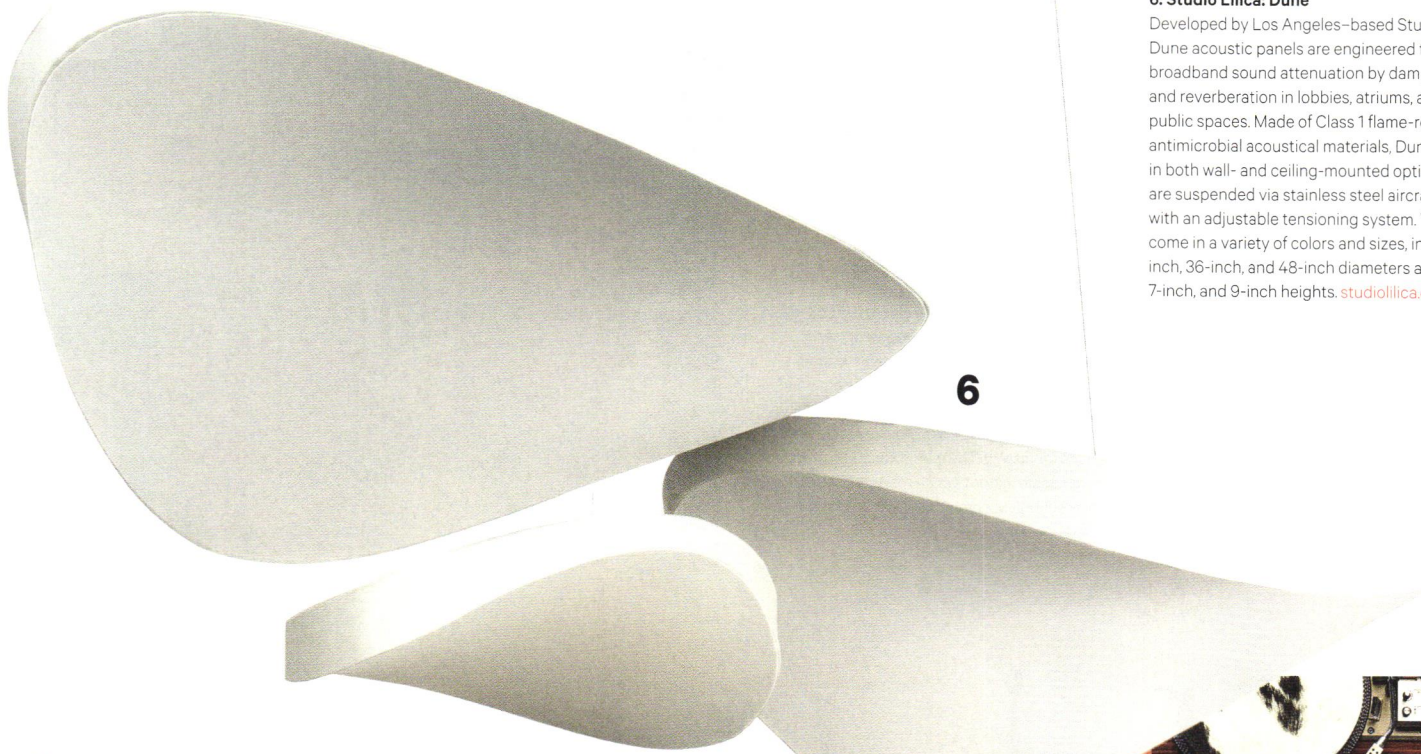
The mobile and lightweight Variable HybrED Chair features double-articulating arms and a work surface that rotates 180 degrees. Designed by Alessandro Piretti, the student task chair has a cantilevered frame and base that afford unobstructed access to ample storage capacity underneath. The chair is available with an optional five-star base and height adjustment. teknion.com

4. OFM: Jupiter

The oval-shaped and interlocking Jupiter stools can be used for standalone seating or configured into a variety of groupings, offering flexibility in classroom arrangements. The stools, which feature chrome feet and side divots for nesting, have an overall height of 19 inches and a width of 24 inches. The upholstery is available in five colors: black, red, gray, green, and blue. A white laminate table top is optional. ofminc.com



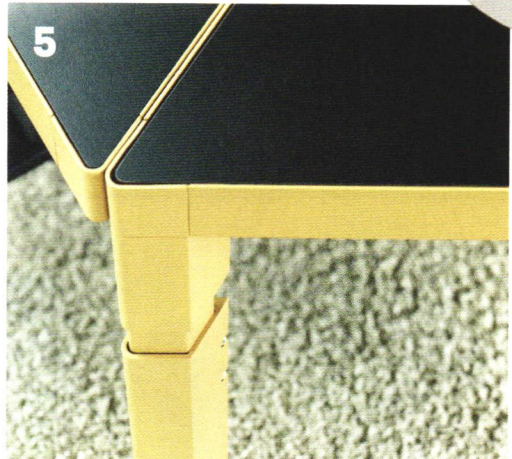
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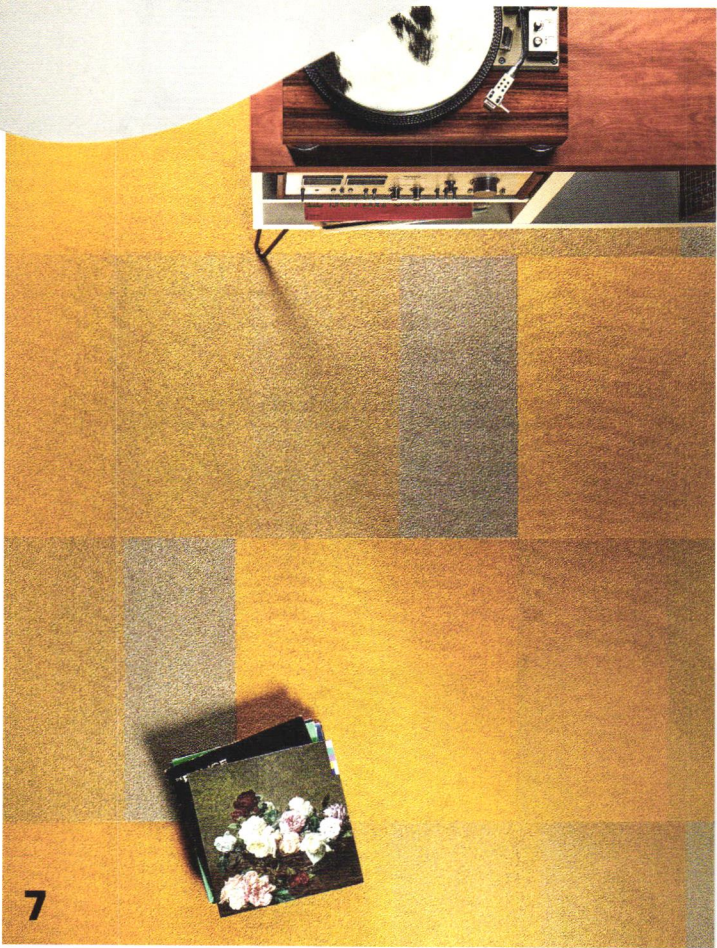
6. Studio Lilica: Dune
 Developed by Los Angeles-based Studio Lilica, Dune acoustic panels are engineered to provide broadband sound attenuation by dampening echo and reverberation in lobbies, atriums, and other public spaces. Made of Class 1 flame-resistant and antimicrobial acoustical materials, Dune is available in both wall- and ceiling-mounted options, which are suspended via stainless steel aircraft cables with an adjustable tensioning system. The panels come in a variety of colors and sizes, including 30-inch, 36-inch, and 48-inch diameters and 5-inch, 7-inch, and 9-inch heights. studiolilica.com

6

5. Lande: Trigon
 The Trigon table and desk system was designed for Lande by 13&9 Design, which is led by *Contract* magazine's 2015 Designer of the Year Martin Lesjak of Austria. Trigon's modular features are realized via 60-degree edges on rectangular table layouts and row formations intended for open office spaces. Additional Trigon elements—such as sound-absorbing dividers, shelves, and shelters—can be combined to form more private workspaces. lande.nl



5



7. Bentley: Anthem
 As part of their Black Book product portfolio, Anthem reinvents Bentley's signature cut pile carpet, King's Road. Anthem incorporates multiple dye levels to create a rich visual effect with a velvety feel. The pattern features large stripes of color that transition across the tiles to create a subtle gradation. Available in 18-inch-by-36-inch and 24-inch-square tile formats, Anthem is crafted with Antron® Legacy™ Type 6.6 Nylon and comes in seven colorways. bentleymills.com

7



5

8. Bretford: EXPLORE Flip and Nest

Bretford introduced EXPLORE Flip and Nest youth-height tables—which adjust from 22 to 28 inches in height—to its EDU 2.0 line of educational furnishings. The tables are available in several shapes, including rectangular, trapezoidal, quarter round, and half round. A flip mechanism enables the tables to be nested together, and the optional Juice Power System charges mobile devices.

bretford.com

9. Steelcase Education: Verb

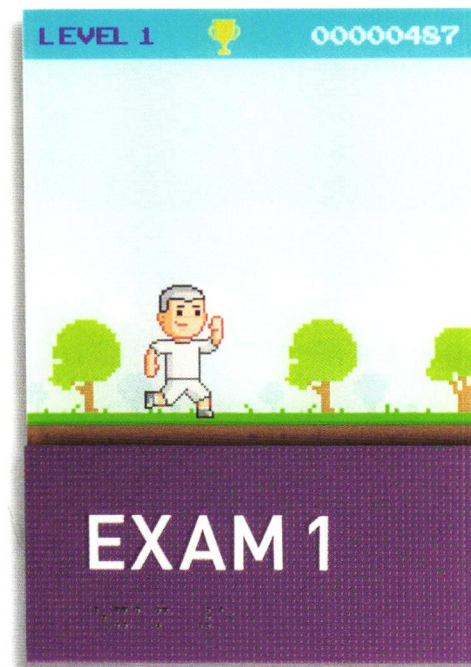
Verb is an integrated mobile classroom collection, including student tables, whiteboards, and instructor stations that support flexible modes of learning. Student tables are chevron-shaped to enhance sight lines. Easels support whiteboards, and a wall track with hooks provides additional options for display. The instructor station features an adjustable lectern, which rotates 360 degrees in two directions, accommodating both standing and seated positions. steelcaseeducation.com



8



The signs we encounter in unfamiliar spaces matter deeply.

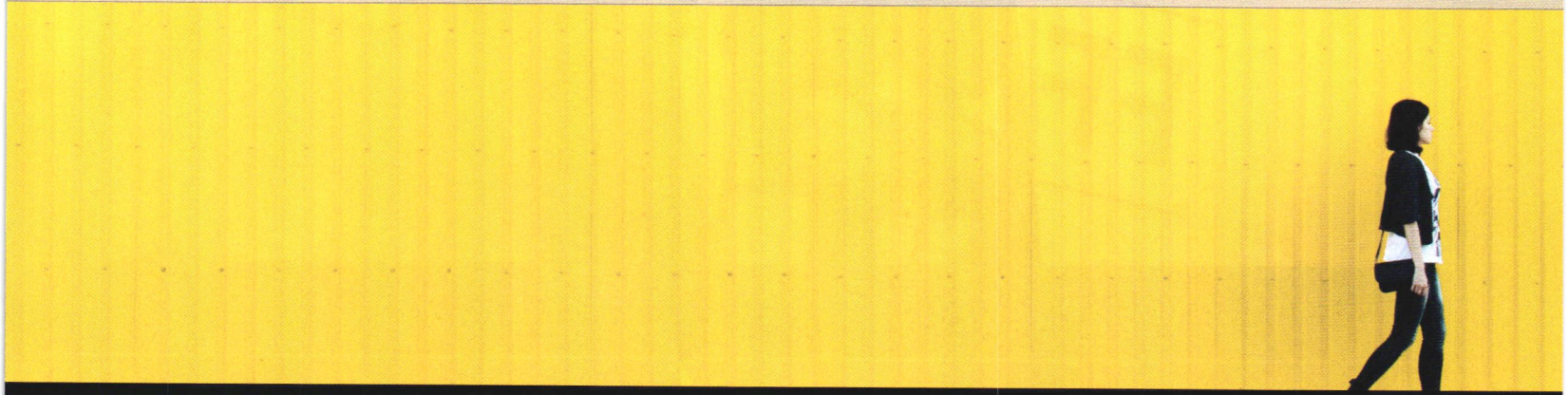


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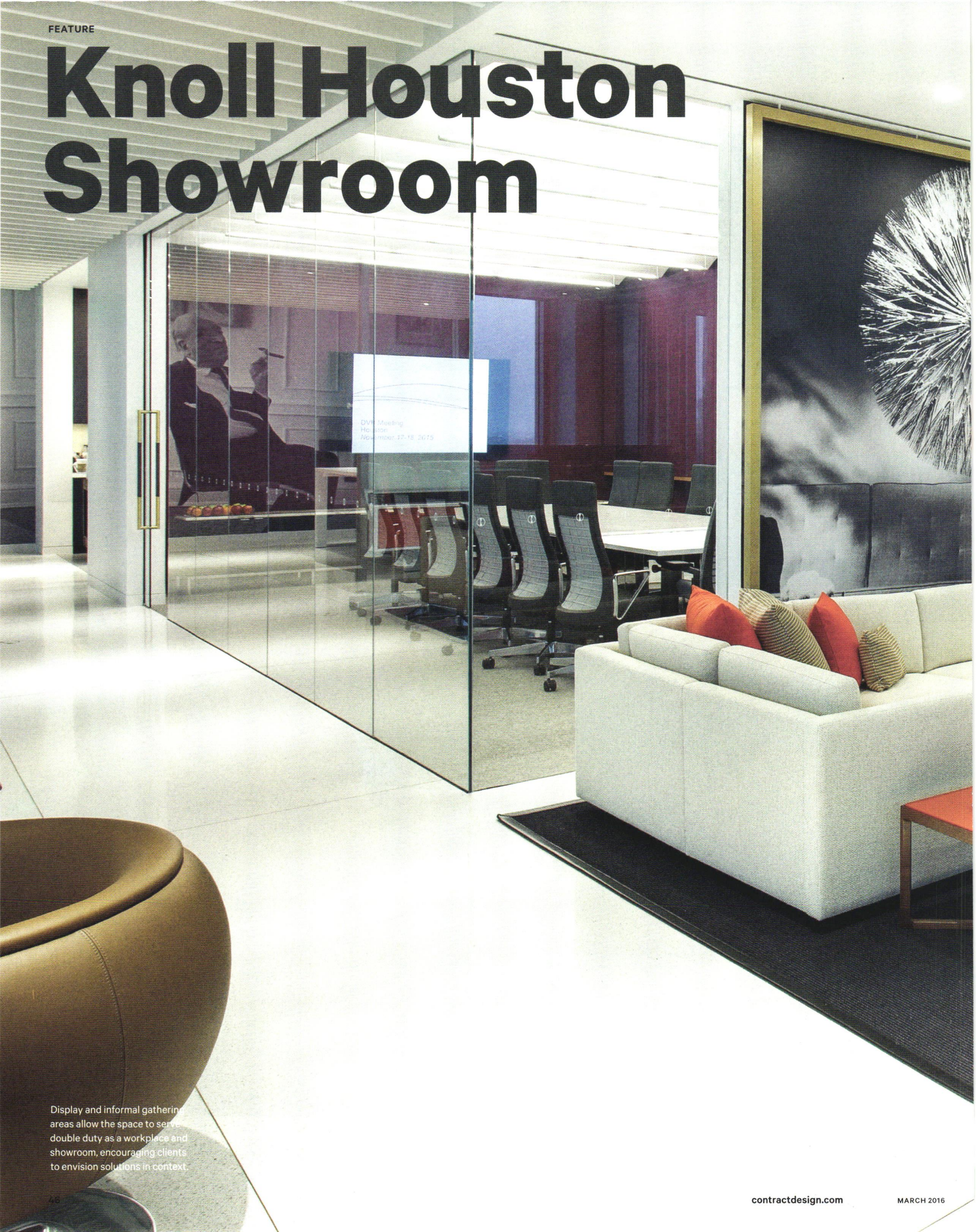
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Knoll Houston Showroom



Display and informal gathering areas allow the space to serve double duty as a workplace and showroom, encouraging clients to envision solutions in context.

By Jean Nayar
Photography by
Bob O'Connor



**Architecture Research Office reinterprets
Knoll's classic modern roots in a showroom
and office for the company in Houston**



Designed by Architecture Research Office for Spinneybeck, ARO Plank 2 is a modular, leather-wrapped wall system that defines display and meeting zones within the showroom (left). For FilzFelt, ARO developed decorative and acoustic panel applications, including ARO Baffle 2 and ARO Arc, used on the ceiling of a conference room (below left) and the reception area (below right). A custom ARO Petal screen, created with Spinneybeck with Maremma and Marissa leathers, divides the entrance and reception area from the rest of the space (opposite).



Knoll Houston

Architect **Architecture Research Office**

Client **Knoll Inc.**

Where **Houston**

What **8,000 square feet on one floor**

Cost/sf **\$127**

For a full project source list, see page 76 or visit contractdesign.com.

Driven by the same forces that influence the workplace decisions of other progressive companies, furniture and textile manufacturer Knoll is gradually transforming its many showrooms across the country with a keen eye toward the future.

"[Our] thinking changes, clients change, and the way people work changes," explains Benjamin Pardo, executive vice president of design at Knoll. "Real estate is part of the basis for the changes. And just as clients are making reductions in square footage, we asked ourselves, 'How can we be more efficient and how can we demonstrate to our clients that how we work and what we offer is parallel to how they're designing for their clients?'"

In keeping with the company's classic modern DNA, Knoll's newest showroom and office in Houston brims with a mix of thoughtful and elegant answers

to these questions. Knoll chose to move its showroom to the ninth floor of the San Felipe Place office tower in the River Oaks neighborhood, just west of downtown Houston. Designed by New York-based Architecture Research Office (ARO), the new 8,000-square-foot regional headquarters offers unfettered city views through floor-to-ceiling glazing, with the bonus of an expansive terrace that allows employees to work and socialize outside amid a variety of Knoll's outdoor furnishings.

Test-driving creative product solutions

Inside, smartly planned work and meeting rooms intermingle with display and informal gathering areas, allowing the space to serve double duty as a workplace and showroom. "The display space is the workspace so that clients gain an immediate understanding

of a working office with overall solutions, rather than viewing products out of context," Pardo says.

Like Knoll's recently revamped New York and San Francisco spaces that were also designed by ARO, the Houston interior ultimately functions as a living lab in which Knoll classics, such as Mies van der Rohe's Barcelona chairs in the reception area or Eero Saarinen's Tulip chairs in a conference room, seamlessly play off new Knoll furnishings, textiles, and other products. "Working with a client with such a sophisticated design sensibility is so fun," says ARO Principal Stephen Cassell. "When we presented ideas, we immediately received a response with accurate and wonderful feedback. So our design got 'upped' with each conversation."

Today's open workspaces with integrated areas for casual meetings inspired the development of custom solutions that Knoll and its affiliates have now

developed as products for the broader marketplace.

“As we solve problems for each space, our ideas often spin off into product in parallel development,” says Cassell, whose firm has designed products with Knoll affiliates FilzFelt and Spinneybeck for what is now called the Architecture Research Office Collection.

ARO products in leather and felt

To counteract the acoustical downside of open offices ARO designed two novel felt-wrapped ceiling treatments—ARO Arc and ARO Baffle 2 by Knoll affiliate FilzFelt—that buffer sound while beautifully defining ceiling planes in open areas and a conference room. Another ARO-designed product installed in this

showroom is ARO Plank 2—a modular wall panel that absorbs sound in an open meeting area. Originally developed as a FilzFelt product, this is the first use of ARO Plank 2 with Spinnybeck saddle leather, which is appropriate for Houston. A dividing screen called ARO Petal, created with Maremma and Marissa sueded leathers, has playful curvilinear shapes that create a graphic backdrop to visually separate the entrance area from work zones.

Overall, materials and palettes were selected to connect to local flavor. Brass details and jewel-tone fabrics, for instance, echo some of the big-sky bling of Texas in the Houston space. White terrazzo floors, lined with brass divider strips, are inlaid with

an occasional historic brass Knoll logo. This Houston showroom is a clear reflection of Knoll’s evolving modernist legacy as well as an invigorating environment deftly balancing work and wellbeing. **c**



Key Design Highlights

The Houston regional headquarters space serves double duty as an office/showroom where clients can experience Knoll products in a real workplace context.

A metal rail system provides a means to define secondary spaces and serves as a suspension device for curtains made of seasonal Knoll fabrics.

Brass metal details, terrazzo floors, marble surfaces, and jewel-tone hues infuse the Houston office/showroom with a lively yet luxurious local spirit.

Design details, such as perforated-leather-wrapped brass door handles, are bespoke.

The showroom was designed by Architecture Research Office and features the products designed by the firm for Knoll and its affiliates Spinneybeck and FilzFelt in what is called the Architecture Research Office Collection.



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learning environments

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Education is life-long, and involves multiple levels of expertise in numerous settings. In this issue, we are featuring interiors that are active learning environments, including the LREI Elisabeth Irwin High School in New York by ABA Studio (page 58) and the University of Chicago Saieh Hall for Economics by Ann Beha Architects (page 62). We are also showcasing interiors that enable learning for trained professionals, including the Allen Institute for Brain Science in Seattle by Perkins+Will (page 52) and the headquarters of Teach for America in New York by HOK (pictured here, and page 68).

allen institute for brain science

By Sheri Olson, FAIA
Photography by
Lara Swimmer and
Hedrich Blessing

430

Cherry-clad collaboration pods accommodate impromptu meetings and cantilever into the six-story atrium at the heart of the building.

Perkins+Will emulates start-up culture for the whitecoat set in a research institute in Seattle

Allen Institute

Architect **Perkins+Will**

Client **Allen Institute**

Where **Seattle**

What **300,000 total square feet on six floors**

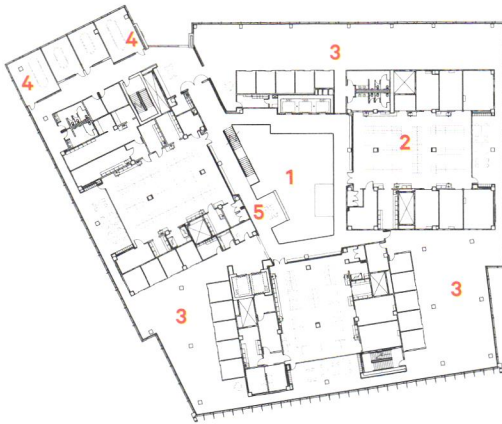
Cost/sf **Withheld at client's request**

For a full project source list, see page 76 or visit contractdesign.com.



Typical Upper Floor Plan

- 1 Atrium
- 2 Laboratory
- 3 Office area
- 4 Conference room
- 5 Collaboration pod





At the base of the six-story atrium is a large gathering space (above) with informal soft seating and a colorful image of brain neurons displayed on a series of 12 flat-screen monitors. These monitors can showcase presentations happening within the atrium or from remote locations. The landmarked terracotta facades of 1920s automobile dealerships (opposite, top right) were preserved, reassembled, and integrated with the new metal-and-glass structure (opposite, top left). A top-floor outdoor terrace (opposite, bottom) captures views of Lake Union.

Microsoft's co-founders Bill Gates and Paul Allen, two of the richest men in the world, have built headquarters for their respective foundations just blocks from each other in Seattle's South Lake Union neighborhood. The recently completed Allen Institute for Brain Science is located a short walk east of the Bill & Melinda Gates Foundation [Contract, May 2012]. While Gates' focus is on global health issues, the scientists at the Allen Institute are unlocking the mysteries of the brain. Their latest findings are uploaded to the Brain Atlas—a web-based, open-data source available to the world. The challenge for Perkins+Will in designing the Allen Institute was to balance the insular workings of a research institute while expressing the openness of the foundation.

Until this new headquarters was completed, Allen Institute scientists were in less-than-ideal spaces spread among separate structures around Lake Union. The new, 272,000-square-foot Institute is on a prominent block, which was once the home of terracotta-clad automobile dealerships dating to the 1920s. The landmarked

dealership facades, as well as the showroom interiors, were disassembled, stored off-site, and then reconstructed. Perkins+Will stepped the new metal-and-glass structure away from the historic reconstruction, which is now a space for an art gallery and retail. A glazed, 200-seat auditorium at street level broadcasts scientific presentations to allow people walking by to listen in. Scientists in upper-level labs are visible from outside through perforated shading and woven metal embedded within the curtain wall.

Petals of use surround an atrium

The high level of transparency reflects the idea of open science, which is one of the three core principles of the Allen Institute, along with team science and big science. Team science brings together specialties that are often separate, and the designers' challenge was to create an environment that encourages interaction. "Unlike conventional research facilities where functions are stratified, the Allen Institute has overlapping 'petals' of uses grouped around

Key Design Highlights

The transparency of the design reflects one of the institute's core values.

Labs, which are organized into neighborhoods, surround a six-story atrium in the center of the building.

Collaboration pods, an outdoor terrace, a cafe, and a variety of other spaces encourage informal interactions.

Abundant daylight and views of nearby Lake Union are among the amenities for researchers.

Historic automobile dealership facades are integrated with a new metal-and-glass structure.



a central atrium," says Erik Mott, principal in the Seattle office of Perkins+Will. "By eliminating boundaries, the design maximizes opportunities for collaboration," Mott says.

The heart of the project is the six-story atrium with generous staircases connecting all levels, and cherry-clad collaboration pods that cantilever out into the atrium. "[The pods] are great for spontaneous meetings, often a source of creative sparks," says Amy Bernard, director of structured science for the Allen Institute. The labs are organized as neighborhoods around the atrium, and oversized wood frames create front porches for each group of scientists. A continuous wood bench offers a welcoming spot to sit and talk. "It's a start-up culture for the whitecoat set," explains Mott.

Casual yet highly designed encounters

An institute that is ambitious in gaining an understanding of the brain requires big science: scaling research to an industrial level. Instead of a small group of scientists working on an issue, the Institute required



Meeting areas and labs are organized into neighborhoods overlooking the atrium (above and opposite, bottom). Highly visible staircases encourage scientists to walk between floors, resulting in more spontaneous interactions (opposite, top).

bigger, more nimble labs that allow large teams of scientists to work together. Mechanical services are delivered overhead and custom-designed workbenches are easily reconfigured to maximize lab flexibility. A row of enclosed spaces brackets each lab for light-sensitive experiments. Abundant daylight and views of the surrounding city and lake offer unusual lab amenities. “Researchers come here from around the world and comment positively on our unique work environment,” says Paul Wahnoutka, senior director of operations for the Institute.

With increased automation, scientists do not need to constantly be at lab benches watching over experiments. The Institute’s design provides multiple opportunities for researchers to have informal conversations, sit with a laptop, or write on extensive whiteboards located along a path that encircles each floor.

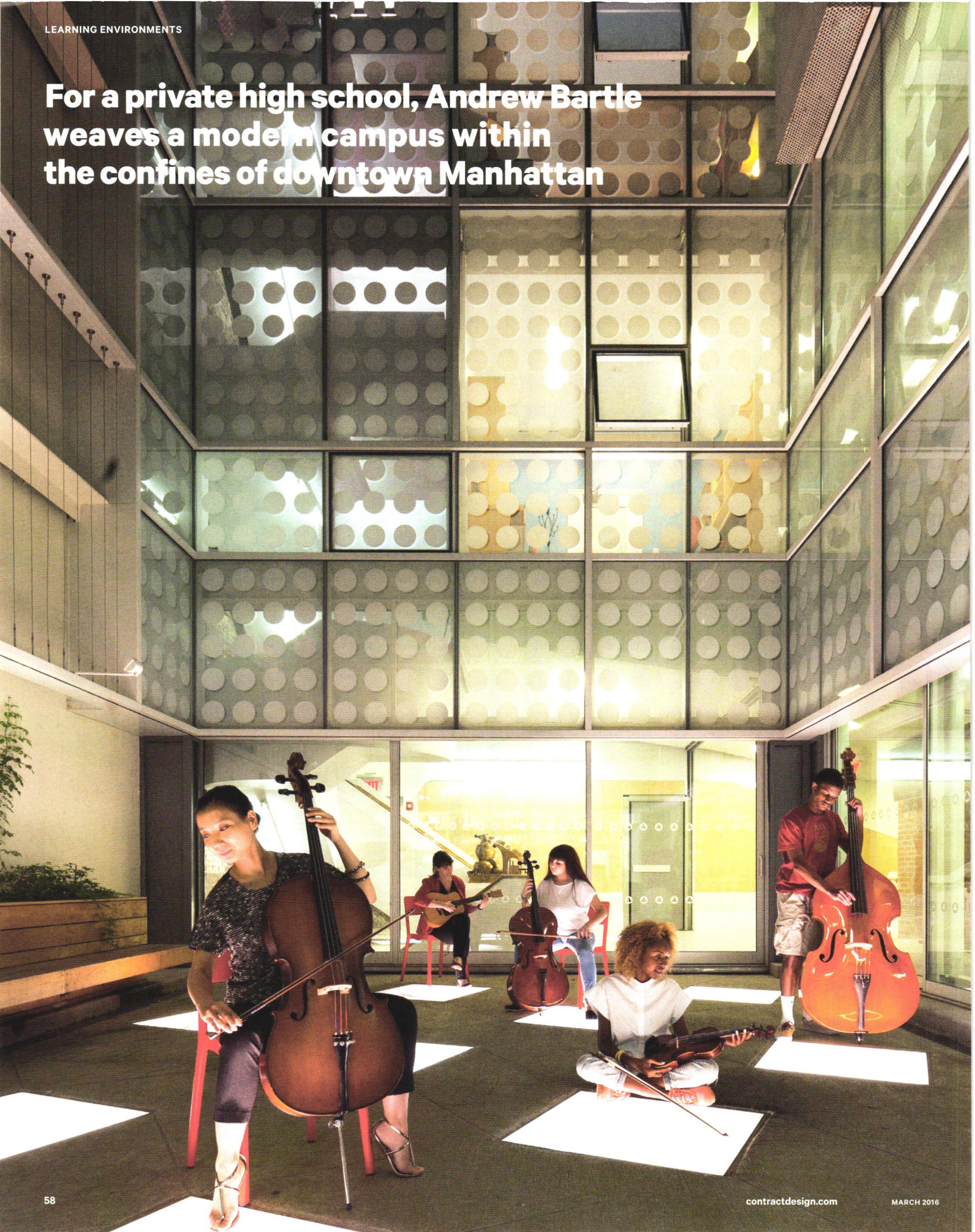
“All private office spaces are interior so that the majority of the people enjoy the majority of the view,” explains Wahnoutka. Even in the open office space, specialists such as engineers,

mathematicians, physicists, and computational scientists are mixed together to encourage interaction.

The massive amount of data generated by the Institute’s experiments—measured in petabytes—is stored in banks of servers on the top floor. Heat from the computers is captured and used to reheat the radiant ceiling panels of the open office and forced air in the labs.

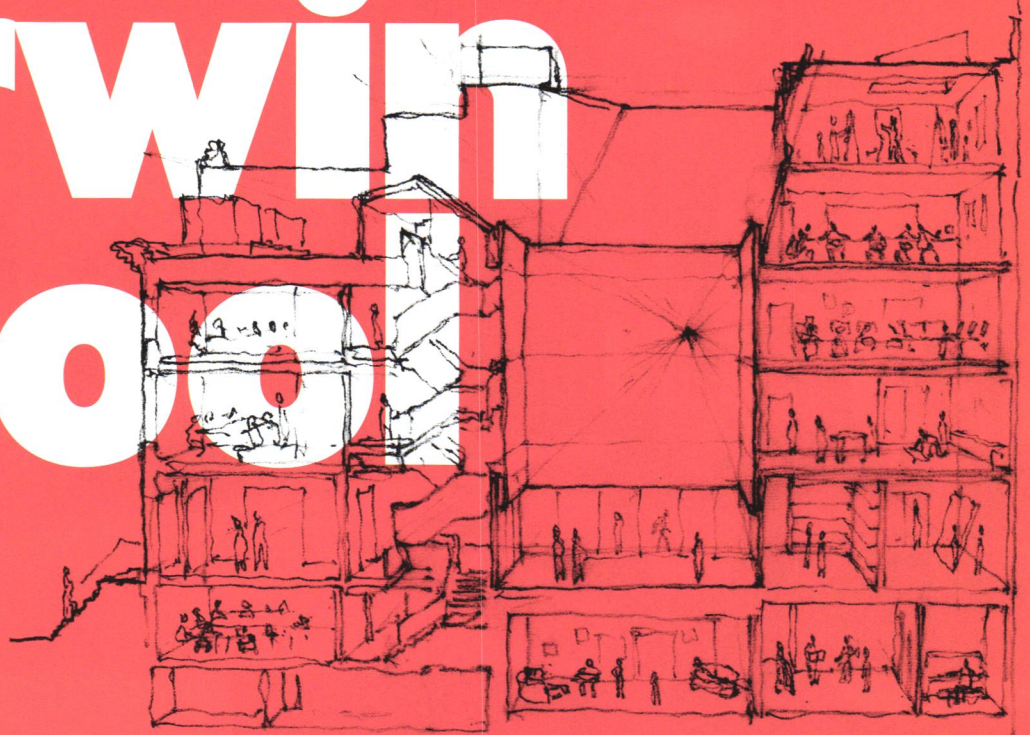
By design, the top floor also is home to the cafe, and an adjacent outdoor terrace with amazing views. Allen Institute CEO Allan Jones specified this top floor as a way to encourage different specialties to interact. “There was some skepticism at first,” says Bernard, “but now there is an acknowledgment that they’re meeting all these new people.” It’s the kind of seemingly casual yet highly designed encounter that could lead to a breakthrough in brain science. **c**

For a private high school, Andrew Bartle weaves a modern campus within the confines of downtown Manhattan



little red elisabeth irwin school

By John Czarnecki
Photography by
Durston Saylor



Architect Andrew Bartle created a new courtyard by removing elements of existing structures and adding a new arts pavilion. While the school is in a tight urban location, the courtyard provides an indoor-outdoor connection for students.

The Little Red Elisabeth Irwin (LREI) School has built a reputation as an exemplary, progressive private school serving students from pre-kindergarten through high school in downtown Manhattan.

But a decade ago, the school faced a predicament. The high school was not attracting the students to continue on from the lower grades within LREI. High school students were in a tired, older building on Charlton Street just west of SoHo, a few blocks from a much newer building in Greenwich Village housing the lower grades. With stagnating high school enrollment due, in part, to the outdated building, the board of trustees elected to modernize and expand the high school in a process that would take seven years to complete.

New York architect Andrew Bartle and his firm ABA Studio were given the heady charge to expand the well-known school on a landlocked site in a landmark district, and reconsider the interiors. "Our design brought a sense of community by creating new public spaces, and a new visual identity, along with the needed increase in

classrooms," says Bartle. "These public gestures were necessary to keep the school's mission vibrant and clear."

A new image for the school

The high school structure—originally built as an Episcopal school in 1912—had become worn after use by LREI for many years. In 2008, LREI acquired a neighboring townhouse, built in the 1840s. But the economy collapsed that same year just after the renovation and associated fundraising began. Bartle worked with the school to proceed with the renovations and additions in five phases over multiple years as the school continued to operate. The design incorporates the townhouse, renovates the interiors of both buildings, adds 22,000 square feet of additional space, and, importantly, makes the school highly attractive in the New York market with active, adaptable learning spaces. As a result, the high school's enrollment has reached 255 students, while it had been about 150 before the renovation.

Little Red Elisabeth Irwin

Architect **ABA Studio**

Client **Little Red Elisabeth Irwin**

Where **New York**

What **50,000 total square feet on six floors**

Cost/sf **\$500**

For a full project source list, see page 76 or visit contractdesign.com.



Establishing a new image for LREI, and allowing the school's community to become excited for things to come, the first phase included a renovated lobby. A bleached oak interior wall inflects into the lobby to subtly encourage one to proceed further into the school. Within the given constraints of the site and the existing structures, Bartle added two floors to the top of the 1912 building, as well as a new volume in the back. The additions are set back in order to not be visible from the street in the landmark district.

Bartle carved away from previous inferior additions to create a beautiful interior courtyard. Visible from multiple vantage points through patterned glass, the courtyard is the new focal point of the school, strengthening a sense of campus. "I love the courtyard, which provides an out-of-doors respite for the students and their teachers," says Phil Kassen, who has been director of the school for 12 years.

In the townhouse, which now includes a combination of classrooms, a conference room, and administrative offices, Bartle restored original plaster and stone details where possible, retaining

- 1 Entrance
- 2 Reception
- 3 Lobby
- 4 Office
- 5 Classroom
- 6 Auditorium
- 7 Courtyard
- 8 Lab
- 9 Art studio
- 0 Terrace



First Floor Plan



Fifth Floor Plan



Key Design Highlights

Together, a school building from 1912 and a townhouse from the 1840s were renovated into a modern, urban high school.

Two floors were added on top of the existing school, and a new volume containing an arts pavilion was added to the back.

A new outdoor courtyard, surrounded by patterned glass, is the school's focal point.

This complicated project was completed in five phases over seven years after the Great Recession put a halt to initial plans.

The school has been in a structure dating from 1912 (white building to left in photo above), and now incorporates an adjacent townhouse from the 1840s (right in photo above) with interiors that now include a conference room (opposite, top left). Large windows of a new arts pavilion overlook one of the new outdoor spaces (above, right) at the rear of the school. The renovated lobby (opposite, top right) with casual seating for students and visitors leads to a new staircase (opposite, bottom) adjacent to the courtyard.

the characteristic elements. In the remainder of the school, incorporating the additions, Bartle clearly defined pavilions for the arts, humanities, and sciences. Reconfigured circulation throughout—with new outdoor terraces on upper floors, a prominent new stairwell, and interspersed casual seating areas—allows students to freely connect as they would in a large campus setting. Savvy placement of acoustical treatments lowers the noise of teenagers within circulation areas.

Outward connectivity to the city

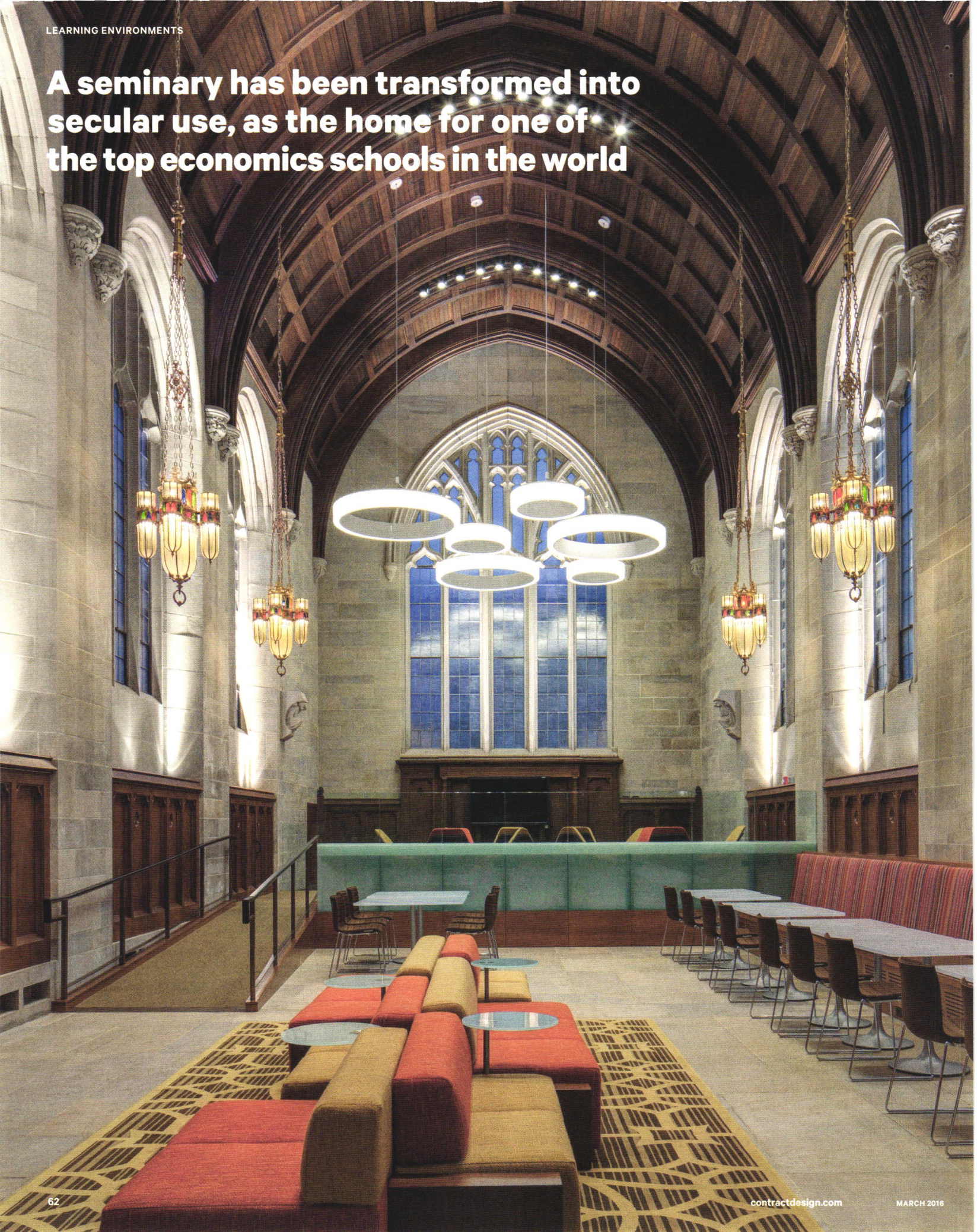
Taken together, the changes transform what had been an inward-facing school into one that has breathing space and outwardly connects with the city. "Classrooms on the fifth floor bring the city into the rooms, inspiring our students and giving them a sense of their place in the world," Kassen says.

In his design, Bartle thoughtfully considered the subtle nuances of high school life—including a lounge (cover of this issue)—for urban students who are actively preparing for college. "The focus on

community space, light, and fresh air was part of the collective progressive vision of building a school that shared spatial qualities with that of a college," says Bartle. "Considerable thought went into individual privacy, and observation, and the individual's experience in a community."

Kassen concurred with what Bartle's design has enabled his school to accomplish. "Learning happens in a variety of ways, in groups of all sizes and individually," Kassen says. "Conversations, arguments, moments of quiet reflection—the building creates opportunities for real interaction." **c**

A seminary has been transformed into secular use, as the home for one of the top economics schools in the world



university of chicago saieh hall for economics

By Edward Keegan, AIA
Photography by
Tom Rossiter

The soaring second-floor main chapel now serves as the Graduate Commons, which is designed to be easily reconfigured for various events.

At the University of Chicago, free market beliefs often seem more religion than science. So there was some irony when the school's department of economics and associated institutes moved to a complex that was originally constructed for the Chicago Theological Seminary. The seminary was subsequently relocated to a distant corner of the campus, demonstrating the place of actual religion within the free market of today's university.

For the economics department, a thoughtful mix of old and new has been stitched together by Boston-based Ann Beha Architects, with the Chicago office of Gensler as associate architect. "Our old quarters [in the University of Chicago's Rosenwald Hall] did not promote collaboration," says John List, chairman of the department of economics. "The new building maximizes cohesiveness through its common areas."

The handsome red brick and limestone-trimmed Collegiate Gothic style buildings, designed in the mid-1920s by architect Henry Riddle, comprise three interconnected structures, including the

Hilton Chapel, a dormitory on the east side of the site, and an L-shaped academic building to the west. Adjacent to the 162-foot-tall Lawson Tower that dominates the original ensemble, Beha and her team inserted a new main entrance within an archway opening that once allowed an alley to pass through the building.

"What once divided, now connects," says Philip Chen, a principal with Ann Beha Architects, in reference to the opening. "Let's make the biggest challenge an opportunity." A new stair, daylit with five-story-tall glazing, is located at the north end of the entry, with a new three-story, 48,920-square-foot building tucked along the eastern edge of the old alley.

Reimagined interiors for contemporary, secular uses

Stitching together the new and old required some spatial gymnastics that Beha exploits and makes seamless in spatial flow. The "colonnade" is a glassy circulation space that connects the first floor main entry to the east wing office suite of the Beckman Institute. This



The former Hilton Chapel (above) has been adapted as a conference room. The addition (opposite, top two) features a terracotta rainscreen and fins, as well as glazing with a copper-mesh interlayer that harmonizes with the masonry of the original red brick and limestone-trimmed Collegiate Gothic style seminary buildings (opposite, bottom).

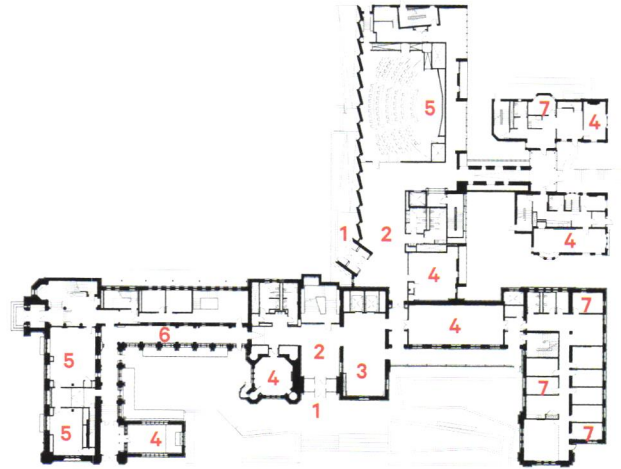
new one-story addition to the old seminary routes users around a grand, wood-paneled room that has been repurposed as the faculty lounge. On the north side of the west wing's second floor, a similar strategy with a new glass-enclosed corridor allowed the seminary's library space to be reimagined as a seminar room without intrusion. A 90-person classroom is tucked below grade, under the exterior accessible ramp, which creates a varied pattern of diagonal skylights that bring natural light into the space.

The seminary's most significant interiors have been thoughtfully reimagined for contemporary secular needs. The 50-person seminar classroom that had been a library incorporates audio-visual and technical requirements within the ornate framework of the existing shell. The former Hilton Chapel, an architectural gem that was the seminary's first structure, is now what Chen describes as "a ceremonial presentation space." The original exposed limestone walls have been covered with insulated wood paneling that conceals presentation equipment and warms the space both literally and metaphorically.



First Floor Plan

- 1 Entrance
- 2 Lobby
- 3 Cafe
- 4 Conference room
- 5 Classroom
- 6 Cloister
- 7 Office



Collaborative Spaces

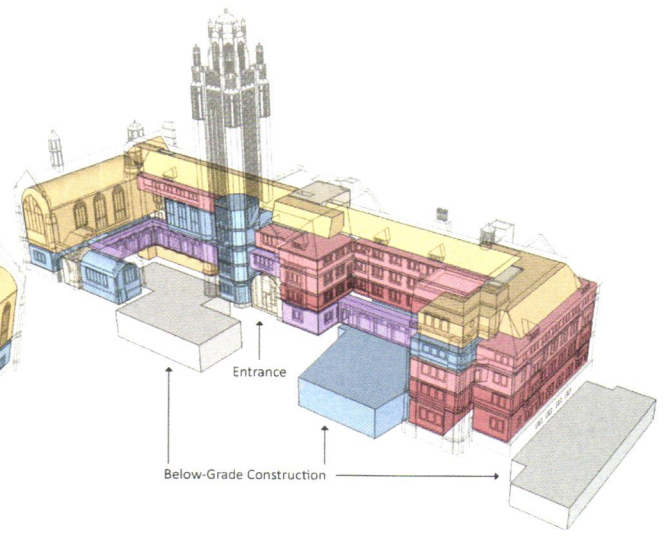
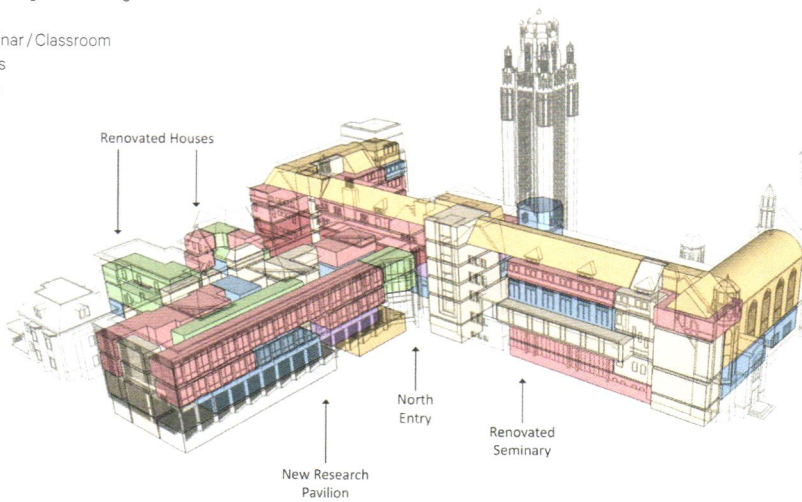
- Shared Programs
- Interdisciplinary Programs
- Economics and Undergraduate Program Offices

Program Spaces

- Conference / Seminar / Classroom
- Graduate Students
- Research Clusters

Other

- New Mechanical



contract

The seminary's former library (below) is now a classroom, and another space has been adapted as the faculty lounge (bottom left). The "colonnade," a glazed circulation space that is on the perimeter of the lounge, connects the first floor main entry to east wing office suite of the Beckman Institute. A lobby within the new addition (opposite) has furnishings to accommodate casual study.



Key Design Highlights

A new main entrance and an addition connect the three historic buildings that comprised the seminary.

Former religious spaces have been adapted with secular uses: Chapels now serve as presentation spaces and the Graduate Commons.

The seminary's library has been transformed into a seminar room with audio-visual equipment concealed within its ornate shell.

New materials were carefully selected to complement but not compete with the original brick and limestone buildings.





**University of Chicago
Saieh Hall for Economics**

Architect **Ann Beha Architects**

Associate Architect **Gensler**

Client **University of Chicago**

Where **Chicago**

What **150,500 total square
feet on six floors**

Cost/sf **\$570**

For a full project source
list, see page 76 or visit
contractdesign.com.

The second-floor main chapel is now the Graduate Commons, a soaring space with a flexible floor plan, which allows for easy reconfiguration during various student-driven events. Graduate students have individual study spaces in the previously unused attic of the original buildings. “[The former attic is] a found space that turned out to be a great space,” Chen says.

Compatible yet differentiated finishes

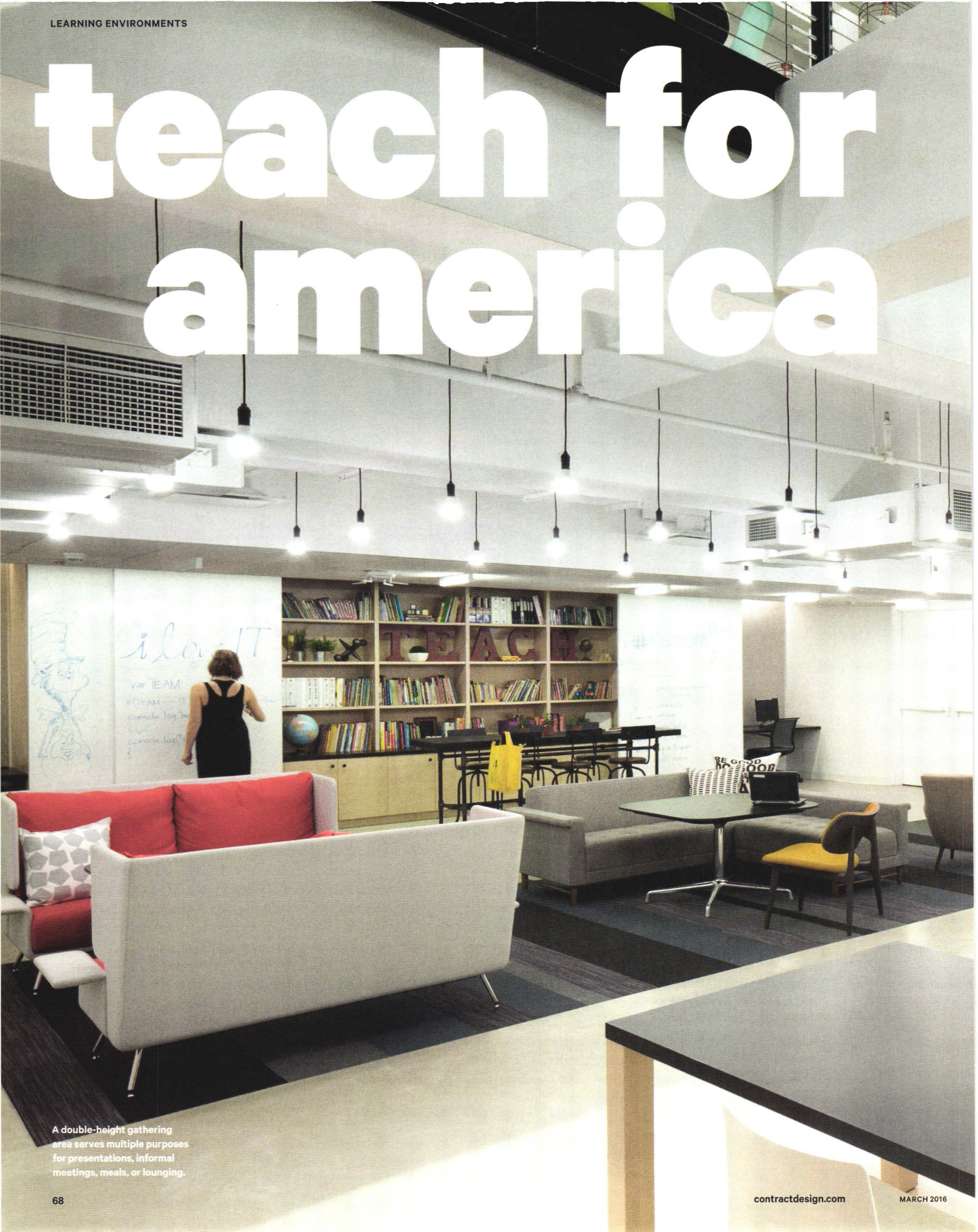
Ann Beha Architects, which has extensive experience with higher education academic facilities, implemented numerous high-tech teaching aids throughout. The specific needs of the economics department influenced certain features of the design. For example, whiteboards and chalkboards are prevalent in classrooms and public areas, as well as in stairwells, because economics instruction and casual dialogue require problems to be worked out in writing.

Interior finishes are kept simple, allowing the richly detailed brick and limestone of the original buildings to be at the forefront.

New wood accents are understated and defer to the carved wood of the historic fabric. The new stairs exhibit the most modern implementation of finishes, with metal panels and glass prevailing. For lighting, a combination of restored and renovated fixtures contrast with new fixtures that feature bold geometries. “You want to make alterations compatible, yet differentiated,” Chen explains.

Beha and her colleagues have breathed new life into an almost century-old facility. Spaces designed as prayerful and contemplative to serve the needs of a seminary have now been rendered as thoughtful and quiet, providing spaces for a school that has produced many of the University of Chicago’s Nobel Prize winners. But now that the moneychangers have taken over the temple, it seems fair to ask: Is anything sacred? **e**

teach for america



A double-height gathering area serves multiple purposes for presentations, informal meetings, meals, or lounging.

By John Gendall
Photography by
Ari Burling

HOK, in collaboration with Pentagram, designs a welcoming and flexible office in New York befitting the mission of the nonprofit organization



Thanks to savvy interior design by HOK, the headquarters office of the nonprofit Teach for America is now able to deliver on its mission in a more significant and robust way.

Teach for America recruits and enables recent college graduates from across the country to serve as teachers in a public or public charter K-12 school for one of 52 low-income communities that the organization serves. The selected members, known as corps members, commit to teaching for at least two years. As the personnel and scope of Teach for America expanded in recent years, the organization's New York office began to outgrow its space, which had to function as more than just a place for employees to work at their desks. Teachers from across New York and, indeed, from across the country, drop in to use resources, alumni groups gather there, donors and board members hold meetings there, and, of course, employees use it like a traditional workplace.

Formerly located in a midtown Manhattan office, Teach for America had grown piecemeal with additional square footage spread

Teach For America

Architect HOK

Client Teach For America

Where New York

What 132,000 total square feet on three floors

Cost/sf Withheld at client's request

For a full project source list, see page 76 or visit contractdesign.com.



Reception Floor

- 1 Reception
- 2 Conference room
- 3 Pantry
- 4 Open work area
- 5 Huddle room

unevenly in a haphazard place to work. “We were spread across eight floors, with some staff in a building across the street,” says Elizabeth Vasek, Teach for America’s manager of workplace strategy and design. “We had to use an external stairwell to go from floor to floor, so it felt very disconnected.”

With an eye toward greater cohesiveness, the organization moved further downtown to the Financial District, hiring HOK, in collaboration with Pentagram, to design a more open and collaborative office. At 132,000 square feet, the new space offered the 600-person organization room to spread out, but it was not without its challenges: Arrayed in an H-shaped footprint, the office spans three floors and incorporates what had once been a transition floor for the building’s mechanical systems.

To link the floors both vertically and horizontally, HOK created an open central staircase. With a range of different view corridors and shared program spaces—the entrance lobby, a kitchen, and an open gathering area—arrayed alongside it, the staircase operates

as much as a communal area as it does as a way to move between floors. A double-height space along the stairway provides a multi-functional area for various events.

Floor plan demarcates spaces

"It's an odd-shaped building," concedes Thomas Polucci, a senior principal at HOK and the director of its interior design studio. As designers do, HOK transformed this potential setback into an advantage. Erika Reuter, an HOK associate and project manager, says, "the floor plan gave us an opportunity to create different environments throughout the office." The designers utilized the building's unusual H-shaped floor plates to further define various elements of the workspaces. Color codes helped to further organize the interiors, as clusters of different programs became linked by color. Red, for example, denotes informal gathering areas, while yellow signifies audio-visual areas.

An open office with Knoll workstations allows for a team-based environment much more than the fragmented workplace of the



In the reception area (above), a wall is lined with wood repurposed from school bleachers. A variety of meeting or work areas includes glass-enclosed small conference rooms and booths (top). Huddle rooms (right) accommodate focused work sessions. Pentagram designed block letters (opposite) onto which employees can pin photos.

Pentagram developed the identity for Teach for America's headquarters, including signage (below, bottom, and opposite, bottom right). Custom tables in the lobby (right) incorporate an array of pencils inscribed with donor names. Touchdown areas are designated by the color turquoise, and HOK sourced informal furnishings for communal areas (opposite, top). The central staircase (opposite, bottom) includes a wall of portraits.

Teach for America Identity Design by Pentagram



With a move into a New York Financial District office tower, Teach for America stood to gain more space and a more cohesive floor plan. But, in the move, the organization wanted to keep its identity and avoid corporate blandness. To do that, HOK collaborated with Pentagram, the design firm that Teach for America had worked with for years.

Together, they created an interior distinctive to the organization. “We wanted to take on education,” says Thomas Polucci, a senior principal at HOK, “but we did not want to make it kitschy.” As a result, references to teaching are visible throughout the office without resorting to the obvious tropes. At the entrance, for example, the designers lined the wall with wood repurposed from school bleachers. For the lobby, custom tables were built with tabletops that incorporate an array of pencils inscribed with donor names.

The design team also emphasized features that would allow employees to interact with the space itself. To enclose smaller meeting spaces, they customized Infinium sliding doors with chalkboard surfaces, allowing the surface of the door itself to be changed over time. On a wall in a central corridor, Pentagram created block letters that spell out ‘TEACH FOR AMERICA,’ onto which employees can pin pictures of themselves and their coworkers.

Spanning the three floors of the central staircase is a wall of portraits: individually framed pictures of more than 500 Teach for America students, teachers, and alumni. For Teach for America—an organization focused on community—Pentagram helped to give voice to the individuals that comprise the organization. —JOHN GENDALL

Key Design Highlights

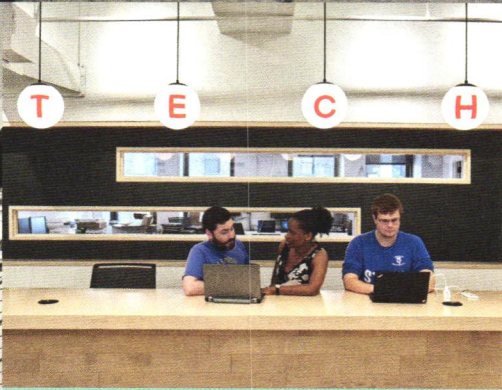
An open central staircase links floors and provides access to communal spaces.

Areas within the H-shaped floor plan are color-coded for organization and identity.

Open office space with low-partitioned furnishings allows for a team-based environment.

Pentagram developed a graphic identity for the office.

Photo walls and installations highlight students, teachers, and alumni within the organization.



former space did. Low partitions let coworkers conduct conversations throughout the day and maximize daylight. Touchdown areas, designated by the color turquoise, provide workspaces for visiting teachers to settle in for a few hours or days. To introduce a more informal feel, HOK sourced furniture designated for communal areas from retailers like Crate & Barrel, CB2, and Gus* Modern.

HOK designed the interiors through extensive dialogue with Teach for America, which had undertaken its own internal change management process to involve everyone in the transition.

"It's so helpful for the design process to have great client input," remarks Polucci. The impact of that relationship speaks for itself. **c**

Lighting

Designers identify their favorite new fixtures, including lamps, pendants, sconces, and other types of lighting

Theresa M. Genovese, AIA

Ochre: Seed Cloud

ochre.net

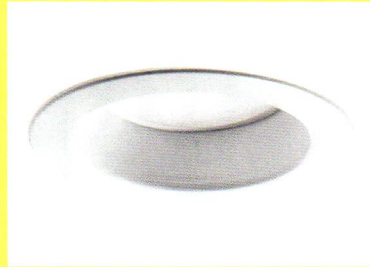


Principal
CetraRuddy
New York

"Artistic and beautiful, Ochre's light fixtures bring an element of whimsy in an elegant way. We designed and installed a custom Ochre chandelier in the lobby of a residential building in Midtown Manhattan, and the process of working with the manufacturer was a pleasure."

Philips Lightolier: CorePro LED Downlight

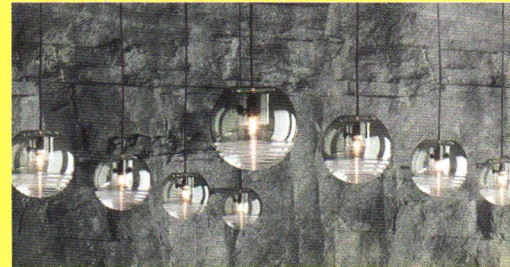
lightingproducts.philips.com



"When designing the sanctuary ceiling for the Lincoln Square Synagogue in New York, we used 613 LED downlights to reference the number of commandments in the Torah. The CorePro retrofit drop-in is also ideal for clients with existing incandescent fixtures, yielding 80 percent energy savings and a very long life."

Tom Dixon: Flask

tomdixon.net

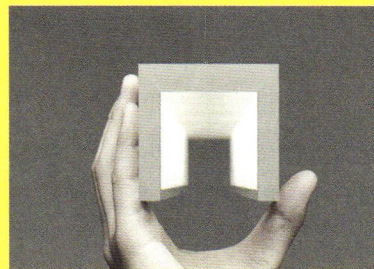
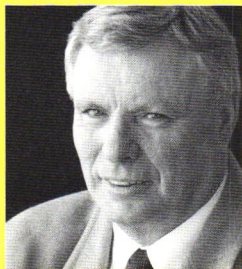


"We used Tom Dixon's hand-blown Flask fixture to add intrigue and a sculptural touch to a bathroom in a New York condominium project. These spherical pendants can be hung in multiples or as a single constellation. The orbs have a smoked-glass hood and a ridged texture at the base, which reduce glare and help to make the illumination diffuse, warm, and comforting."

Patrick H. Grzybek, AIA

Fluxwerx: Profile

fluxwerx.com



Senior Project Architect
and Senior Associate
Perkins+Will
Chicago

"The vertical optics in this functional and unique product make very efficient use of LED technology while providing excellent batwing and asymmetric light distribution. With an available indirect lighting component, all of this functionality is obtained within a relatively compact and visually pleasing product profile."

Artemide: Empatia

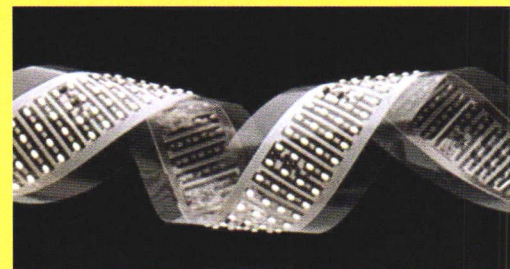
artemide.com



"This complete family of suspended, surface, and table-mounted decorative light fixtures creatively utilizes high-quality glass while integrating LED technology in a way that I have not seen in any other product. The concealed LED provides an interesting, functional light source."

Cooledge: Line

cooledgelighting.com

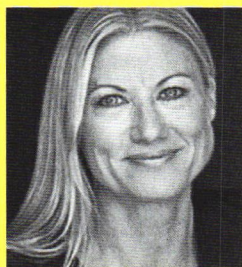


"The Cooledge product provides complete backlighting uniformity and reduced LED pixilation within a very shallow back box depth, which is highly desirable. Additionally, the flexible sheet product allows for similar regularity in curved and complex shape applications, for which it may have been difficult in the past to find suitable products to achieve the desired backlighting results."

Leslie Kale

Rick Tegelaar: Meshmatics Chandelier

ricktegelaar.nl

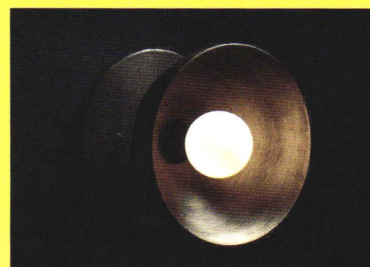


Creative Director and Partner
Studio Collective
Los Angeles

"This unique and beautiful chandelier is ingeniously made with only chicken wire, which acts as a reflector for the small LED light source housed at the base. The design is both quiet and elegant."

Apparatus Studio: Trapeze 1

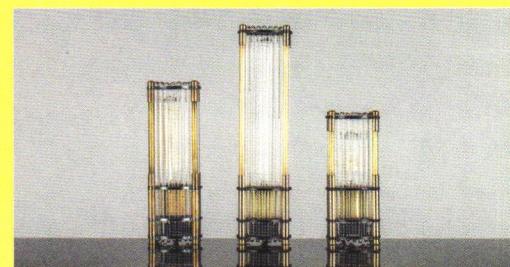
apparatusstudio.com



"Each fixture from Apparatus Studio is a piece of art. These lights can be wall- or ceiling-mounted. Made with either brass or hand-cast porcelain, the lights look great as small guiding flush mounts down a long corridor."

Neptune Glassworks: Tower Light

neptuneglassworks.com



"One of my favorite table lamps, the Tower Light is available in three sizes, which are all made by hand of solid brass with glass rods. The lights can be dimmed to one of three settings by gently touching the gorgeous and genius fixture."

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MAGNIFICENT MILE

EVENT**CREATIVE**

BRAND DESIGN & SPONSOR

wystar
DESIGN

Knoll Houston (page 46)

who Architect and interior designer: Architecture Research Office (ARO). Project team: Stephen Cassell; Kim Yao; Jejon Yeung; Christine Nasir. Architect of Record: BNIM Architects. Contractor: Basic Builders. Lighting: Lighting Workshop. Engineering: Bay & Associates. Graphics: Knoll with ARO. **what** Wallcoverings/window treatments: KnollTextiles. Paint: Benjamin Moore. Laminate: Abet Laminati. Resilient flooring: Noraplan Sentic. Carpet: Tretford. Lighting: Juno; Amerlux; Vode; Picasso; Boca Flasher; Focal Point. Hardware: Yale; Rockwood; Norton; Hager; CR Lawrence; Hafele.

Allen Institute (page 52)

who Architect and interior designer: Perkins+Will. Project team: Kay Kornovich; Erik Mott; Tony DeEulio; Gavin Smith; Kelly Schnell; Sam McGuire; Crystal Day; Molly Baker. Contractor: GLY Construction. Lighting/acoustics: Stantec. Engineering: Coughlin Porter Lundeen (structural); Affiliated Engineers (MEP); McKinstry; Valley Electric. Landscape: Walker Macy. Graphics: Studio SC. Historic preservation: BOLA Architecture.

what Wallcoverings: MDC. Paint: Sherwin-Williams; Tnemec. Laminate: Formica; Abet Laminati; Wilsonart; Pentacolor; Trespa. Drywall: CertainTeed; PABCO; GypSorb. Masonry walls: Mutual Materials. Movable walls: Moderco. Hard flooring: Kentwood Floors; Mosa; Stonhard. Resilient flooring: Mannington Commercial. Carpet: Masland Contract; Bentley. Ceilings: Armstrong; National Gypsum; Steel Ceilings; 9Wood. Lighting: Finelite; Lithonia Lighting; Gotham; Kenall; iGuizzini; Interlux; USAI Lighting; Edison Price Lighting; B-K Lighting; Lumenpulse; Architectural Lighting Works; Philips; Lithonia Lighting; Beghelli; ETC; Birchwood Lighting; Beta-Calco; Moda Light; iLight Technologies; Lumascape; RAB Electric Manufacturing; Structura; Traxon Technologies; Ligman Lighting; Hydrel; BEGA; Gilbert. Hardware/doors: Accurate; Falcon Door Hardware; Hager; ASSA ABLOY; Schlage; Lynden Door; PRL Glass Systems; Aluflam. Glazing: Arcadia; Agnora; Viracon; Hartung Glass; Northwestern Industries; Okalux; GlasPro. Window treatments: MechoSystems. Workstations:

Knoll; Systems Source. Seating: Knoll; Enwork; Stylex; Bernhardt Design; Allermuir; Keilhauer; HighTower. Tables: Knoll; Enwork; Stylex; Bernhardt Design; Allermuir; Keilhauer; Davis; Emeco; WCI; Janus et Cie; HighTower. Lockers/cubbies: Penco Products. Woodworking: TMI Systems Design Corporation. Water feature: Pacific Stainless Products. Bike racks: Landscape Forms. Signage: Tube Art Displays. Plumbing fixtures: WaterSaver Faucet Co.; Lovair; Zurn Industries; TOTO; Cantrio Concepts. Textile finishes: BuzzSpace; MechoSystems; Carnegie Fabrics.

Little Red Elisabeth Irwin School (page 58)

who Architect: ABA Studio. Project team: Andrew Bartle; Sean Auyeung; Mark Barone; Karl Jensen; Joanne Graney; Kenneth Lake; John Thurman; Erin Ross. Contractor: Orian Construction. Lighting: Horton Lees Brogden Lighting Design. Graphics: emphasis design inc. Engineering: Silman (structural); Thomas Polise Consulting Engineers; IP Group Consulting Engineers (MEP/fire protection); Pillori Associates (civil/geotechnical). Acoustician:

Lally Acoustical Consulting. Theater consultant: Fisher Dachs Associates. IT-AV: KP Johnson & Associates. **what** Laminate: Formica. Drywall: USG. Masonry walls: Glen-Gery Brick. Hard flooring: American Olean. Resilient flooring: Forbo Marmoleum. Carpet: Robbins Sports Surfaces. Ceilings: Armstrong. Lighting: Finelite; Lumen Pulse; Louis Poulsen. Hardware: Schlage. Doors: Mohawk Doors. Glazing: Oldcastle Building Envelope; Kawneer; Circle Redmont. Window treatments: DFB. Seating: Room & Board; National Public Seating; KI; Virco; D.R.Dimes. Woodworking: JP Roche. Plumbing fixtures: Gerber.

University of Chicago Saleh Hall for Economics (page 62)

who Architect and interior designer: Ann Beha Architects. Project team: Ann M. Beha; Philip B. Chen; Katie Gerner; Ed Rice; Nealia Giarratani; Josh Lacasse; Maryna Medvinsky; Ian Miller; Stephanie Rinehart. Associate architect: Gensler. FF&E, Phase I: Gensler. FF&E, Phase II: Ann Beha Architects. Contractor: Turner Construction Company. Engineering: Thornton Tomasetti

(structural); dbHMS (MEP/fire protection). Terra Engineering (civil). Landscape: OLIN. Lighting: Schuler Shook. Acoustics: Kirkegaard. Audio/visual: Shen Milsom Wilke. **what** Windows: Hope's Windows. Exterior finishes: Okalux; Rimex. Panels: Forms and Surfaces. Paint: Ideapaint. Glazing: Safti; Innovative Glass Corp. Carpet: Creative Matters. Acoustic wood panels: Rulon. Interior glass panels: McGroery Glass. Tables: Nienkamper.

Teach For America (page 68)

who Architect and interior designer: HOK. Project team: Thomas Polucci; Erika Reuter; Anthony Spagnolo; Jin Seo Park; Elizabeth Marr; Michael Judice; William Jenkins. Graphics: Pentagram. Contractor: JRM. Client representative: Gardiner and Theobald. Lighting: Lighting Workshop. Acoustician: Cerami & Associates. Structural: Robert Silman Associates. **what** Wallcoverings: FilzFelt; Unika Vaev. Wood panels: TerraMai. Paint: Benjamin Moore; Wolf-Gordon; Scuffmaster. Laminate: Abet Laminati. Solid Surface: Durat; Richlite. Drywall: USG. Hard flooring: Nydree. Resilient flooring: Flexco; Roppe;

Johnsonite. Carpet: Interface; Modulys; Milliken; Kasthall. Ceilings: FilzFelt; Armstrong; Tectum. Lighting: Amerlux; VersaLux; Bartico; Focal Point; Solais; ConTech Lighting; West Elm; Luraline; Vibia; Schoolhouse Electric; Louis Poulsen; Roll and Hill; Selux; Rejuvenation; Edge Light; Jesco; Winona. Hardware: Rockwood; Schlage; Von Duprin; LCN; ABH; Door Controls International; Don-Jo; Glynn-Johnson Corp; Ives; PBB; Tydix; Zero International. Doors: Secure Door & Hardware. Office front and doors: Infinium. Window treatments: Lutron. Workstations: Knoll; Evenson Best. Seating: Knoll; Andreu World; Allermuir; Gus* Modern; Crate & Barrel; CB2; Davis; Blu Dot; Room & Board; Soho Concept; Allsteel; Herman Miller; Naughtone. Upholstery: Camira; Maharam; DesignTex; KnollTextiles. Tables: Prismatic; Harter; Restoration Hardware; Herman Miller; Geiger; Andreu World; Room & Board; Naughtone; Coalesse; Blu Dot; Kusch and Co. Shelving: Modern Office. Woodworking: Modworxx. Signage: Coyle and Co.; DCL. Plumbing fixtures: Kohler; American Standard; Elkay.

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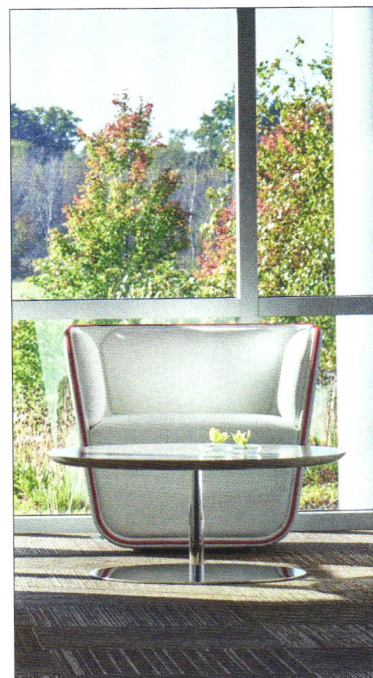
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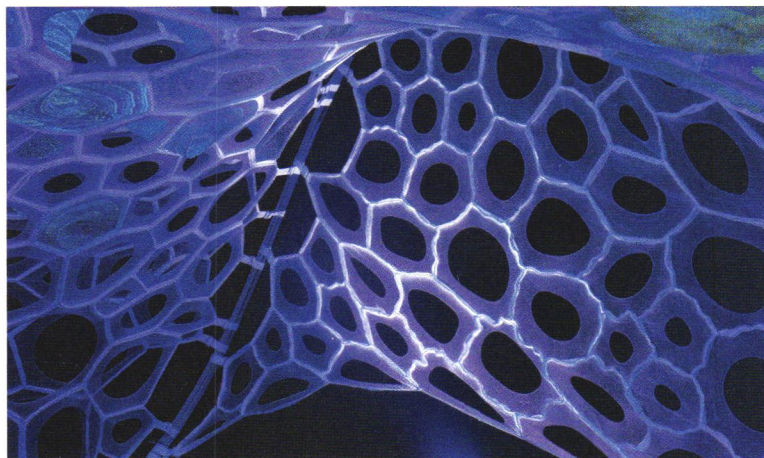
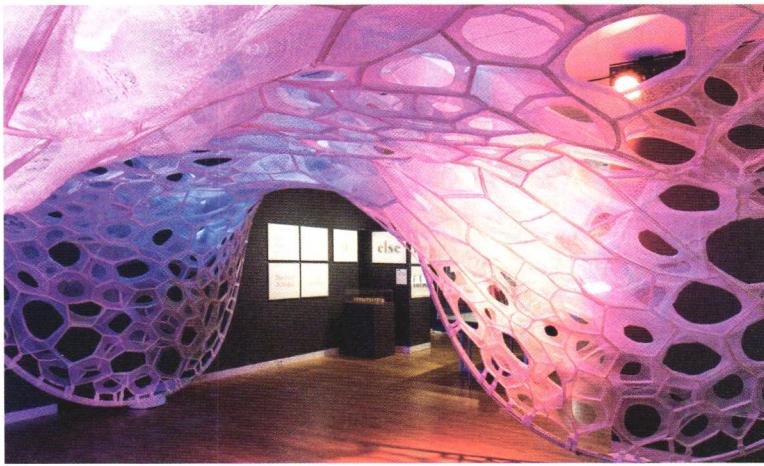
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EXPOSITIONS

Shimmering Futures

For a pavilion at the Cooper Hewitt, architect Jenny Sabin explores advancements in lighting, textile technology, and structure



The subject of beauty, in its multiple forms, is explored in depth in *Beauty—Cooper Hewitt Design Triennial*, the fifth installment of the Cooper Hewitt's contemporary design exhibition series now on view in New York. The largest and most architecturally enticing piece within the exhibition is *PolyThread* (pictured here), an installation by architect and designer Jenny E. Sabin.

A 400-square-foot pavilion that visitors can walk through, *PolyThread* is a freestanding form featuring knitted lightweight, high-performing, formfitting, and adaptive materials structured and held in tension with integrated fiberglass tubing. An inner structure of textile-based whole-garment knit elements absorbs, collects, and delivers light as the materials react to light and the presence of the shadows of people and objects. The knit structure is composed of solar active, photo-luminescent, and reflective yarns. Solar active threads, which are white when they are not activated, change color in the presence of UV light or sunlight. Photo-luminescent threads absorb UV light or sunlight, and slowly emit light. In other words, the threads glow in unison.

Sabin, who is the Arthur L. and Isabel B. Wiesenberger Assistant Professor of Architecture at Cornell University, designed *PolyThread* to provoke questions such as: How can one knit and braid a building? And, could a building be as lightweight as air? Advancements in weaving, knitting, and braiding technologies have resulted in high-tech and high-performance composite fabrics that have been implemented in the aerospace, automobile, sports, and marine industries. But what are the possibilities in architectural installations and interior structures?

Beauty, with the *PolyThread* installation, is on display at the Cooper Hewitt through August 21. —JOHN CZARNECKI

cooperhewitt.org