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Photo by Alexey Bogolepov

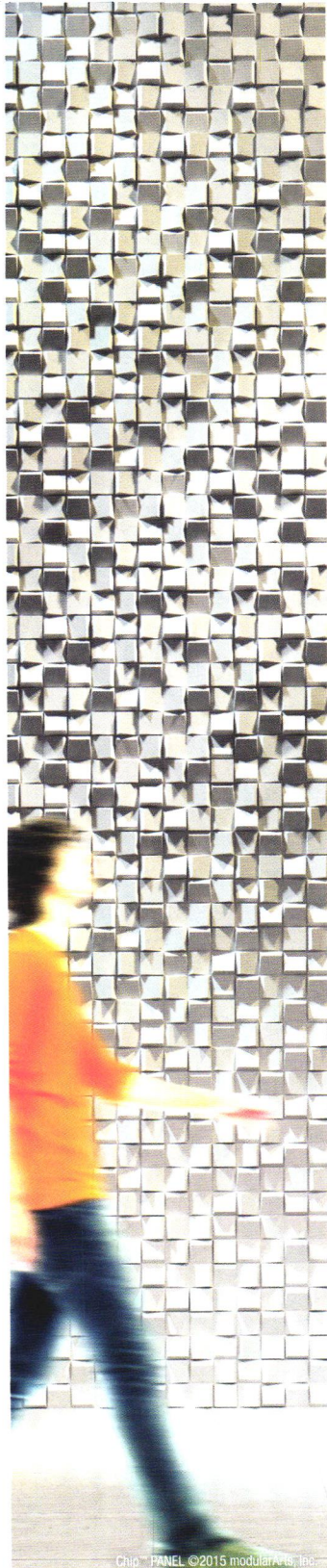
contract, volume 57 issue 7 (USPS 307-970, ISSN 1530-6224, September 2016) is published in January/February, March, April, May, June, July/August, September, October, November, and December; issued by Emerald Expositions, 85 Broad Street, New York, NY 10004; 949-226-5700. Customer Service: For address 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 L4T0A8.

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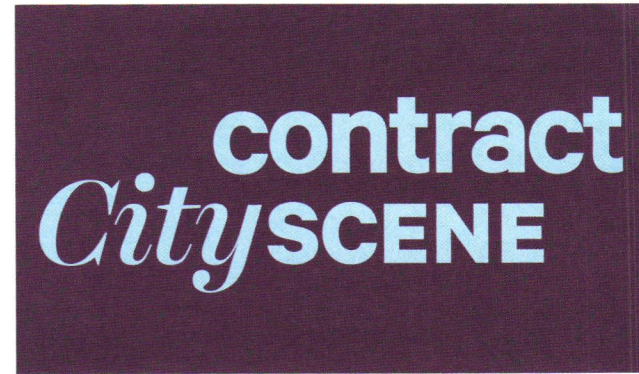


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Contract Hosting CitySCENE Reception in Chicago on September 29

The reception, which will be held at Dana Hotel's Vertigo Sky Lounge, is open to Chicago-area architects and commercial interior designers
contractdesign.com/cityscene



The Sydney Opera House Details Plans for \$202 Million Upgrade

Melbourne-based ARM Architecture will oversee acoustic and overall improvements to the Australian landmark's main concert hall.
contractdesign.com/sydneyoperahouse

Gensler to Redesign ASLA's Washington, D.C., Headquarters

Designed to achieve both LEED Platinum and WELL Silver certification the reimagined headquarters of the American Society of Landscape Architects (ASLA) is expected to open by November.
contractdesign.com/aslaheadquarters

Within a Tower by Foster + Partners, the First Waldorf Astoria in San Francisco to Be Designed by HBA

The hotel, designed by Hirsch Bedner Associates (HBA), will occupy the first 21 floors of a new tower by Foster + Partners.
contractdesign.com/waldorfastoriasanfrancisco

Olson Kundig Wins Competition to Design Jewish Museum Berlin's Kindermuseum

The Seattle-based firm's design entails an interactive and scientific retelling of Noah's Ark for a modern audience.
contractdesign.com/olsonkundigkindermuseum

Jackson Park Chosen as Site for Obama Presidential Center

The historic 543-acre park on Chicago's South Side was selected over Washington Park as the site for the library and museum to be designed by Tod Williams Billie Tsien Architects.
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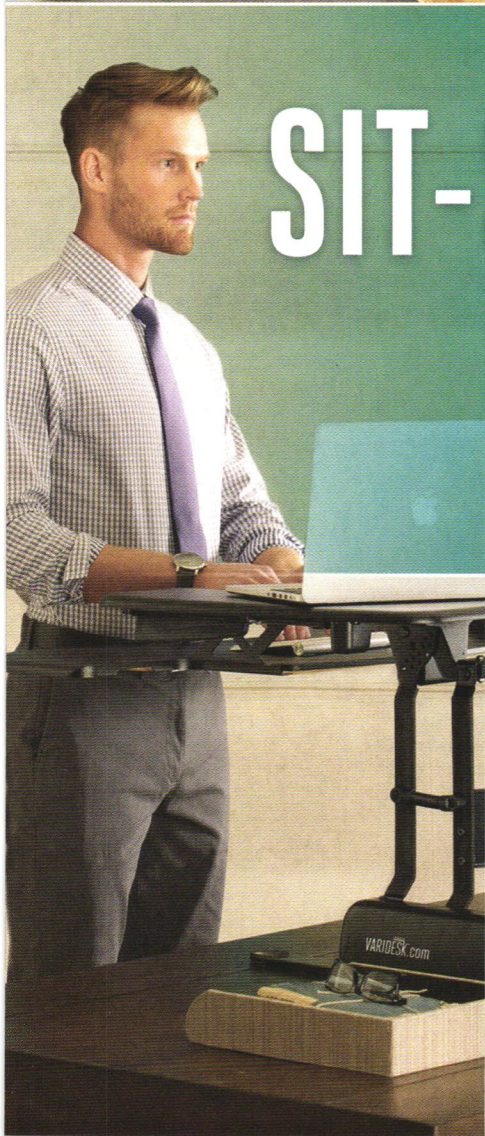
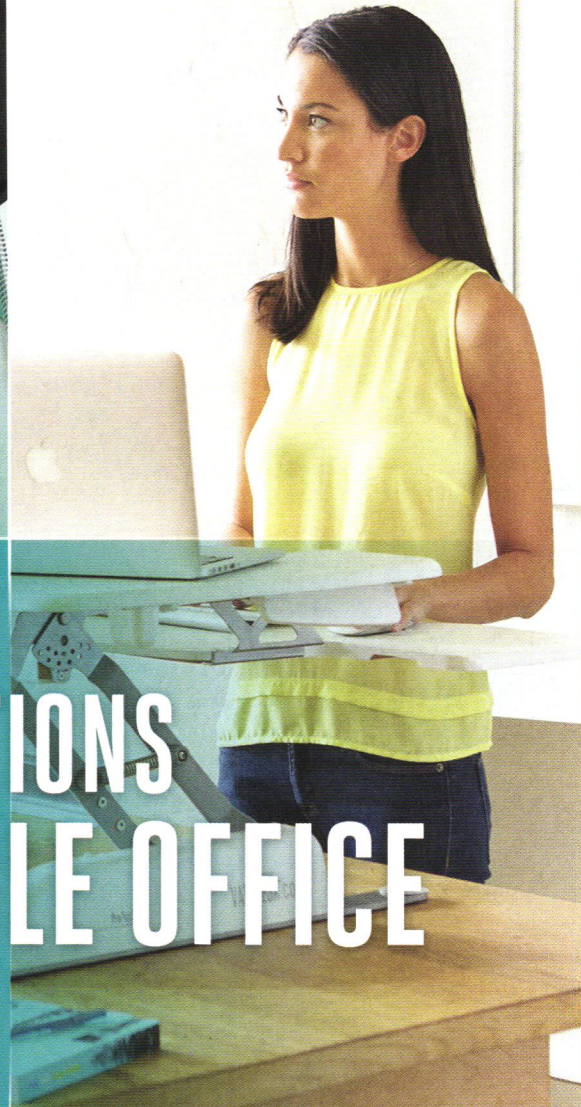
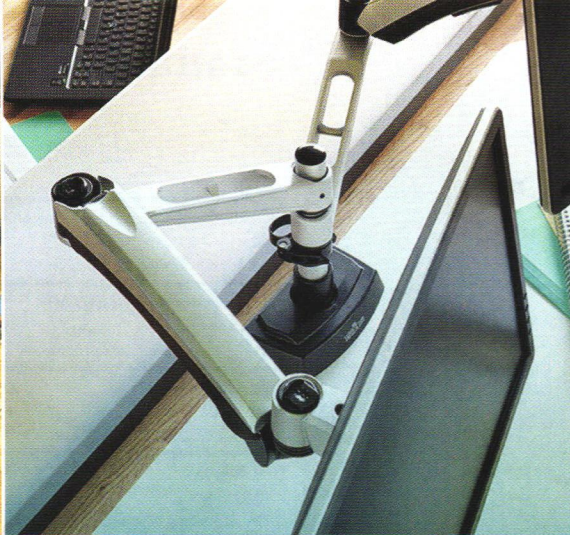
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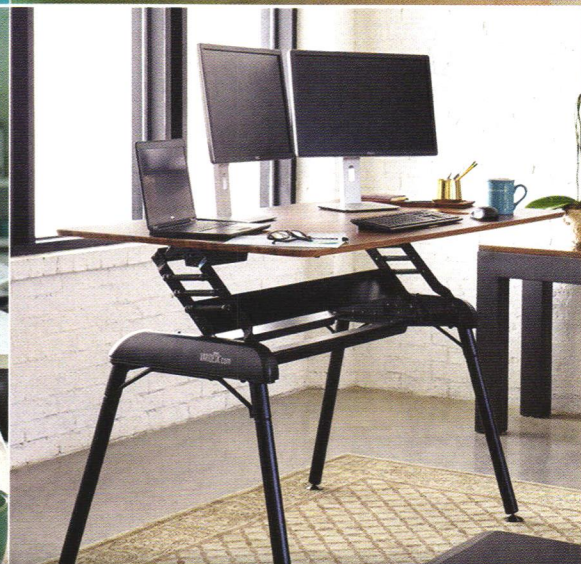
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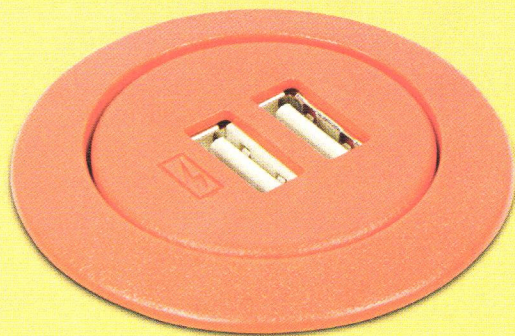
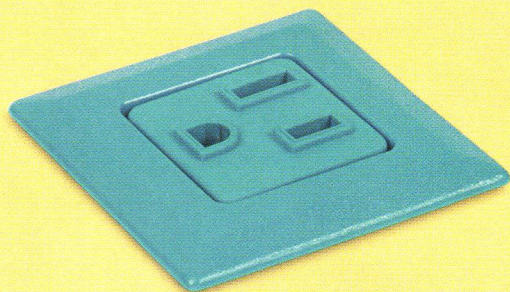
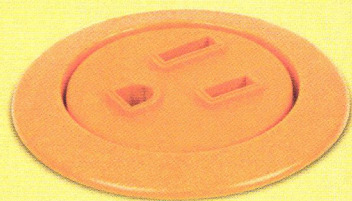
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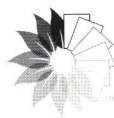
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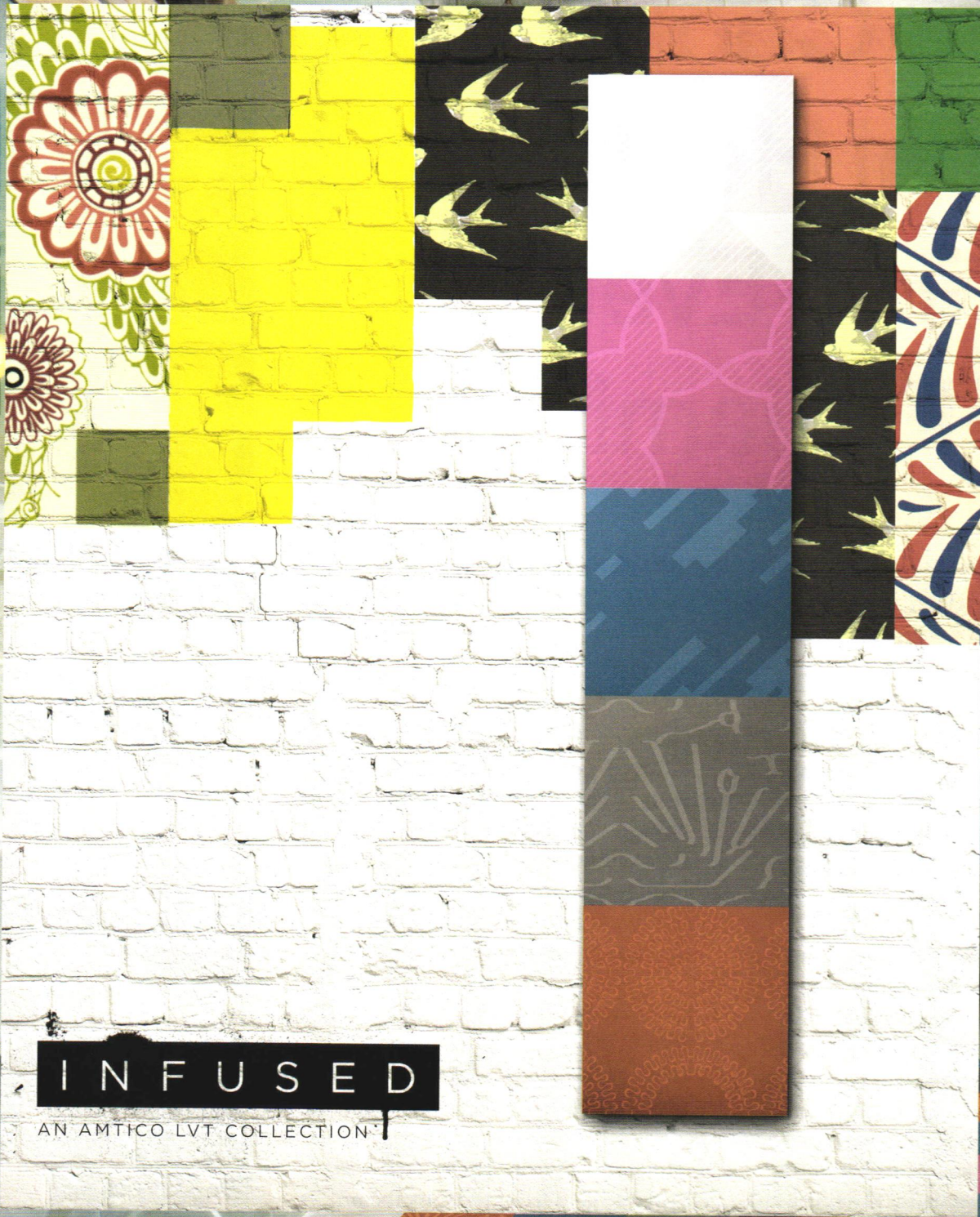
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ICFF Cool Meets Miami Heat at First-Ever ICFF Miami

The first annual ICFF Miami will map the newest frontier of what's best and what's next at the Miami Beach Convention Center from October 5-6th, 2016.

Why Miami?

ICFF, North America's platform for global design, connects with the luxury hotbed of the Americas through the introduction of the first-ever ICFF Miami.

The region represents the leading center of luxury development in North America and is home to the highest concentration of high-end retailers and luxury outlets outside New York City. In addition, Miami represents one of two North American cities to make the top 10 list of the 2015 Wealth Report by Knight Frank.

This is ICFF Miami

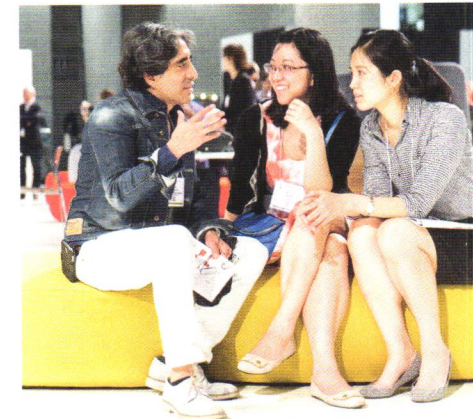
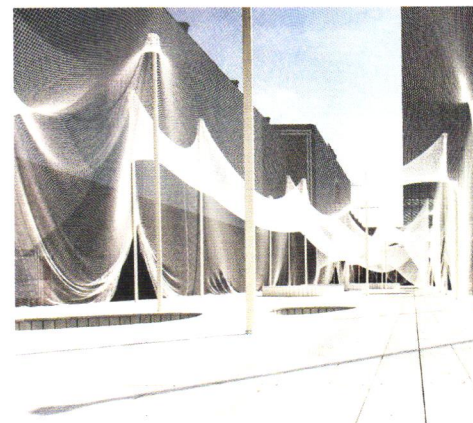
ICFF Miami is the largest and most prominent design gateway between the Americas. The inaugural event will feature what's best and what's next in

global design, insightful programming, and a 25,000 net sq. ft. show floor abuzz with over 3,000 interior designers, architects, retailers, representatives, distributors, facility managers, developers, manufacturers, store designers, and visual merchandisers.

Meet the Miami Design Market

Miami is home to 10,000 architects, interior designers, and developers involved in high end interiors.

The hottest designers, developers, and retailers from the Caribbean, Mexico, Central and South Americas will convene during the two-day celebration at the Miami Beach Convention Center. Join the party and connect with the luxury hotbed of the Americas.



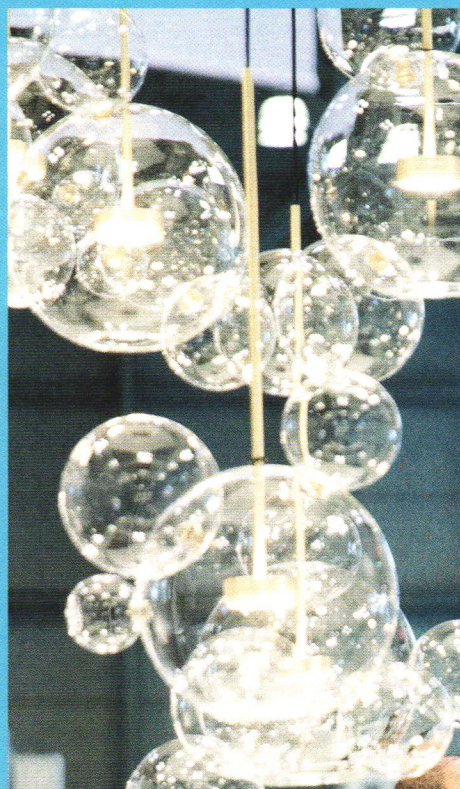
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Featuring Firms Making Their *Contract* Debut

My editorial and design team at *Contract* truly enjoy when we publish an architect or designer for the first time, bringing new and different talent to the attention of our readers. This September issue is special because all five of the beautiful boutique retail interiors are by designers that are being published in *Contract* for the first time.

Making their debut as featured designers in *Contract* are Lukstudio, Curiosity, Peter Marino Architect, Universal Design Studio, and Rafael de Cárdenas / Architecture at Large. Readers likely know Marino—both for his persona and his exquisite luxury retail interiors—and his latest work is the artful new home for Dior in London (page 50).

Here, I want to shine a spotlight on the other four design firms, all of whom are on a trajectory to continue with many more creative projects. These practices are modest in size, which is both important to point out and refreshing, as we commonly see news of acquisitions in which a large firm becomes larger and the identity of a smaller, acquired firm vanishes. Collectively, the following small firms are at the leading edge of sophisticated, refined design today.

Shanghai-based Lukstudio was founded in 2011 by Christina Luk, who designed the interior for fashion boutique Modular Lilong (page 40) with inspiration from the narrow streets and older structures in Shanghai. A native of Hong Kong and a graduate of the University of Toronto with a bachelor of architecture degree, Luk practiced architecture in Toronto as well as with Neri & Hu Design Research Office in Shanghai before starting her own firm.

Frenchman Gwenael Nicolas leads the Tokyo-based design firm Curiosity, which designed the Moynat store (page 46) in New York that is true to the firm's portfolio—an interplay of translucency, color, and emotion. Nicolas, who has lived in Japan for two decades, has designed the Uniqlo megastore in Shinjuku, Tokyo, and stores for brands Berluti, Fendi, and Issey Miyake, among others.

Rafael de Cárdenas is based in New York, but his work takes him around the globe. In Saint Petersburg, Russia, he was inspired, in part, by colorful fashion advertising from the 1970s for the interior of Au Pont Rouge (cover and page 56). He began his career in fashion with three years as a men's collection designer at Calvin Klein before obtaining his master of architecture degree from UCLA. Since founding his firm in 2006, de Cárdenas has created imaginative interiors for

retail clients such as Baccarat, Cartier, and Nike; restaurants including Asia de Cuba in New York; as well as many residences.

And in London, Universal Design Studio designed the spare and cleverly detailed interior for J&M Davidson (page 62), a leather goods and fashion brand. Edward Barber and Jay Osgerby founded Universal in 2001, and the studio is co-directed by Hannah Carter Owers and Jason Holley. The firm has completed projects for hotels, restaurants, retail, galleries, and cultural institutions.

Interiors Awards deadline and coming events

I will close with a few reminders, all related to the approaching busy fall season. If you are reading this before September 27, you still have time to enter your best recent projects in the 38th Annual Interiors Awards! Visit contractdesign.com/interiorsawards to learn more and to enter.

And here is a plug for places around the country where you can find me in the next couple months. In Chicago, *Contract* is hosting a cocktail reception for architects and designers called Contract CitySCENE. Visit contractdesign.com/cityscene to learn more and to register for the September 29 reception. And I'll be moderating a panel discussion with leading Miami-area designers on October 5 at the inaugural ICFF Miami. Go to icffmiami.com to learn more.

Contract welcomes a limited number of architects and interior designers who are engaged in the commercial design profession to attend our 12th Annual Contract Design Forum, which will be held November 9–11, in Del Mar, California. The Forum is a two-day gathering of our Editorial Advisory Board, invited guests who are leaders in the commercial design industry, and representatives of sponsors. Prospective attendees can visit contractdesignforum.com to learn more.

I hope to see you, either in New York or at one of our events, this fall!

Sincerely,

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

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ICFF Miami Premieres in October

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ICFF, which is North America's largest and most prestigious design event for interiors, will premiere ICFF Miami, October 5–6, 2016, at the Miami Beach Convention Center in Miami Beach, Florida. Emerald Expositions, the publisher of *Contract*, produces both ICFF Miami and ICFF NYC.

ICFF Miami will present numerous brands addressing every facet of hospitality, commercial, retail, and residential interiors. The event will feature lighting, furniture, seating, wallcoverings, carpet and flooring, kitchen and bath fixtures, accessories, textiles, and other materials. Attendees will include architects, designers, and developers that drive regional luxury development, as well as other influencers from the Caribbean, Mexico, and Central and South America.

"Like our New York show, ICFF Miami will bring together the best of the design world, but with an energy and style all its own," explains Kevin O'Keefe, ICFF event director. "Miami has emerged as a leader in luxury design influence. The city, its residents, and neighboring regions have a rich, dynamic history and culture that our global audience is eager to capture."

Contract Editor in Chief John Czarnecki will moderate an ICFF Talks session entitled "Leading Miami Voices in Commercial Design" at 2:30 p.m. on October 5. The speakers are Elina Cardet, Assoc. AIA, design director of interiors and associate principal at Perkins+Will; Marlene Liriano, IIDA, managing director for the Miami office of IA Interior Architects and the 2016–2017 international president of IIDA; and Anabella Smith, partner and director of interior architecture at Zyscovich Architects. Visit icffmiami.com for more information and to register. —MURRYE BERNARD

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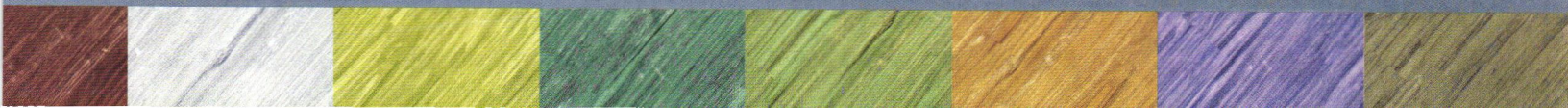
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Gates and Lee Scheduled to Speak at Contract Design Forum

Registration is open for architects and designers to attend the 12th annual Forum, November 9–11



Theaster Gates



Evelyn Lee, AIA

The 12th Annual Contract Design Forum will be held November 9–11, 2016, in Del Mar, California. The Forum is a two-day gathering of the 40-member Contract Editorial Advisory Board, invited guests who are leaders in the commercial design industry, and representatives of sponsors.

Contract welcomes a limited number of qualified candidates—architects and commercial interior designers who are engaged in the commercial design profession—to attend and participate. Prospective attendees can visit contractdesignforum.com to learn more about cost, travel, and registration.

This year's confirmed speakers include Theaster Gates and architect Evelyn Lee, AIA. Culture can be a catalyst for social

transformation, and Gates will describe how that can be accomplished. Gates is a Chicago-based artist who has developed a significant variety of work, including large-scale urban interventions—renovations of buildings on Chicago's South Side—that are making a real difference in the city. With a focus on cultural development in underserved communities, Gates is positively transforming Chicago with a sense of purpose.

Lee writes a regular column for *Contract* (page 28) on business practices in design and professional development, encouraging design professionals to think differently about how they practice in order to remain relevant. She is an account executive and strategy lead at MKThink, the ideas company for the built environment based in San Francisco. In this role, Lee focuses on transforming the way human-centered organizations design their physical environments to fulfill mission, vision, and goals.

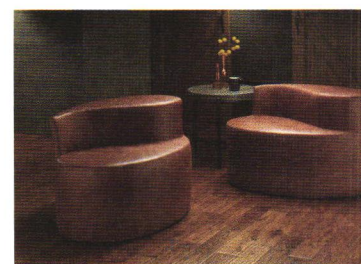
The Contract Editorial Advisory Board includes notable architects and designers from across the country, representing the thought leaders in the design of workplace, healthcare, retail, hospitality, and schools, as well as real estate professionals. Together with other guests at Forum, they lead provocative conversations about the state of the design profession and its future. —STAFF

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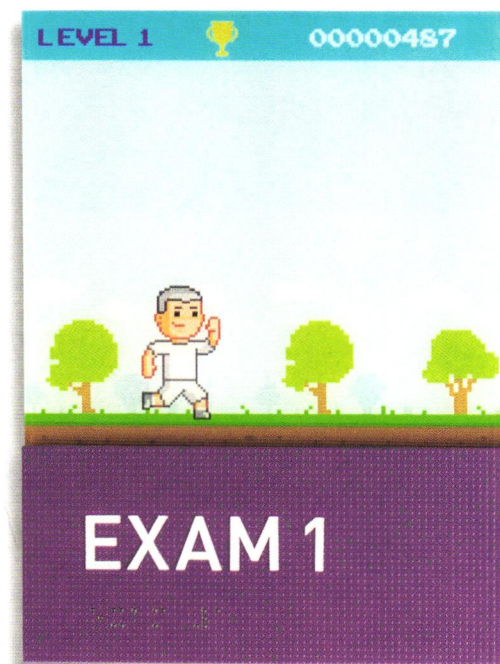
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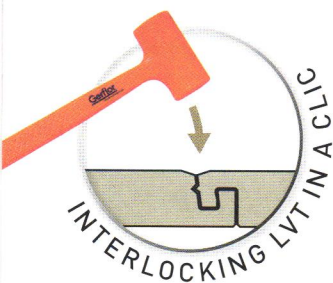
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Championing the Client Interview, With Full Firm Involvement

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 is currently a member of the AIA national strategic council, and she previously served a two-year term on the AIA national board of directors. In 2014, she received the AIA Young Architects Award. Her website is evelynlee.com.

Evelyn Lee will be a featured speaker at the 2016 Contract Design Forum, November 9–11, in Del Mar, California. The Forum is open to qualified candidates—those who are engaged in the commercial design profession—to attend and participate. Visit contractdesignforum.com to learn more.

Architecture and design firms undertake myriad business development activities, but they often do not spend adequate time preparing for project interviews. Knowing that the interview is an open invitation for the firm to present itself and pitch its expertise and capabilities to a potential client, this can be a missed opportunity. A truly great interview is a combination of several important aspects, including the communication of a strong mission and vision that drives firm culture as well as the presentation of a consistent portfolio that is applicable to the client's needs. Additionally, interviews present a learning opportunity, internally, for all levels of staff in the business development process. When a firm is invited to interview, its leaders should consider the following elements in preparation.

Collecting data and research

The interview process presents plenty of opportunities to both master your own collection of data and to implement the resulting research. Following each interview, the firm should document the questions asked by the prospective client, as well as the firm's responses. Even as the project typology varies, companies often tend to ask the same types of questions. Keeping a record of potential interview questions can provide a useful tool in preparing for the next one, and can help your colleagues to maintain a consistent voice in their own interviews.

Researching the business of the prospective client is an obvious starting point, but be sure that this extends beyond the scope of the project. Depending on the market sector, it may be equally important to study the client's competitors, as well as hot topics in local politics or related business sectors that could potentially impact a project.

Crafting a relevant story

The interview is where a firm makes its first impression on the client who will ultimately decide which design practice to hire. I have been on the client side of an interview enough times to have memorized the origin story of several local firms. Many of these stories are not particularly unique or reflective of those firms' more recent accomplishments and, in turn, are not meaningful to clients. Firms do not have to retell an origin story at every interview. Often, if a firm is more than five years old, the origin story is not meaningful at all. For example, if it seems like ancient history, remotely connecting a story of founders to the firm's current work or more diverse practice, then the narrative can be eliminated or noted briefly.

Great storytelling is a good way to build a rapport. But be aware that it is all too easy to fall back on the same narrative, especially when interview preparation is often limited to rereading the RFP and skimming through a standard presentation that was put together by the firm's marketing department.

Practice, practice, and more practice

Do you know what you look like when you are taking part in an interview, whether telling your story, responding to questions, or listening to others speak? What do your body language and facial expressions convey? With the ease of capturing video today, it is worthwhile to take the time to record yourself and study the playback. Making small adjustments to the way you present yourself can positively impact your personal approach.

If you have additional preparation time, then holding a mock interview is beneficial for those preparing to present as well as a great learning experience for those playing the role of the client. Mock interviews are a way to engage all members of the practice, including those who were recently hired. Sitting on the client side of the table to hear tenured staff pitch the firm equips everyone to be a good listener, and the experience provides excellent fodder for small talk the next time someone asks what the firm is about.

Remember, the interview should be the culmination of all business development efforts, and the process should involve the entire firm because everyone has an opportunity to be a voice for the practice. The interview process is reflective of everything that the firm represents—its culture, its people, and its projects—as told in person. **e**

A photograph of a modern lounge interior. The room features several orange leather armchairs arranged around round glass tables. The background is a wall with vertical gold-colored slats. The lighting is warm and ambient.

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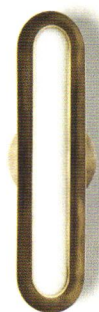
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Open Current

Inspired by the work of Dan Flavin, Apparatus debuts the Circuit series of light fixtures that can be configured in multiple ways



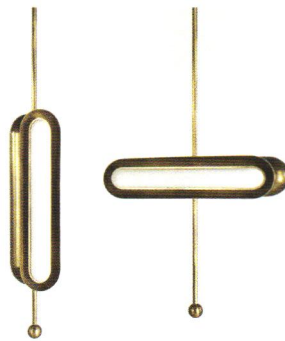
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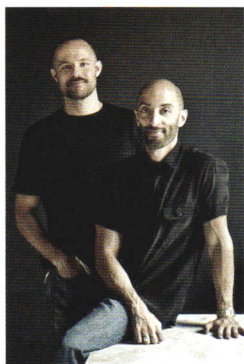
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4



5



New York-based design studio Apparatus, founded in 2011 by Jeremy Anderson (left) and Gabriel Hendifar (right), hand crafts lighting fixtures, furniture, and other objects in-house using aged brass, leather, marble, and porcelain. Apparatus recently debuted the Circuit lighting series comprising dimmable LED tubes encapsulated within oval brass frames. Available in multiple configurations, the fixtures can be used alone or stacked horizontally, vertically, or in a combination of both when joined via a system of brass poles and knobs, creating rhythm through the repetition of simple yet elegant shapes.

"The Circuit series feels very much from the future, with repeating units presented in a matter-of-fact way that draws on the work of Dan Flavin," says Hendifar, the creative director at Apparatus and a former fashion designer.

Ten models are available within the Circuit collection, and each is offered with two-tone shades (brass and tarnished silver). Three base models can be either wall- or ceiling-mounted. **Circuit 1 (2)** is oriented vertically, measuring 18 inches high, 5½ inches wide,

and 3½ inches deep. Circuit 2 combines two 18-inch-high vertical fixtures for a total width of 21 inches and a depth of 5½ inches. Likewise, **Circuit 3 (5)** features three horizontal fixtures with an overall width of 27½ inches and a depth of 5½ inches.

Variations of **Circuit 2 (4)** and Circuit 3 combine horizontal and vertical elements to create dynamic pendant fixtures. Circuit 4 is a vertical pendant with four lighting sources faced at 45-degree angles or alternately facing up and down. **Circuit 6 (3)** features several parallel horizontal elements that are stacked at 90-degree angles, while **Circuit 7 (1)** offers alternating horizontal and vertical elements. All pieces in the Circuit collection are made to order and can be customized. —MURRYE BERNARD

apparatusstudio.com

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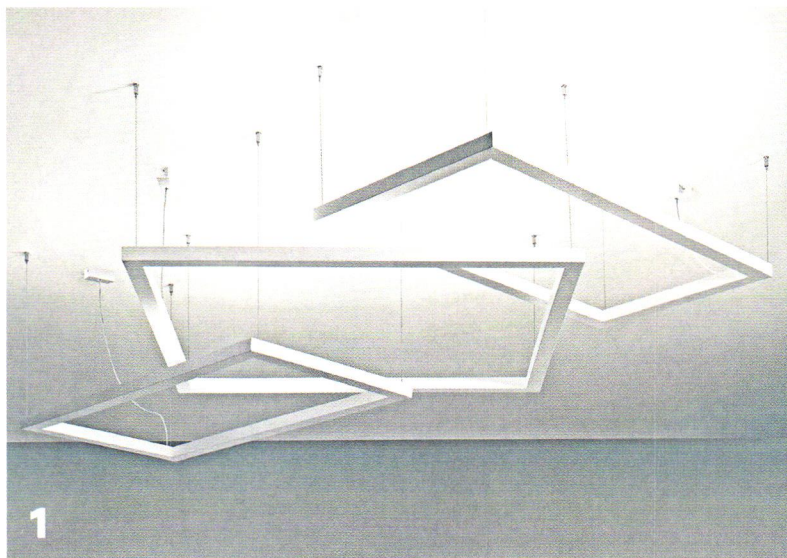
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1

1. Axo Light: Framework

Crafted by Italian designer Manuel Vivian for Axo Light, the Framework collection of geometric luminaires softly emits white light from the side through a transparent polycarbonate lens to produce a subtle and diffused effect on walls or ceilings. Framework includes suspension lamps, ceiling lamps, and wall lamps. The aluminum square or rectangular frames are available in three sizes—small (50 inches by 25½ inches), square (50 inches square), and large (73¼ inches by 35½ inches).

axolightusa.com

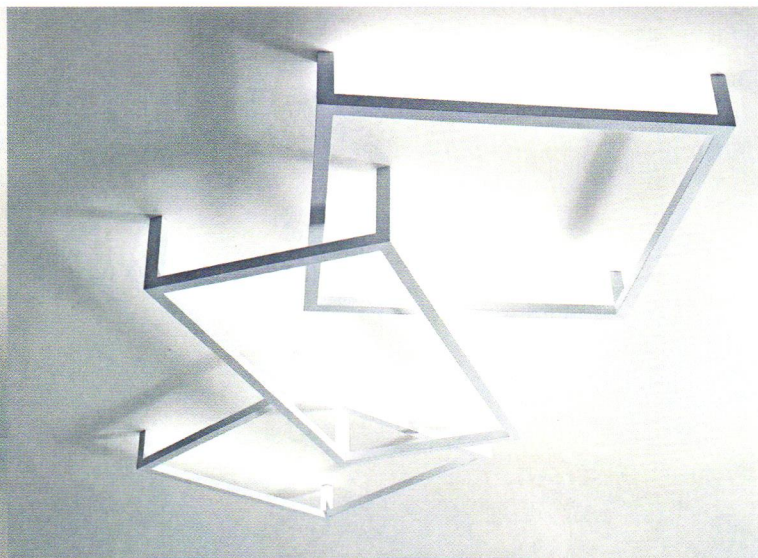
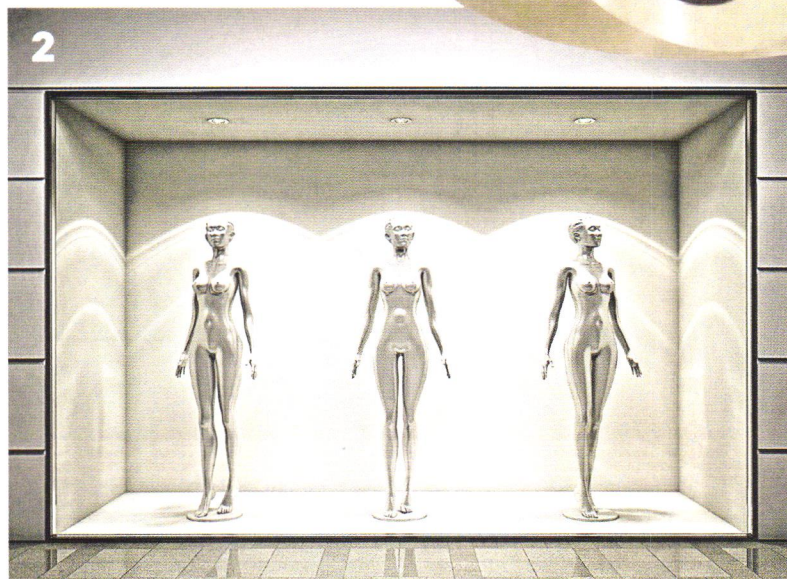
2. JESCO: PK811 LED Slim Disks

JESCO's PK811 series of multipurpose, ultra-high output LED Slim Disks offers recessed, energy-efficient lighting with an architecturally low profile. Emitting aimable low-watt and high-output white LED light, the adjustable and compact downlights have an operating life of more than 50,000 hours, providing a lighting solution that is both sustainable and unobtrusive.

jescolighting.com



2



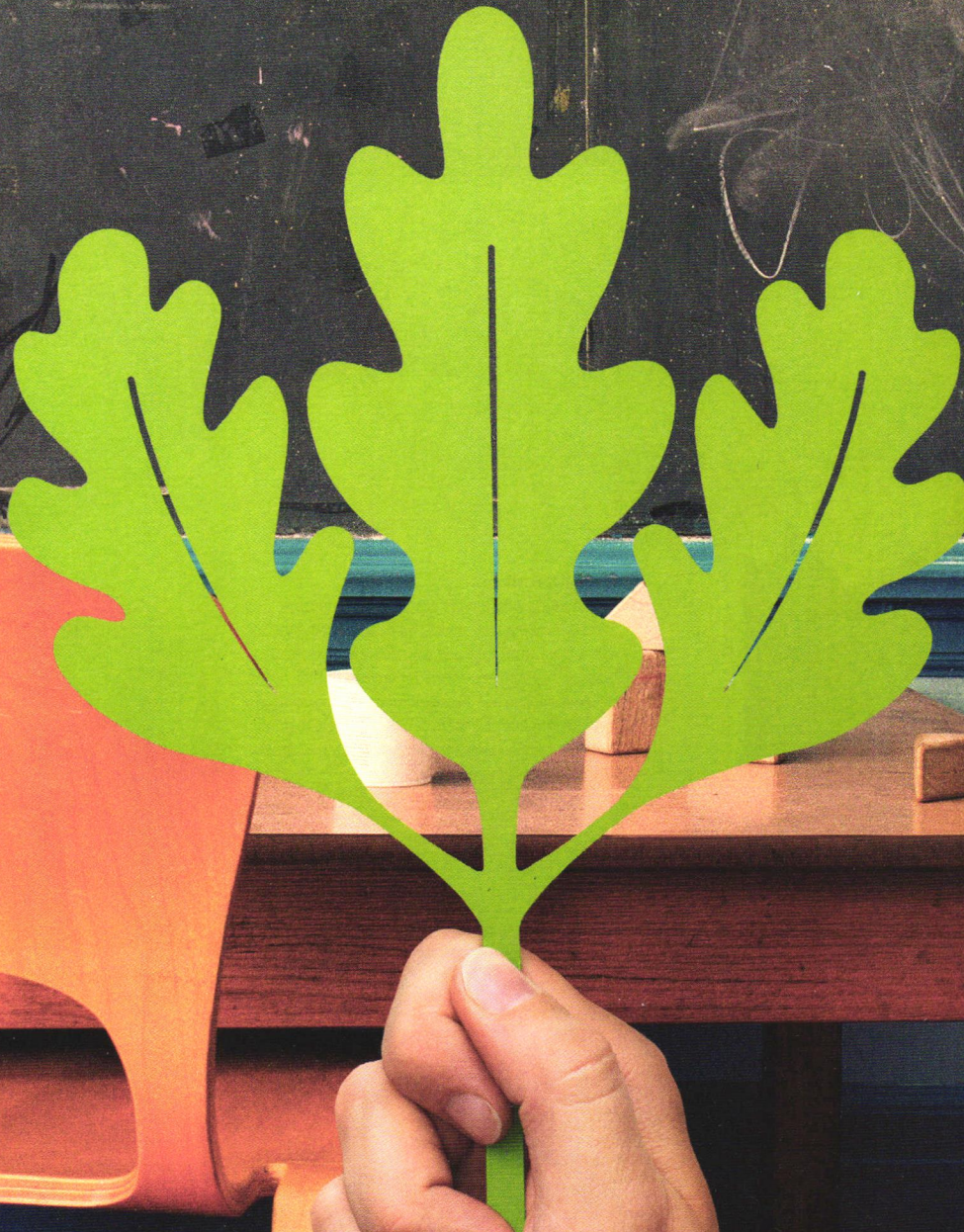
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3. Designtex: Patina

Combining a vinyl metallic substrate with nature-inspired patterns, the Patina wallcoverings collection comprises three unique styles—Aquatint, Burnish, and Ink Landscape—that are digitally printed with translucent ink to create a bold aesthetic. With a distressed texture, Aquatint evokes the effect of passing seasons, while Burnish (pictured) is distinguished by forceful mark-making to recall the feel of weathered sheet metal, and Ink Landscape shows traces of the grain of the paper to suggest strips of film from time-lapse photography.

designtex.com

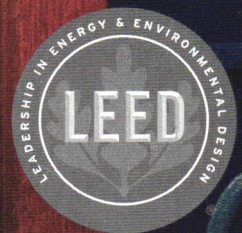
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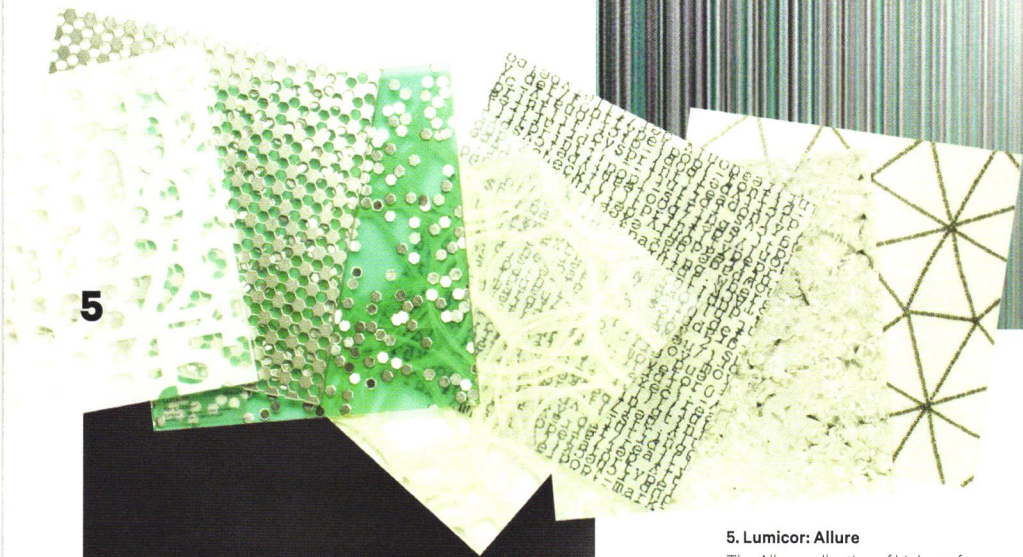


usgbc.org/LEED

4. Vescom: Trinity

The Trinity range of vinyl wallcoverings—featuring a vertical, multicolored, and irregular stripe pattern—were previously offered only in modest, dark colors. Now, they are available in 19 new options with a lighter and more distinct range of colors, including aqua, aubergine, mauve, and warm gray tones.

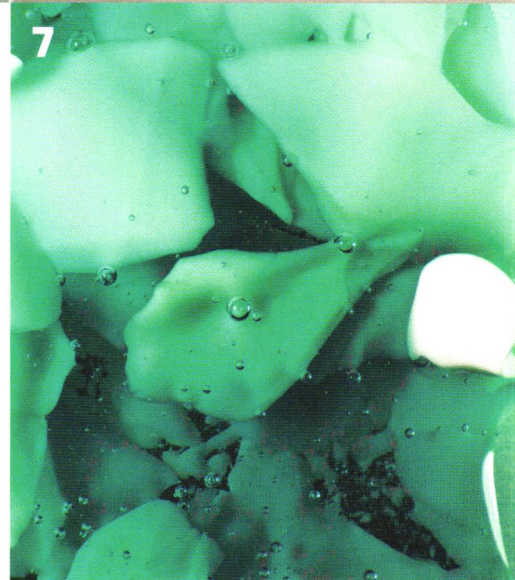
vescom.com



5. Lumicor: Allure

The Allure collection of high-performance resin panels incorporates metals, fabrics, and recycled glass to capture light and seemingly emit kinetic energy through an array of dynamic textures. Allure is available in 19 designs with distinguishing patterns that depict aspects of urban life, evoking the architectural details of a city along with a sense of controlled commotion.

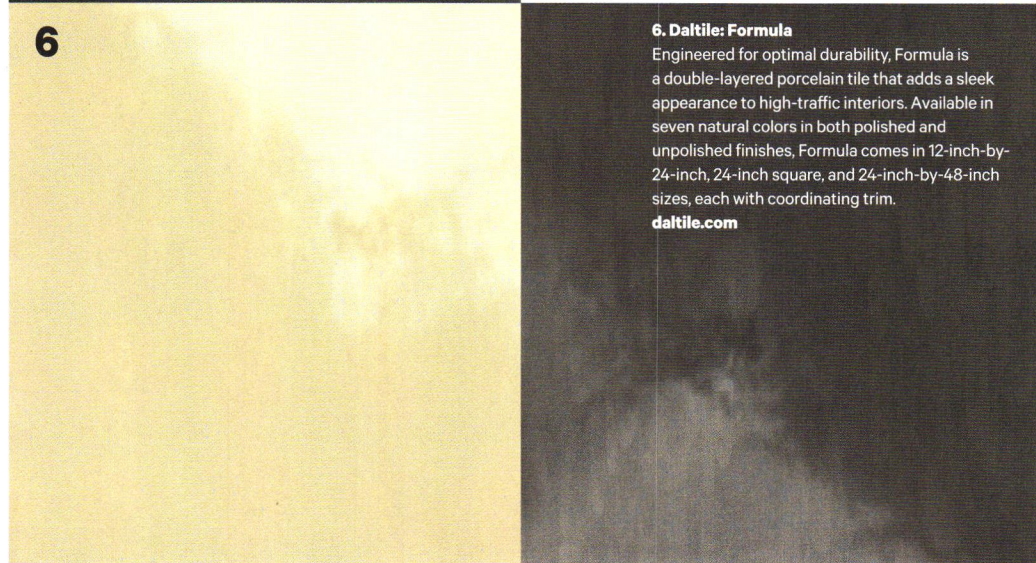
lumicor.com



7. Nathan Allan Glass: Iceberg

Designed by Garret Cord Werner Architects, the Iceberg collection of textured glass sheets conjures chunks and shards of ice set afloat within a fluid environment. The sheets can be used for a variety of applications, including partitions, doors, cladding, feature walls, and countertops. Iceberg sheets are offered in small and large sizes, each measuring 1½ inches thick. They come in a range of colors from clear to gemstone shades, and can be rendered in annealed or safety laminated versions.

nathanallan.com



6. Daltille: Formula

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daltille.com

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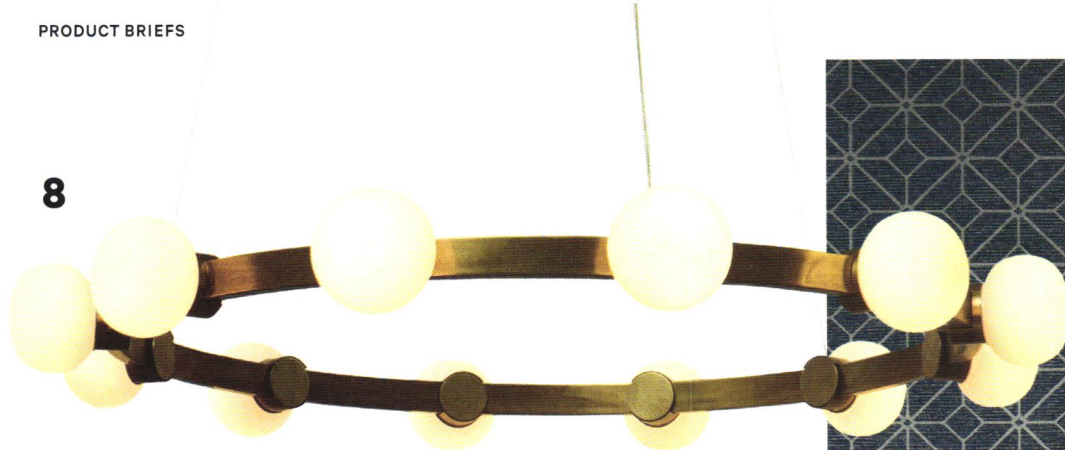
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8



8. Rich Brilliant Willing: Cinema

The theatrical Cinema chandelier from New York-based Rich Brilliant Willing recalls the allure of Old Hollywood through its circular metal frame that is ornamented with opal glass fixtures. Cinema features two-step LEDs that simulate filament bulbs as they gradually dim to warmer hues.

Available in mottled brass, satin nickel, or polished chrome and copper finishes, the stackable rings come in four-, six-, and eight-foot diameters.

richbrilliantwilling.com

9



9. MDC: Thom Filicia Collection

Interior designer Thom Filicia's inaugural wallcovering compilation for MDC brings a residential feel to contract settings. The collection features 13 styles with full-scale patterns, including Latitude Trellis (pictured), which incorporates geometric shapes inspired by architecture. The eponymous collection is NSF342-certified and is printed on 54-inch Type II Contract Vinyl Wallcovering for durability and cleanability.

mdcwall.com

10



10. Smith & Fong: Plyboo Ceilings

Offering a line of 40 textured panels, the Plyboo Ceilings system—including the Reveal, Sound, Linear, and Linear Sound Collections—employs Smith & Fong's signature carved bamboo to create a striking three-dimensional effect. Made from 100 percent FSC-certified, rapidly renewable bamboo, Plyboo Ceilings are fabricated in ¾-inch and ½-inch thicknesses to fit standard ceiling grids and can also be installed for custom applications in panels measuring up to 4 feet by 10 feet.

plyboo.com

11. Joseph Noble: Underground

Inspired by the Paris Metro and the Tube in London, the Underground textile collection features a clean lattice pattern that traverses a solid woven background, recalling the symmetry of classic mapping techniques but with a contemporary effect. Comprising 69 percent cotton and 31 percent nylon, the GreenShield-finished performance fabric can withstand up to 100,000 double rubs and is available in 10 colorways.

josephnoble.com

11





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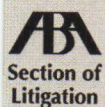
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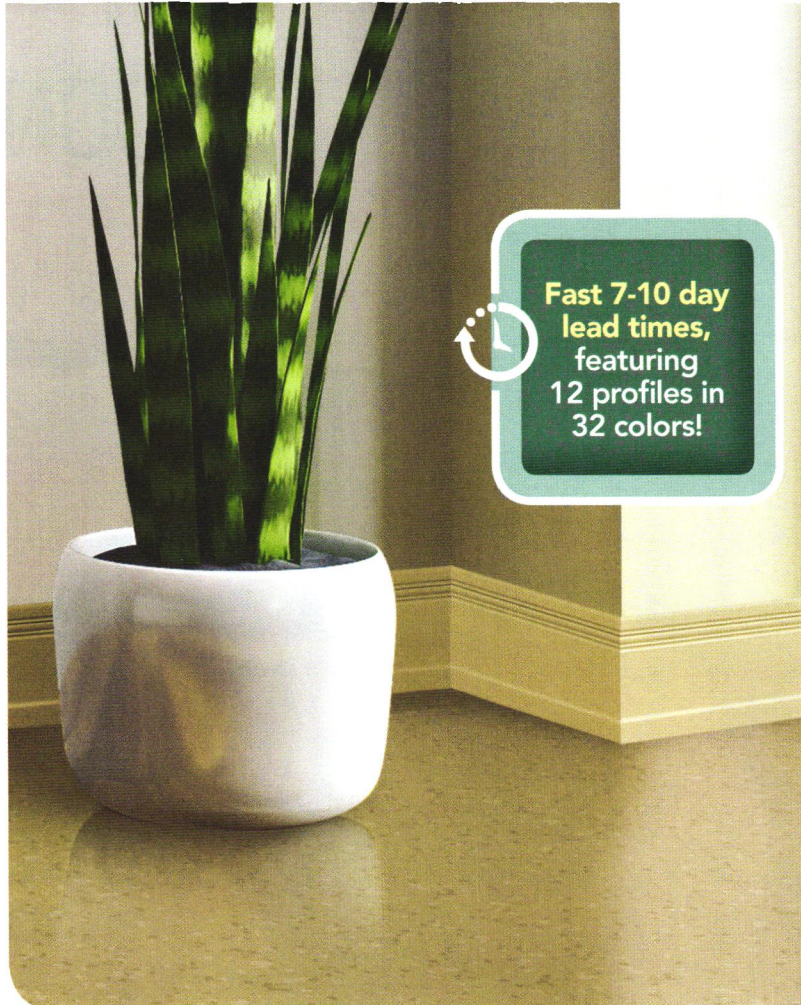
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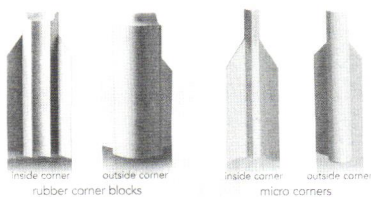
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Boutique Retail

In the following pages, we feature a selection of five striking boutique retail interiors that are elegantly tailored to the unique needs of their fashionable clients while global in design appeal. Lukstudio devised a bespoke interior for Modular Lilong in Shanghai that is inspired by the city's urban vernacular (this page and 40). Designed by Curiosity, Moynat received a chic Manhattan jewel box interior to display its fine leather goods (page 46). In Mayfair, London, Peter Marino crafted a luxurious gallerylike interior for the fashion powerhouse Dior that is both grand and intimate (page 50), and Universal Design Studio realized an exquisite interior for the leather goods and clothing brand J&M Davidson (page 62). Within a reconceived historic department store in Saint Petersburg, Russia, Rafael de Cárdenas / Architecture at Large composed a distinct, funky retail experience for Au Pont Rouge (cover and page 56).





The modular lightweight structure of die-cast aluminum channels creates an open frame that can be disassembled.



**Lukstudio creates a prefabricated showcase
for Chinese designers in Shanghai**

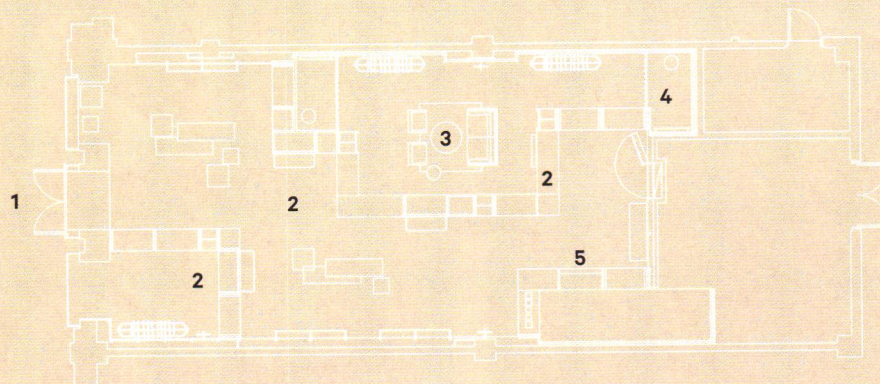
Modular Hlong

By Michael Webb
Photography by
Dirk Weiblen



The display frames open onto narrow, stone-paved "streets" (opposite, right), which are complemented by plinths that evoke an urban streetscape vernacular (above). The austere installation utilizes three primary materials—wood, steel, and stone—in order to emphasize the garments, which hang from projecting rails in a manner that resembles laundry hung out to dry on washing lines (above, center).

- Floor Plan**
- 1 Entrance
 - 2 Modular displays
 - 3 Seating area
 - 4 Dressing room
 - 5 Cashier



Modular Lilong

Architect **Lukstudio**

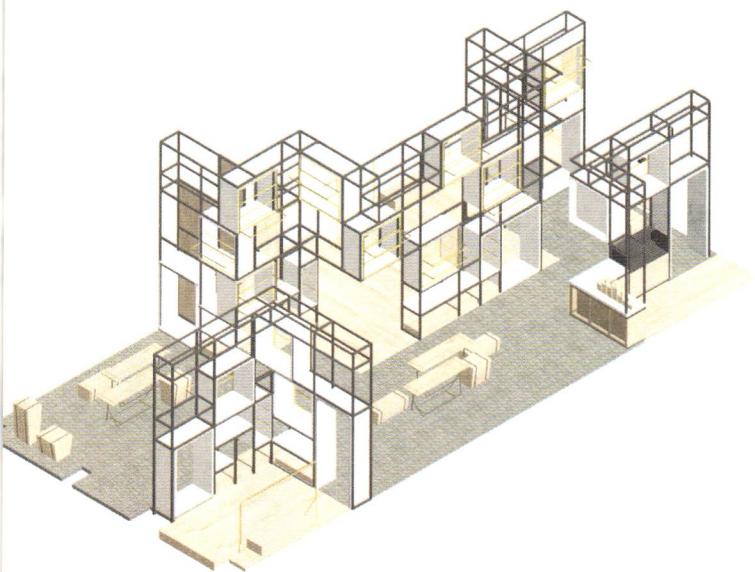
Client **Value Retail**

Where **Shanghai**

What **1,500 square feet on one floor**

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

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



“Blaze a path” is a rough translation of *Chuang x Yi*, the name of a concept brand that provides a platform for up-and-coming Chinese fashion designers. The brand's new 1,500-square-foot retail space, known as The Modular Lilong, is a welcome addition to Shanghai Village, a mall in Shanghai that is the latest venture of Value Retail, an American company. Shanghai-based designer Christina Luk and her firm Lukstudio were tasked to develop a bespoke interior for The Modular Lilong within the otherwise bland mall context. Inspired by the winding alleys and tight-knit buildings of the city's older vernacular, Luk created an abstracted version of the *lilong*, the urban typology for these vibrant warrens of the old city.

A recent arrival in Shanghai, Luk grew up in Hong Kong and honed her design skills in London and Toronto before establishing her small studio. She describes her adopted city as “the New York of the Orient, a place that the Chinese look to for new ideas. And it has a culture of the custom-made—the talk is about where to get clothes or furniture made. Clients demand that everything be fast, economical, and have a ‘wow’ factor.”

Simulating an urban village

Delivering on this expectation, Luk's design for The Modular Lilong fuses tradition and invention. Her client requested an interior that could be disassembled and transferred to another location. Within a double-height, 33-foot-tall space, Luk devised a lightweight structure of die-cast aluminum channels that are either bolted or welded together to create open frames simulating houses with beech



Key Design Highlights

Creating a conceptualized version of the winding alleys and tight-knit buildings of old Shanghai, the design incorporates a structure of die-cast aluminum channels, which open onto narrow, stone-paved walkways akin to streets.

Display plinths are positioned along the lanes to echo the street benches and scattered stools in older quarters of the city.

The lightweight structure can easily be disassembled and reinstalled if needed.

Open displays allow for a clear visual dialogue throughout the interior, while utilizing wood, steel, and stone to highlight the colorful fluidity of the garments.

wood floors. These open onto narrow, stone-paved “streets.” A round-cornered portal evokes the old stone gates that served as points of entry to urban villages. The same geometry carries over into the lacquered wood display cases, which are open-sided or partially enclosed with bamboo rattan, a material commonly used in traditional Chinese furniture. Clothing hangs from projecting rails like the laundry that is hung out to dry on washing lines in the *lilongs*.

This homage to the past serves a double purpose. Within the tall space, Luk created a sense of intimacy that enhances the impact of the clothes while reminding shoppers of a legacy that deserves to be cherished before it slips away. The simplicity of the installation's emphasis on three materials—wood, steel, and stone—is a foil to the varied colors and fluid forms of the garments.

Shopping as theater

“The conventional wisdom in retail is that any rack space that is out of reach has no value,” says Luk. “So we had to persuade the client to let us extend the frames beyond the customary eight feet while



The displays feature lacquered wood cases that are either open-sided or partially covered by the traditional Chinese furniture material bamboo rattan (right). Accompanied by hanging racks, the display cases are varied in shape and placement (opposite, top). A beech-veneered lounge area with a low ceiling offers comfortable seating (below).



staying within the budget. We were partially successful; the central frame rises to 16 feet, demonstrating that the clothes that are out of reach can serve as a backdrop and remain a part of the narrative."

The store's modular centerpiece, soaring into the void, is the most dramatic feature in a space that wraps itself around the shoppers like the clothes they've come to try on. Luk designed a diversity of scale, from a low-ceilinged, beech-veneered lounge area with comfortable seating, to plinths that echo the street benches and scattered stools in older quarters of the city. The shape and placement of the display cases are also varied to complement the racks.

In its raw immediacy, the interior resembles a black-box theater, allowing customers to feel as if they are actors navigating an open set. In contrast to the otherwise brash commercialism of Shanghai Village, The Modular Lilong offers a distinctive experience that is meticulously calibrated and crafted. ■

By Sam Lubell
Photography by
Casey Kelbaugh

Moynat

Storied French luxury leather goods retailer Moynat hit the jackpot with the location for its first Manhattan store in the old Whitney Brownstones, a group of landmarked turn-of-the-century townhouses on Madison Avenue that were most recently used as storage for the Whitney Museum. Or, as designer Philippe Grasset from Tokyo-based firm Curiosity puts it, the location could not have found a better designer. Indeed, while it appears as if this elegant store has existed for years, it has not. Grasset and his team created an elegant interior, almost entirely from scratch.


Curiosity, led by French designer Gwenaél Nicolas, first created a vaulted plaster ceiling inside the main double-height floor of the 2,000-square-foot, two-level store at 937 Madison Avenue, echoing the curves of Moynat's signature trunks as well as the arched windows on the building's exterior. "When we saw the facade, we knew the building would dovetail nicely with the product," says Grasset, whose firm has designed all of Moynat's stores, as well as select boutiques for Fendi, Berluti, Louis Vuitton, and several other luxury brands.

"Gwenaél is not a decorator, he's more of an architect and artist," explains Moynat CEO Guillaume Davin. "He's able to reinvent himself for each project." That makes him a perfect match for a brand that focuses on uniqueness.

A jewel box full of surprises

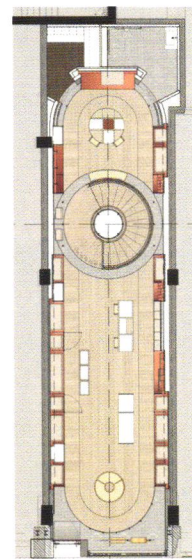
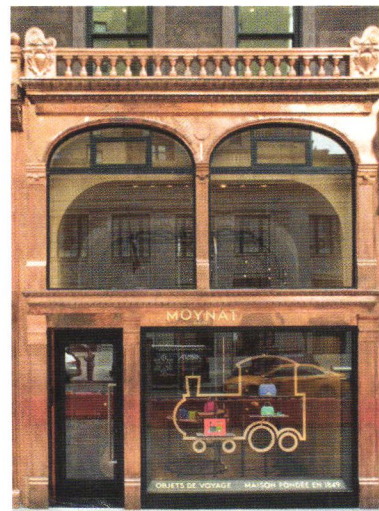
Curiosity focused the interior around a glass-wrapped, spiraling stair column near the store's center, cutting through the floors vertically and horizontally. Hence, the designers divided the main floor between dramatic display in front and more intimate shopping in back. "If we put the column anywhere else,



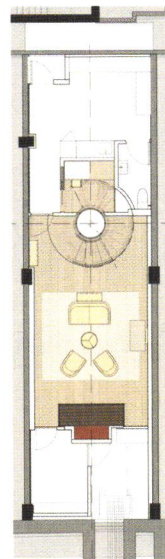


The design firm Curiosity conceives an elegant jewel box of an interior in Manhattan for the leather goods retailer

Moynat's leather goods are displayed in amber-colored lacquer shelving systems set against side walls covered in brown and red suede, as well as in glass cases.



Ground Floor Plan



Lower Floor Plan

Key Design Highlights

The store's focal point is a glass-wrapped spiraling stair column that provides a transition between dramatic storefront installations and a more intimate shopping experience in the back.

Products are displayed on amber-colored lacquered shelves set against brown and red suede walls, within glass podiums, and in niches that are indirectly lit and backed by glass.

A sense of drama is created through the use of curved forms, a warm color palette, and a softly glowing lighting scheme, but the focus remains on the product.

The lower floor, which offers a more personal shopping experience with comfortable seating, showcases the brand's new, high-end products.

it is a very different store,” says Grasset, who likens the project to a jewel box with an interesting series of twists.

At the core of the column is a custom-milled black stainless steel armature that takes on the delicacy and shape of an antique bird cage. Or, another analogy is the elegant architectural ironwork so prevalent when Moynat was first founded by the pioneering Pauline Moynat in mid-19th-century Paris. Around this core, the products resting on glass panels appear to float, accentuating their delicacy and lightness without interrupting the flow of the store.

The metal frame continues throughout the boutique, along the ceilings and walls, forming a cohesive, symmetrical visual cue while serving as a foil to amber-colored lacquered shelving systems. Individual shelves and side walls are covered in brown and red suede. Additional furniture includes round, glass-topped desks and square display podiums, which, like the floor below, are made of white oak and intended to fade into the background to let the merchandise stand out.

“We try to create some drama with architecture. But, for the furniture, we want the client to forget what is around,” says Grasset. “We want the products to look precious, like they’re in a museum.”

Lighting, for both the products and interior installations, helps to reinforce this sense of ethereal product-centered theatricality. Indirect lighting illuminates the products in every niche and is also

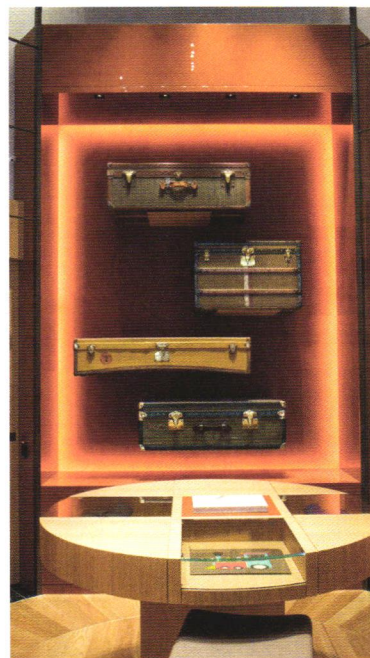
within diffuse ceiling lights to provide a mysterious glow. Direct lighting emitted from tracks above accentuates the built forms and, most importantly, the Moynat purses, clutches, and other accessories.

Creating a bespoke experience

On the lower floor, the firm has created a more intimate, private salon with light oak walls and floors, providing a place to sit, sip champagne, and take in an original Moynat trunk and a large photograph of the first Moynat store, built in 1849 on the Rue Saint-Honoré in Paris. This sense of history is juxtaposed with a glass display of the brand’s most high-end new products. A pop-up ceiling cove in the middle, filled with light, provides a bright centerpiece.

While this New York store shares some commonalities with other Moynat boutiques worldwide to give customers a sense of the brand, such as curved forms, warm orange colors, and a central column of some kind, Grasset notes that this one is unlike others. The point, he says, is to draw inspiration from the immediate surroundings, and then to create something completely bespoke, much like the store’s hand-made products, which each take days to make.

“It’s not about cut and paste,” adds Davin. “We don’t want to blanket the world with similar stores. We want to surprise our clients every time.” **C**



Near the center of the store is a spiraling stair that wraps around is a custom-milled black stainless-steel armature that recalls the shape of an antique bird cage (opposite and far left). Illuminated by indirect fixtures, both vintage and new products in niches appear to float against glass panels (left and below, left). A private salon on the lower floor (below) offers an intimate shopping experience beneath an indirectly lit ceiling cove.

Moynat New York
 Interior designer **Curiosity**
 Architect **Sawicki & Tarella**
 Client **Moynat**
 Where **New York**
 What **2,000 total square feet on two floors**
 Cost/sf **\$2,000**
 For a full project source list, see page 84 or visit contractdesign.com.



By John Czarnecki

Dior



The Dior color palette heavily relies on shades of gray, as seen here in a sitting area near women's shoes.

**Within Georgian architecture in London,
Peter Marino crafts luxurious, artful,
museum-like interiors that thrill**



Dior

Architect **Peter Marino**
Architect

Client **House of Dior**

Where **London**

What **14,360 total square feet on three floors designed by Marino in the four-floor store**

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

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

Building upon the legacy of sublime beauty at the House of Dior, architect Peter Marino has delivered with a new London home for the French fashion label.

Located in tony Mayfair, near many other high fashion boutiques, this is the largest Dior emporium in the United Kingdom. Marino, based in New York with a recognizable persona in head-to-toe leather in recent years, has conceptualized a number of Dior locations since 1995. But he is also known for his designs for competing luxury brands such as Louis Vuitton, Chanel, and Bulgari. Here on New Bond Street, Marino manipulated texture, scale, and light within existing British Georgian structures to create the luxurious sense of a Parisian townhouse.

Founded by the late Christian Dior nearly 70 years ago, the high fashion company now commonly known as simply Dior has a global presence and brand recognition. Dior is led by French businessman Bernard Arnault, who is also the chair and CEO of LVMH, the world's largest luxury company. The House of Dior



has undergone significant expansion, with about 200 new stores opening worldwide since Sidney Toledano became president and CEO in 1998.

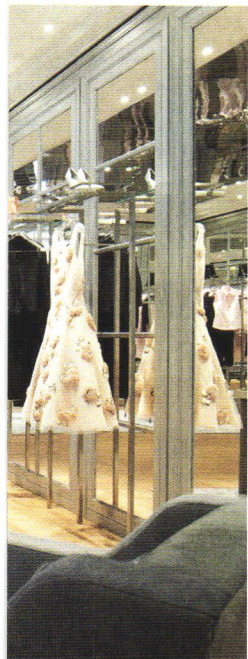
Art melds with fashion and design

Behind brick-and-limestone London facades, Marino created an upscale shopping experience that is grand, yet intimate. He designed the upper three of the store's four floors. The museum-like interiors play off of aspects of tradition—in the architecture and history of the brand—and abstraction. The color palette is rigorously Dior, with tones of gray—sometimes silver—pale turquoise, and pink. Neo-Louis XVI furnishings, custom designed for the boutique, provide places for respite throughout.

Central to the interior is a double-height winter garden conservatory with trellises of jasmine vines to add a fragrant scent to the space. Overhead, a new glass roof encloses the conservatory with a structure that was inspired by the rattan cannage pattern on Dior handbags.

An elegant marble stair with a gold banister connects floors and serves as a backdrop for the store. With marble, tile, and even silk





Housed within two adjacent buildings in London (opposite, bottom right), the Dior store has double-height spaces with mirrored ceilings (opposite, far left), and areas to sit amidst the fashion (above). Artwork fills the interior, including an abstract metal sculpture by Rado Kirov (right).



A stylized floral print by artist Marc Quinn serves as a bold backdrop (above). Porcelain sculptures by artist Beth Katleman adorn walls in the perfumery (right). A space akin to a winter garden (opposite, top) has a glass roof allowing natural light to filter in. Pink chairs add whimsy to a residential-like room for children's clothes.

Key Design Highlights

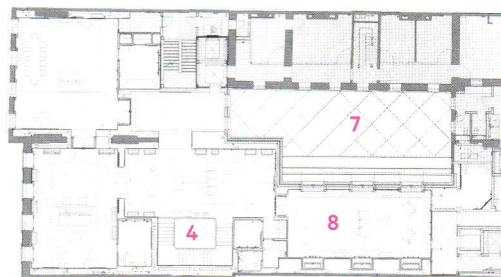
The luxurious interiors were inspired by the interplay of tradition and abstraction as well as Parisian townhouses.

Many fine art pieces, including sculpture, murals, and site-specific installations by well-known artists, add to the museum-like aesthetic.

A double-height conservatory space has a glass roof structure with a pattern that was inspired by the rattan cannage seen on Dior handbags.

A staircase with marble treads and a gold banister serves as a backdrop for the store.

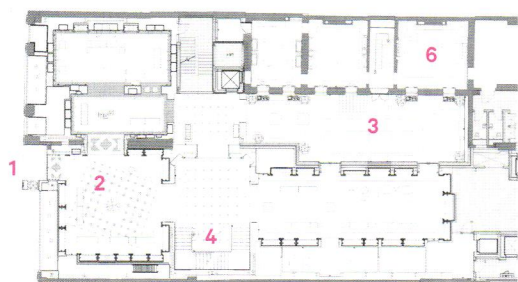




Second Floor Plan



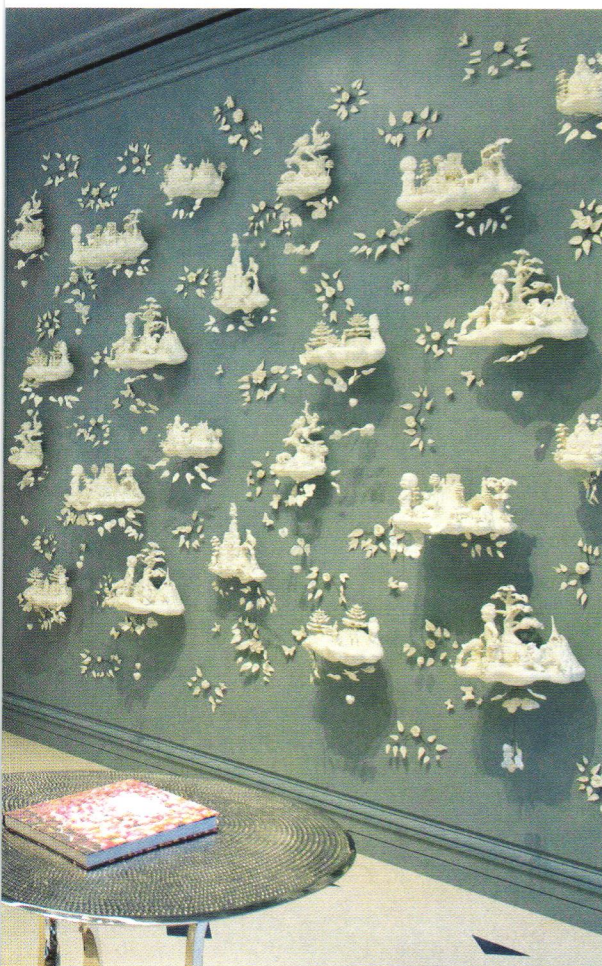
First Floor Plan



Ground Floor Plan



- 1 Entrance
- 2 Handbags
- 3 Winter garden conservatory
- 4 Stair
- 5 Seating area and shoes
- 6 Dior Home
- 7 Conservatory glass roof
- 8 Women's clothing



carpet underfoot, a mirrored glass ceiling in some boutique rooms allows the interior to feel even taller and more expansive.

High fashion for women is the focus of the Dior offerings here, which also include ready-to-wear, leather goods, accessories, footwear, jewelry, timepieces, fragrances, cosmetics, and skincare products. Children's clothing, Baby Dior, and Dior Home products are also available, and the lower level (not by Marino) houses Dior Homme for men as well as custom tailoring. For well-heeled shoppers, Dior has three VIP private salons, one of which has an interior of leather wall panels and silver leaf that was clearly inspired by Marino's personal aesthetic.

Small porcelain sculptures by Brooklyn-based artist Beth Katleman adorn one of the light blue walls in the perfumery. Fanciful from a distance, the rococo-like follies are a mix of found-object figures possessing an overall dark, subversive edge when viewed up-close.

A number of other fine art pieces by well-known artists add to the overall creative, gallerylike feel inside. These include a sculpture by Tony Cragg called "Distant Cousin," a metal sculpture by Rado Kirov set against the dramatic backdrop of the staircase, a sculptural aluminum banquette by Claude Lalanne, an animated wall mural by Oyoram that is a background for the stairwell, and a large floral print on a wall by Marc Quinn.

With art melding with fashion and design, with fashion brands like Dior rapidly expanding in global presence, and with what we consider fashionable and "in" changing even more quickly, it is the high-end retail architecture and interiors that maintain the physical essence of a brand while the world changes around it. This new home for Dior is proof that the influence of design is all-encompassing. c

RETAIL

Circular and cylindrical elements finished to look like polished stainless steel glimmer above a special display area defined by curved walls and built-in seating.

Au Pont Rouge

By Murrye Bernard
Photography by
Alexey Bogolepov





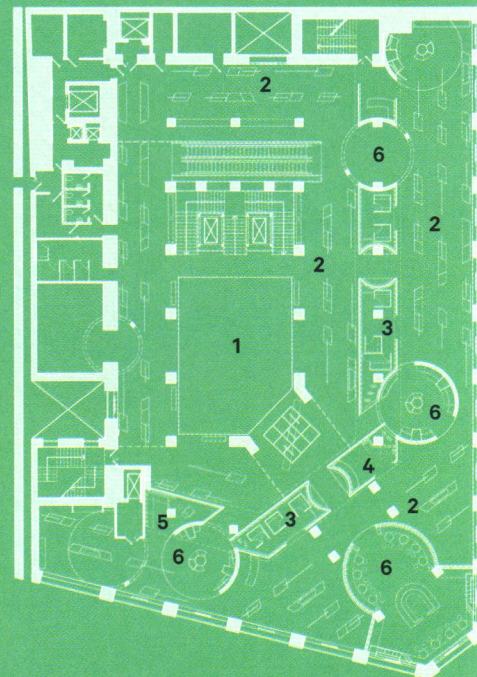
**Rafael de Cárdenas choreographs
a new retail experience within
a reconceived department store
in Saint Petersburg, Russia**



Built in 1907, the art nouveau building (above) that houses Au Pont Rouge was renovated to return to retail use. Multibrand display areas (top and opposite) feature aluminum-fin ceilings and custom fixtures with a concrete-effect finish and powder-coated metal rods in blue, green, and orange.

Third Floor Plan

- 1 Atrium
- 2 Multibrand display area
- 3 Changing rooms
- 4 Barbershop
- 5 Tattoo parlor
- 6 Special display area





Au Pont Rouge

Designer **Rafael de Cárdenas / Architecture at Large**

Client **Au Pont Rouge**

Where **Saint Petersburg, Russia**

What **46,000 total square feet on two floors**

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

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

Positioned along the Moika River in the heart of Saint Petersburg, Russia, the art nouveau Esders and Scheefhals building, designed by Vladimir Lipskii and Konstantin de Rochefort and completed in 1907, initially housed a department store that counted members of the Romanov family among its clientele. The eight-story structure, which functioned as a sewing factory for years after the Russian Revolution, has returned to its original retail use. London-based architecture firm Lifschutz Davidson Sandilands oversaw a major renovation that has repositioned the building as Au Pont Rouge, a cultural and lifestyle destination that offers more than just shopping.

To achieve this vision for a distinct retail experience, the owner, with the help of consultant Minima Retail Group, pursued a variety of international firms on the cutting edge of design. “The intention behind Au Pont Rouge was to define a unique and clear concept for each floor,” says Mahipat Singh, director of Minima Retail Group. “We also wanted to maintain the spirit of the historic building, with new designs that could be sensitive to that while acting as galleries for products.”

The New York-based firm Architecture at Large, led by Rafael de Cárdenas, was selected

to design both the third and fourth floors to display men’s and women’s apparel, respectively. The third floor, featured here, currently accommodates both departments, and women’s apparel will move to the fourth floor upon completion.

Nontraditional approach to layout

Instead of placing the changing rooms along the building’s perimeter, de Cárdenas chose to group them within a central spine wrapping the atrium. In this zone, lowered ceilings conceal mechanical equipment, and the changing rooms are solid boxes that seemingly float between layered wall systems comprising expanded metal and green acrylic panels, which offer titillating glimpses from either side. Other pockets within the spine house services unique to the department store typology, including a tattoo parlor and a barbershop.

The creation of the central spine allows the perimeter to remain open for flexible display space while maximizing daylight and preserving views to the river through the historic building’s large windows. These open display areas are punctuated with bright accents of green, orange, and blue. Angular green anodized aluminum fins integrate linear lighting to activate the ceiling plane. Custom



Special circular display areas (top and above) are defined by curved walls and inlaid terrazzo flooring, which stands out against the polished concrete floor for multibrand display areas (right two). Expanded metal and green acrylic panels comprise a layered wall system (opposite) that provides glimpses through a central spine.



Key Design Highlights

The historic building's restored art nouveau exterior and original details within the central atrium inspired the graceful, curving forms of interior walls and fixtures.

Layered translucent wall systems provide glimpses through a central spine that contains changing rooms, a barbershop, and a tattoo parlor.

Featuring custom fixtures with a concretelike finish, open display areas are accented with blue, green, and orange.

Circular areas, which are defined by partial-height walls and a shift in floor finish, highlight specific brands and host designer pop-ups.

The interior color palette was influenced by 1970s-era fashion advertising.


display fixtures feature massive, curved bases that appear to be solid concrete but are made with Polytec's lmi-beton, an architectural finish that is both lightweight and malleable. Colorful powder-coated metal rods that are bent to form clothing racks extend from these bases.

Also finished with lmi-beton, curving partial-height walls demarcate special areas for hosting designer pop-ups and highlighting brands. Inlaid terrazzo flooring further defines these circular spaces, contrasting the polished concrete finish of the rest of the floor. The largest of these installations, positioned within the building's most prominent chamfered corner, has a discolike glimmering ceiling of disc-shaped and cylindrical elements with a polished stainless-steel-like finish.

Coming full circle

Having begun his career as a menswear designer for Calvin Klein, de Cárdenas draws inspiration from fashion when conceiving retail interiors. For example, fashion advertisements from the 1970s influenced the color palette for Au Pont Rouge's fixtures, and their shapes can be attributed to myriad cultural sources: "The forms, both hard and soft, were an interesting contrast that we wanted

to play up. This was, in some way, a response to the historic structure's gestural art nouveau style, still evident in the exterior but also in details throughout the interior, including the balustrades in the atrium," says de Cárdenas. "But [they also convey] impressions of Russia, which can be culturally aggressive and hard. Yet, ballet is their baseball."

De Cárdenas says he is moved by ballerina Maya Plisetskaya's performance in the late 1950s film "The Dying Swan," a solo that follows the last moments of the bird's life. Plisetskaya's interpretation characterized the swan as stubbornly resisting the effects of aging, but the opposite could be said for the nearly 110-year-old building that is known as Au Pont Rouge. Now restored to its original purpose, the building's latest incarnation is reverent but also feels fresh and playful. As Singh says, "Visitors return just to enjoy the space and its varied details, including the colors, the pacing, and the intriguing layout that preserves historical elements as well as views to other floors and the Moika River beyond." 

J & M

By Ali Morris
Photography by
Charles Hosea

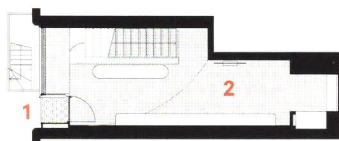
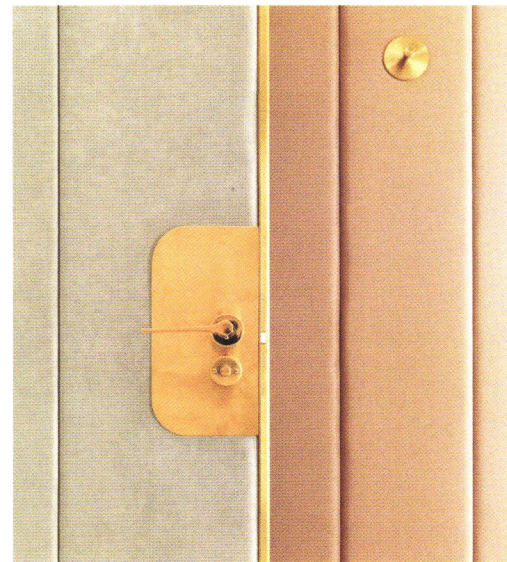
Davidson

On the ground floor, leather goods and handbags are displayed within glass vitrines, on cast glass plinths, as well as on underlit brass shelves. To celebrate the store's opening, a temporary installation was created for the ceiling by floral artist Rebecca Louise Law.

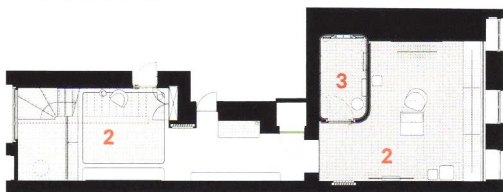




Universal Design Studio crafts a finely detailed, inviting interior for the leather goods and clothing brand in London



Ground Floor Plan



Lower Floor Plan

- 1 Entrance
- 2 Display area
- 3 Changing room

Occupying a highly coveted spot on London's Mount Street, J&M Davidson's flagship store could have taken a flashy approach to compete for attention in the well-heeled Mayfair neighborhood. On the contrary, despite counting fashion heavyweights like Céline, Moynat, Roksanda Ilincic, and Christian Louboutin among its neighbors, the British luxury leather goods and clothing brand opted for a cool, calm, and quietly collected interior designed by London-based Universal Design Studio, founded by Edward Barber and Jay Osgerby.

"We wanted the interior of our store to complement—yet at the same time juxtapose—its setting in a natural and sophisticated way," explain John and Monique Davidson, who launched the brand in 1984 with a line of exclusive, handcrafted belts. J&M Davidson already has outposts in Aoyama, Tokyo, and Notting Hill, London, and its product offerings now encompass handbags, small leather goods, shoes, clothing, and knitwear. "J&M Davidson is a brand that has endured throughout

the years but they wanted to freshen things up and relaunch with a new outlook," says Hannah Carter Owers, who leads the 50-person team at Universal Design Studio alongside Co-director Jason Holley. "We worked with the brand to develop a brief that pays homage to its core values of modern luxury and commitment to craftsmanship, but with a view to attracting a younger, newer, and more international customer."

J&M Davidson's new London interiors are ornate but relatively compact, with just 900 square feet of space spread across two floors. Universal Design Studio completely overhauled the storefront in order to display the brand's extensive product range. "We completely remodeled it and ripped everything out," recalls Carter Owers. "We had to rebuild the floor between the ground level and the lower level so that we could move the staircase and open everything up."

A subdued palette and intricate details

Taking inspiration from the elaborate 19th century pink terracotta masonry facades that line Mount Street, the studio worked with a neutral palette of subtle pinks and taupe realized in tactile materials such as polished plaster, quilted fabric, leather, terrazzo, and carpet. Layered together with brushed brass fixtures and furniture topped with the composite material Jesmonite, these subtle tones create a warming and restful ambience.

Upstairs, leather goods and handbags are immaculately displayed within glass vitrines, on cast glass stands, and across thin underlit brass shelves that appear to hover off the white walls. A tall terrazzo cash desk with soft rounded edges was custom made in London to match the store's light gray terrazzo floors, as were the glass and terracotta display plinths and Jesmonite-topped sideboards that can be found throughout.

Taking center stage, a traditional interlocking staircase has solid terrazzo marble treads. "Each

cantilevered step is cast to interlock with the one next to it to prevent it from twisting and turning," says Carter Owers. Located along a double-height polished plaster wall to the left of the entrance, the staircase's white metal balustrade and leather-wrapped handrail leads guests to the store's lower level.

Here, daylight reaches the interior via light wells at the front and back of the store while the windows resemble glowing artworks covered with frosted panes of glass. As one moves towards the back, past more crisp brass display shelving and bespoke Jesmonite storage furniture, the space feels noticeably softer and more intimate with upholstered walls and carpet underfoot.

"[The overall experience] slows down and becomes a bit more sedate and secluded as you move through the space," says Carter Owers of the transitional approach. "The core products that J&M is known for are displayed in a gallerylike setting on the top floor, where the space is light and the materials are hard, so the focus is on the craftsmanship of the bags. Then, as you move downstairs to men's accessories, through to the changing rooms and into ready-to-wear, it all becomes softer. These are the areas in which people will be trying the clothes on, so it needs to be more comfortable and warmer."

For finishing touches, J&M worked with London-based interior designer Nicholas Chandor to source several antique furnishings. "It's nice to have a mix of pieces that are designed specifically for the store and other 'found' pieces," says Carter Owers. "We wanted the store to have a timelessness to it. We want the interior to endure, and not be something that will be ripped out in five years time. So it has this sort of neutrality to it; it can develop over time and still feel absolutely fresh and inviting." c

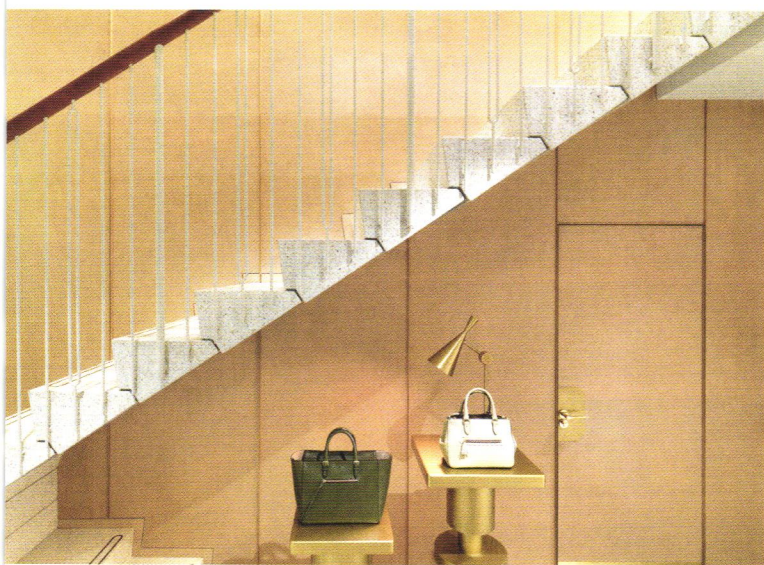
Key Design Highlights

The brand's core products—leather goods and handbags—are displayed in a gallerylike setting on the ground floor, while the lower level offers a more intimate shopping experience.

A staircase—with interlocking masonry treads cast in solid terrazzo marble and leather-wrapped handrails—is a showpiece within the space.

To achieve both the clean lines and curved edges of the custom display fixtures, a range of materials were incorporated, including Jesmonite, brass, glass, terracotta, and terrazzo.

Tactile finishes such as quilted fabric, leather, and carpet are especially luxurious in a refined and neutral palette of soft pinks and taupe.



Connecting the ground floor (left) with the lower level (top) is an interlocking terrazzo staircase (above left). Soft mauve walls and indirect lighting create a flattering effect in the changing room (above). The store's color palette was inspired by its 19th century terracotta masonry facade (opposite, left). Custom interior details include Jesmonite-topped furnishings (opposite, middle) and brass details (opposite, right).

J&M Davidson

Architect and designer
Universal Design Studio

Client **J&M Davidson**

Where **London**


What **900 total square feet on two floors**

Cost/sf **\$716**

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



An atrium at the heart of the headquarters forms an interior spine that is accessible from all sides.



By Krista Sykes
Photography by
Hufton + Crow

In designing one of the most sustainable buildings in Europe, Henning Larsen Architects creates a state-of-the-art headquarters for Siemens that reflects the company's values

siemens

The engineering and electronics conglomerate Siemens planned for its new headquarters in Munich to be at once urbane, modern, and refined. For a workplace to reflect the technological sophistication of the company, Siemens undertook an exhaustive international architect-selection competition. Copenhagen-based Henning Larsen Architects and interior designer Landau + Kindelbacher of Munich were chosen to design a new home that fully embodies building-as-system thinking.

The architects and designers created a complex that embodies the concepts of integration and transparency while achieving the highest sustainability standards. Designed to be certified platinum by both the German Sustainable Building Council and the U.S. Green Building Council for LEED, this is perhaps Europe's most sustainable office building. An innovative, modern, light-filled composition that unites the past and the present—the Siemens headquarters exemplifies technological acumen and enhances the public's experience of Munich.

Connecting with the urban fabric

Siemens had outgrown a mix of Munich structures, including the landmark-protected Ludwig Ferdinand Palace, a Leo von Klenze-designed structure from 1825 that had housed Siemens's central administration since 1949. The new complex, which includes the renovation of that building with connected new construction,

totals approximately 485,000 square feet for 1,200 employees. The architects worked with the city of Munich to ensure that the urban design of the complex further complemented the adjacent Wittelsbacherplatz.

"Siemens wanted to create a highly innovative building that fit seamlessly into the urban context and showcased world-class efficiency," says Louis Becker, design principal, director, and partner at Henning Larsen Architects. He added that the city of Munich wanted "new pedestrian passageways... to connect the inner city with the art district."

Henning Larsen designed a contemporary building that links to the historic palace and an adjacent building. "With its open succession of courtyards and passageways, [Henning Larsen's] winning design developed exactly the urban campus quality we desired, creating an entirely new experience for the city and its citizens," says Thomas Braun, general manager of Siemens headquarters at Siemens Real Estate.

A seemingly open building inside and out, the headquarters reads as a rectangular volume in plan that is punctuated by four oblong courtyards. Three landscaped courtyards connect to provide a passageway through the building's ground floor. The fourth courtyard—an atrium covered with a glazed roof and an automated, retractable sunscreen textile with a low-E coating on the inside—forms an interior spine, accessible from all sides, at the heart of the

The new headquarters connects with a historic palace and an adjacent building (middle, left). Artificial "boulders" provide seating within the landscaped courtyard (right), and similarly shaped but colorful, rounded forms are used on the office floors (opposite, right). A sculptural grouping called "The Wings" by Daniel Libeskind is located in front of the headquarters' main entrance (middle, right), and a bronze sculpture by Georg Baselitz is in the atrium (bottom two and opposite, left), which is covered with an automated, retractable sun-screen textile.





Siemens

Architect **Henning
Larsen Architects**

Interior designer **Landau
+ Kindelbacher**

Client **Siemens**

Where **Munich**

What **485,000 total square
feet on seven floors**

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

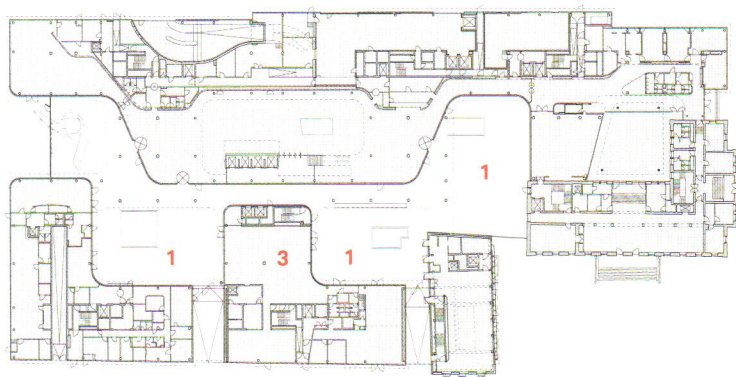
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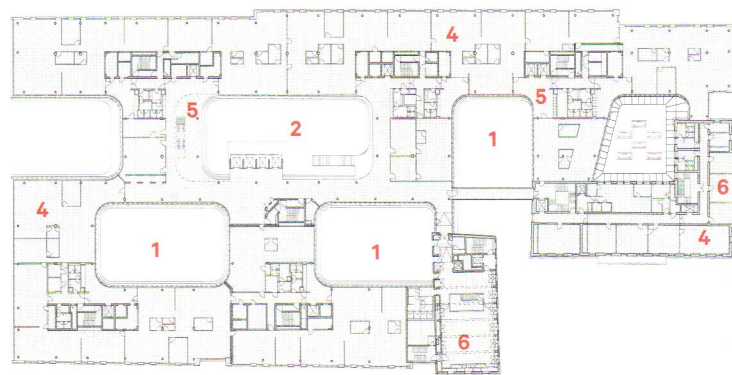
headquarters. In addition to the courtyards, the ground floor—completely open to the public—features a cafe, restaurant, and fountain. Four floors above contain open-plan office and auxiliary spaces; while the two highest floors house management offices.

Throughout the headquarters, themes of integration and transparency support Siemens's ambitious sustainability goals. The courtyards meld with the urban context, affording glimpses both into the building and out toward the city. Inside, workstations border floor-to-ceiling windows, and angled facades along the courtyards allow sunlight to penetrate the lower floors. Abundant glass reduces the need for artificial lighting and enables employees to visually connect with their colleagues and their surroundings. Interaction is further fostered by the open-plan workspaces and the central atrium, which unites the office floors.

Landau + Kindelbacher, the interior designers for the public and office areas, collaborated with Henning Larsen to create an elegant, understated environment in grays and white, complemented by occasional bursts of color. Local limestone acts as a unifying element, linking the facade, courtyard pavers, and interior flooring. The lobby, located in the atrium, features limestone floors, a white Corian reception desk with brushed steel, whitened-oak wall panels, and a bank of glass elevators. This material palette extends upward in an amalgamation of white structural elements, glass walls, and steel mullions and handrails.

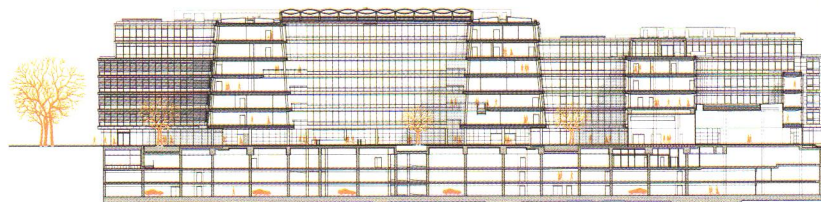


Ground Floor Plan



Representative Office Floor Plan (Third Floor)

- 1 Courtyard
- 2 Atrium
- 3 Restaurant
- 4 Office area
- 5 Lounge
- 6 Conference area



Section

Key Design Highlights

Possibly the most sustainable office building in Europe, the headquarters incorporates recycled materials, photovoltaics, rainwater collection, and Siemens's own automated technologies.

A series of outdoor courtyards and passageways connects the building with the urban fabric.

The atrium's glass roof features an automated, retractable sunscreen textile with a low-E coating on the inside.

Open work areas on the office levels have floor-to-ceiling windows, a variety of seating options, and a mostly muted palette of gray and white.

On the office levels, a variety of seating options are available including colorful rounded poufs, intimate arrangements of charcoal-toned leather chairs, and white-and-gray workstations with adjustable sit-stand desks and black ergonomic chairs. Other notable spaces include an employee cafe featuring warm oak floors and panels that offset the white-and-steel tables and chairs. A large conference hall with a limestone floor includes one interior wall that is formed by the adjacent facade of an existing building—a dynamic integration of the old and new. LED lamps illuminate these and other areas, supplementing the copious light that streams through the glass facade.

Setting a standard for sustainable office buildings

From the start, Henning Larsen worked to “optimize the design to achieve the lowest possible energy need,” says Becker. The design incorporates a range of sustainability measures, including the use of recycled materials, triple-glazed glass, photovoltaics, rainwater collection, and Siemens's state-of-the-art automated technologies that regulate the interior environment and the building itself. For example, glass window slat positions change throughout the day in response to sunlight. And employees can manually adjust the heating and air conditioning in their work areas as needed.

The building embodies Siemens's values. Indeed, “the new corporate headquarters,” Braun says, “is a visual emblem of what Siemens stands for: transparency and capability, innovation and sustainability, tradition and the future.”



The office levels integrate flexible, adaptive workspaces (open-plan and floor-to-ceiling seating) with private offices. The new structure connects with an existing building facade, which was preserved as part of the project.





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Returning to Philadelphia for its 14th edition, NeoCon East is the premier design expo and conference for commercial interiors on the East Coast and the ideal complementary event to NeoCon in June. This year's NeoCon East will feature partnerships with important regional design organizations as well as the best in products and services — ready to specify — across a spectrum of vertical markets.

KEYNOTES



WEDNESDAY | NOVEMBER 9

Marc Kushner

Co-Founder and CEO of Architizer &
Partner of New York Architecture Firm
HWKN



THURSDAY | NOVEMBER 10

Ayse Birsell

Co-Founder Of Birsell + Seck, An
Innovative Design Studio In New York

25+

CEU-Accredited
Seminars

Across
14 educational
tracks

Co-location with
AIA Philadelphia's
Design on
the Delaware
Conference



AIA
Philadelphia

designonthe
delaware
at NeoCon East

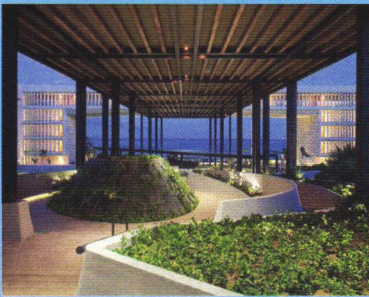
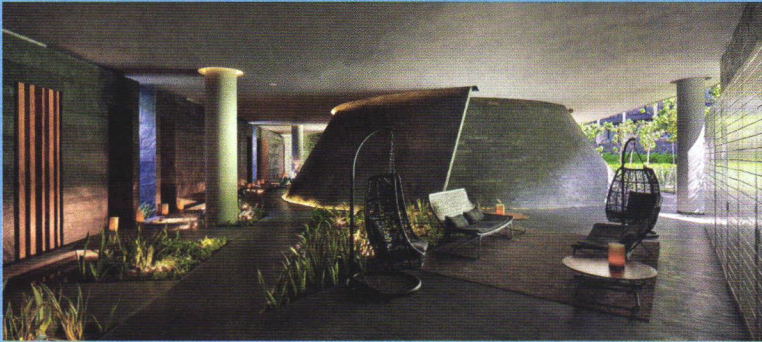
Opening
Night Party
co-hosted with

IIDA
INTERNATIONAL
INTERIOR DESIGN
ASSOCIATION
PENNSYLVANIA/
NEW JERSEY/DELAWARE
CHAPTER

REGISTER ONLINE BY NOVEMBER 4

IIDA Best Interiors of Latin America & the Caribbean 2016

The International Interior Design Association (IIDA) has announced the winners of the 2016 Best Interiors of Latin America and the Caribbean competition. Established in 2012, the competition honors architecture and interior design projects that represent the highest level of creativity, originality, and design excellence from both Latin America and the Caribbean Islands. Eighteen winners were named in 12 categories, and the Best of Competition winner is the spa at the Grand Hyatt Playa del Carmen by Sordo Madaleno Arquitectos (this page). The jurors were Marlene Liriano, IIDA, managing director, IA Interior Architects; Patrick O'Hare, IIDA, AIA, principal and vice president of business development, EDG Interior Architecture + Design; and Hayes Slade, IIDA, AIA, principal, Slade Architecture. —MURRYE BERNARD



Best of Competition

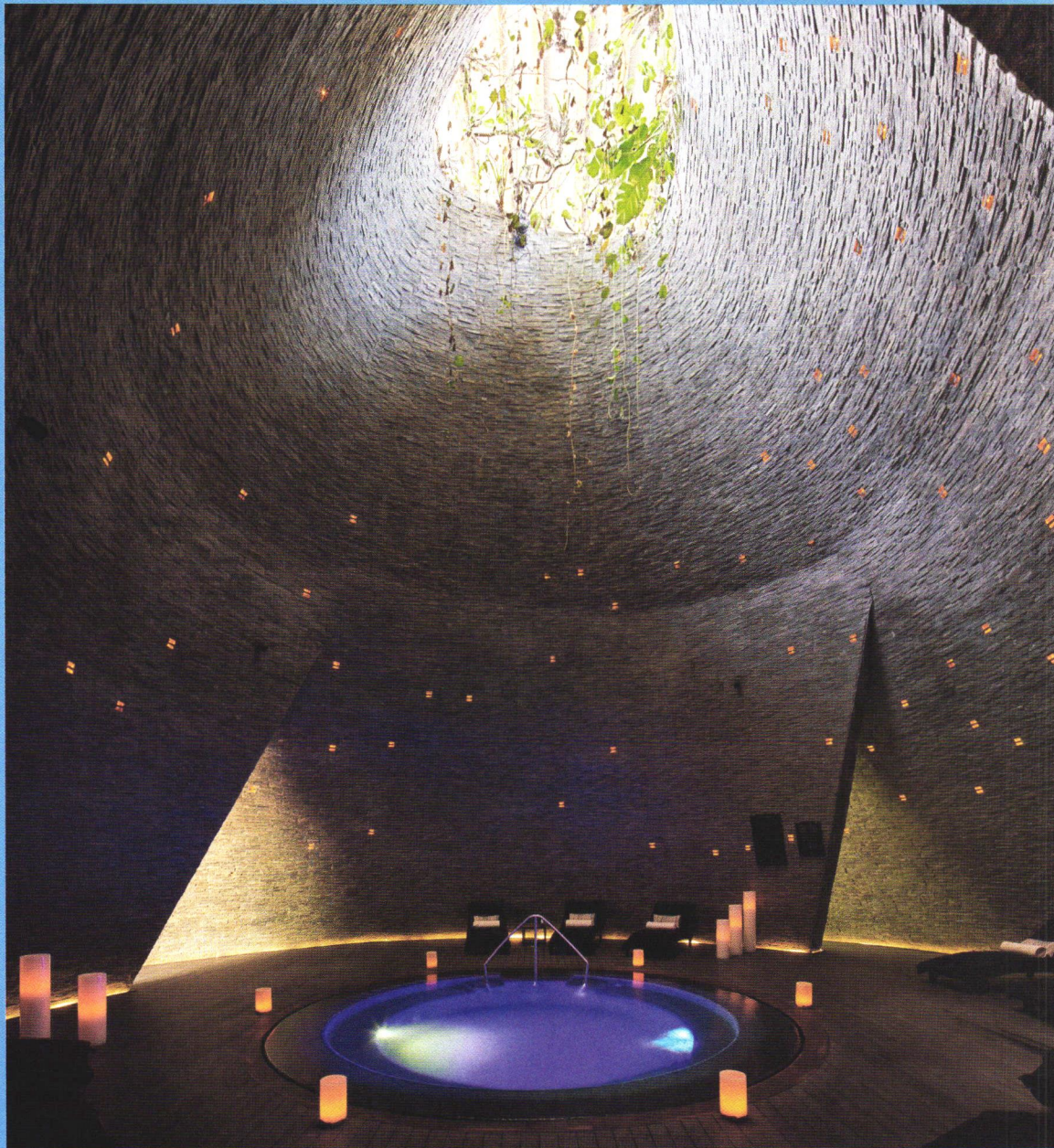
Spa/Fitness Center/Gymnasium

Project **Grand Hyatt Playa del Carmen**

Where **Playa del Carmen, Mexico**

Designer **Sordo Madaleno Arquitectos**

The winding entry ramp to the Grand Hyatt Playa del Carmen spa resembles a typical Mexican village street, or *paseo*, and is lined with food-and-drink kiosks. The spa below offers a more intimate and relaxing experience. Inspired by natural cenotes, sinkholes filled with water that are common across the Yucatán Peninsula, the spa's central feature is a large conical volume clad with textured dark gray slate that is dappled in natural light from above.



Corporate Space—Large

Project **DPZ&T—Creating for Creatives**

Where **São Paulo**

Designer **Athié Wohnrath Associados**

In the DPZ&T headquarters which span 21,500 square feet on the 22nd floor of a corporate tower in São Paulo, wood and concrete finishes evoke nature and echo the tenets of Brazilian modernist architecture. Beyond the sliding entry door is a welcoming and expansive reception and lounge area with wood beams and columns, recessed lighting, and comfortable sofas. An open workspace layout fosters collaboration among the 250-person staff, and a flexible, living-room-like space with a kitchen provides an alternative place for work.



Corporate Space—Large

Project **Gensler Costa Rica**

Where **San Jose, Costa Rica**

Designer **Gensler Costa Rica**

Gensler's two-level, 16,000-square-foot Costa Rica open studio space accommodates 180 staff at long wood benches set against polished concrete floors. At the heart of the office is a resource library and 3-D fabrication lab. Studio spaces are surrounded by a variety of support areas, including conference rooms, booths, a cafe, a wellness room, and an idea room. A large multifunctional room features movable glass walls that allow it to be converted into a large gathering area. A showcase for the firm's sustainable design strategies, the LEED Platinum-certified office includes an outdoor terrace with planters for growing vegetables.

Corporate Space—Small

Project **Red Bull**

Where **Mexico City**

Designer **Space**

Located on a single floor with approximately 10,800 square feet, the Red Bull corporate headquarters in Mexico City prioritize zones for casual interactions. Employee amenities include a gym, game room, and coffee bar in the reception area. Artworks were commissioned from two emerging Mexican artists, including an installation that incorporates bicycles. An informal meeting area features Astroturf floors, swings, and beanbag seating.





Institutional

Project **Bogotá Chamber of Commerce — 95th Street**

Where **Bogotá, Colombia**

Designer **Arquint Colombia**

A new chamber of commerce in north Bogotá comprises two floors totaling approximately 10,800 square feet. The design eschews a bureaucratic feel to establish a friendly environment that empowers local entrepreneurs and highlights the educational and commercial benefits provided by the chamber. Geometric ceiling-mounted lighting elements aid in wayfinding, individual modules with comfortable seating facilitate semi-private consultations, and stations at a “virtual hub” enlighten entrepreneurs on the chamber’s web-based services.



Hospitality

Project **Dom Pedro Building Complex**

Where **São Paulo**

Designer **FGMF Arquitetos**

The Dom Pedro Building Complex accommodates a broad spectrum of programs—areas for socializing, fitness, and recreation—within a collection of rectangular concrete-clad volumes set into grass-covered hillsides. All of the entrances are oriented towards the central reception area and outdoor sports arenas, which include a soccer field, swimming pool, and solarium. With many spaces exposed to the elements, the architects chose furnishings and finishes that are durable and echo the complex’s minimalist architecture.



Hotel

Project **Casa Fayette**

Where **Guadalajara, Mexico**

Designer **Grupo Habita**

Located in Guadalajara's historic Lafayette district, Casa Fayette is a boutique hotel conceived by Grupo Habita that combines a renovated 1940s house with a modern addition designed by local firm Estudio 5. Interior design firm Dimorestudio created minimal interiors that pay homage to the work of the architect Luis Barragán, who was born in the city. The renovated house contains the hotel's lobby, restaurant, cocktail bars, and pool with terrace, while the new nine-story structure houses 37 guestrooms and a rooftop spa. A central patio on the ground floor connects the two buildings.



Hotel

Project **Treehouse Suite at Playa Viva Sustainable Resort**

Where **Juluchuca, Mexico**

Designer **Deture Culsign Architecture+Interiors**

A new addition to the 200-acre Playa Viva Sustainable Resort on Mexico's Pacific Coast, the eye-catching Treehouse Suite incorporates locally sourced materials to create a luxurious and tranquil experience. Exposed wood beams form an elliptical enclosure for the 700-square-foot bi-level beachfront abode, which features an open-air lounge situated beneath its bedroom perch. The bathroom boasts a wood slab counter, carved stone sink, and hand-laid pebble shower floor. The roof above the shower peels back to offer views of the palm trees by day and the stars at night.



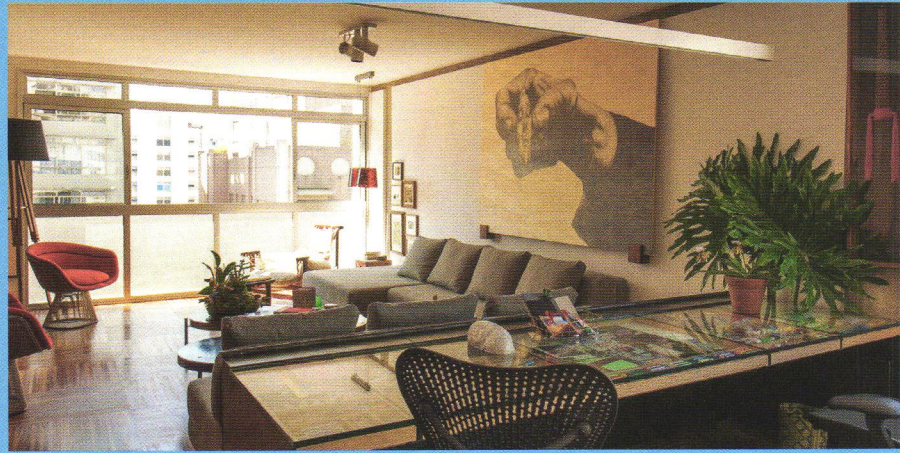
Residence—Multifamily

Project **Jardim Europa Apartment**

Where **São Paulo**

Designer **Perkins+Will**

The owners of an apartment in São Paulo requested a modern, cool space in which to host friends and family. Colorful armchairs and a whimsical bicycle placed near the entrance set a welcoming tone. A wood ceiling with a wafflelike pattern creates continuity between the entry space and the adjoining living and dining areas. When the owners entertain, they can open a large door between the dining area and the kitchen, which features wood finishes and paneling in subtle gray tones.



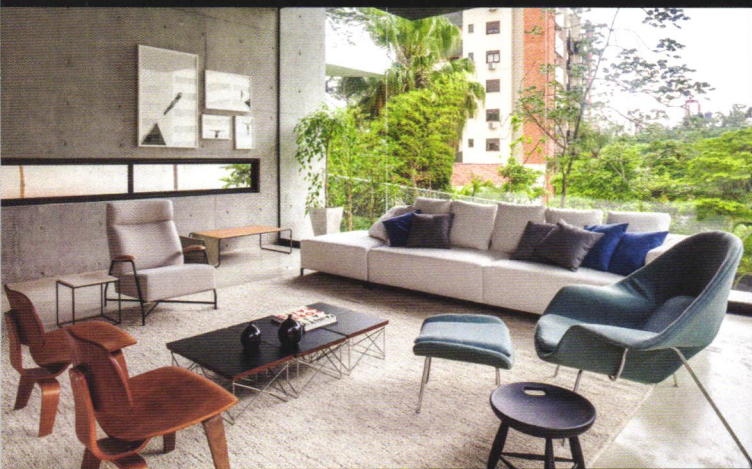
Residence—Multifamily

Project **Urimonduba Apartment**

Where **São Paulo**

Designer **Candida Tabet Arquitetura**

A 2,150-square-foot apartment within a 40-year-old, 11-story building in São Paulo had a compartmentalized plan not befitting a young couple. Candida Tabet Arquitetura's renovation established a more fluid, uninterrupted layout, with a central hallway featuring a low Cumaru wood ceiling. Previously concealed concrete columns and beams were stripped bare. The flooring comprises leftover pieces of different types of wood that were laid to create a checkerboard pattern.



Residence—Single Family

Project **Mattos House**

Where **São Paulo**

Designer **FGMF Arquitetos**

FGMF Arquitetos designed a house for a young family on a sloped site in São Paulo. The structure plays solids against voids with perimeter concrete walls and lightweight steel framing that allows for large glazed areas to capitalize on city views. The garage and main entrance are located on the first level, and a stair leads to an open dining area on the second floor, which features a dramatic custom light fixture. A double kitchen accommodates everyday use and allows the owners to cook gourmet meals while entertaining guests. On the garden level is a double-height living area that connects the solarium and swimming pool.

Residence—Single Family

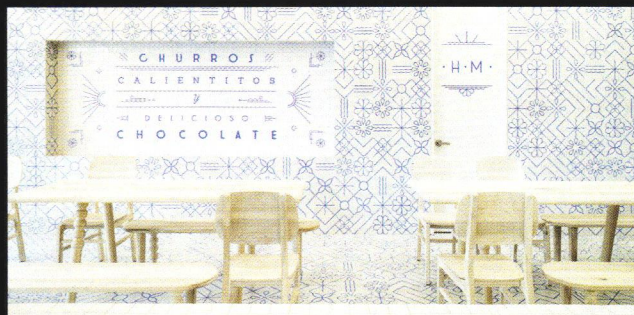
Project **House on the Pacific Coast**

Where **Pacific Coast of Mexico**

Designer **Bernardi + Peschard Arquitectura**

The design of a beach residence along Mexico's Pacific Coast both responds to the needs of a large family while connecting with its coastal surroundings. A series of independent pavilions, which function like beach villas, surround a central volume that contains the living and dining rooms. That space features a 33-foot-high *palapa*, a traditional Mexican shelter with a thatched roof, supported by a Parota wood structure. Bedrooms are housed within a series of blocks made with natural rock.





Restaurant

Project **Churrería El Moro**

Where **Mexico City**

Designer **Cadena + Asociados Concept Design**

Churrería El Moro has been a popular purveyor of hot chocolate and churros in Mexico City since 1935. For its new location, the company turned to Cadena + Asociados to craft a fresh identity that reflects the family-run company's values. Classic mosaics from the Art Deco era inspired the wall and floor tiles, which are predominately white, like sugar, with blue graphic patterns. The dining area is furnished with light wood and lime-washed tables and chairs.

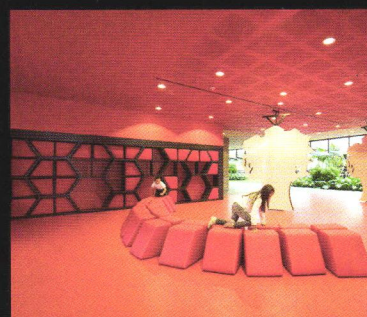
Restaurant

Project **VMWare**

Where **San Jose, Costa Rica**

Designer **Gensler Costa Rica**

Inspired by the relaxed attitude of Costa Rica, VMware's 15,000-square-foot cafeteria embodies the concept of "getting away from it all" and provides an atmosphere that is more casual than corporate. Taking cues from the city's geography—a mountain range surrounding a central valley—the main dining space is positioned at a lower level than surrounding amenity zones, which are connected via ramps and steps. These zones offer both whimsical and versatile features such as suspended swing seating, coffee stations, a stage for town-hall-style gatherings, and a gaming area.



Education

Project **Colegio Anglo Colombiano**

Where **Bogotá, Colombia**

Designer **AEI - Arquitectura e Interiores SAS**

Reflective of the school's pedagogical philosophy promoting creativity and autonomy, the Colegio Anglo Colombiano offers interactive spaces at a scale appropriate for young students. Comprising a two-level library and four extended learning areas, the school's interior utilizes color in a playful way. The library incorporates padded "reading pools," movable wooden "reading houses," and tree-shaped mobile panels for displaying students' work. Learning areas, which accommodate both individual and team learning, feature beehive-like wall panels, pouf seating, and large skylights.



Retail

Project **Chedraui Selecto Toreo**

Where **Mexico City**

Designer **PDT International**

Offering an elevated shopping experience that caters to a young-yet-discerning clientele in Mexico City, Chedraui Selecto Toreo spans approximately 65,000 square feet and includes a variety of departments: deli, sushi bar, bakery, wine cellar, and cafe, as well as areas displaying groceries, home goods, clothing, and electronics. High ceilings and a coordinated palette in warm tones make the overall space feel unified and welcoming, while individual departments are differentiated with lower ceilings, unique branding elements, and customized displays.

Retail

Project **El Palacio De Hierro Polanco**

Where **Mexico City**

Designer **Gensler and TPG Architecture**

A new flagship of El Palacio de Hierro, a 125-year-old luxury department store chain, is located in Mexico City's upscale Polanco neighborhood and offers 65,000 square feet of retail space on four levels. TPG Architecture was responsible for the design of the ground floor, atriums, and first floor, while Gensler executed the second and third floors, including a gourmet department and dining terrace. The store's unique merchandising strategy presents more than 40 individual department design concepts, each with its own custom display fixtures.



Showrooms/Exhibition Spaces/Sales Centers

Project **Calvin Klein**

Where **Mexico City**

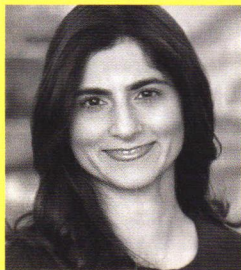
Designer **Space**

Located in the Capital Reforma building in Mexico City, the showroom of Calvin Klein incorporates natural materials and a neutral color palette to create an engaging environment that adapts to the ever-changing seasons of fashion. A large central volume of steel and frosted glass allows natural light to permeate and divides the space into two distinct areas: a 6,600-square-foot main showroom and 1,900-square-foot concept store. The space also includes a small reception area, four smaller showrooms with separate entrances, and a kitchen and bar area.

Retail

Designers name their favorite new surfacing products and furnishings for retail environments

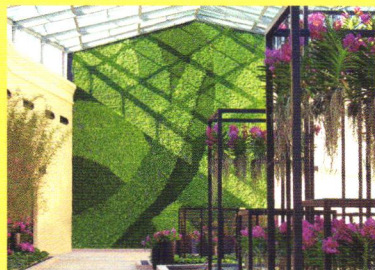
Dimple Manghani



Principal
MBH Architects
Alameda, California

GSky: Versa Wall

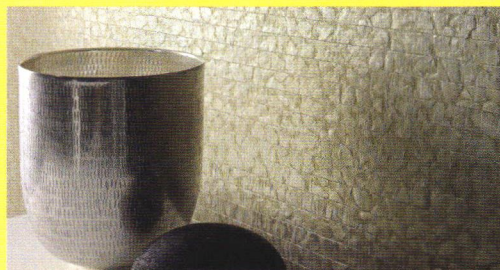
gsky.com



"The Versa Wall is a great tool for adding life to any space while it creates a distinctive interior focal point or backdrop. The variations of texture and color available make it easy to use in either stark modern applications or warmer, casual settings."

Élitis: Eclat

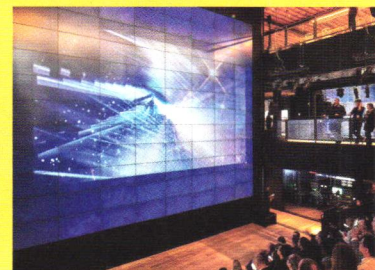
elitis.fr



"The Eclat wallcovering series by Élitis evokes a subtle, yet powerful sense of luxury. True to the different fibers and materials that make up each option, the wallcoverings exhibit raw texture with a delicate sheen and lightness. We have successfully used Eclat in several luxury retail applications in lieu of an expensive handcrafted plaster finish."

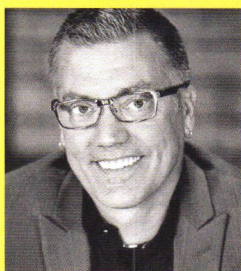
Samsung: 837 Video Wall

samsung.com



"Video walls are successful at simultaneously drawing in and captivating the retail audience. In a recent luxury retail project, we created a custom installation of Samsung monitors, which became a stunning showcase that enhanced the customer experience."

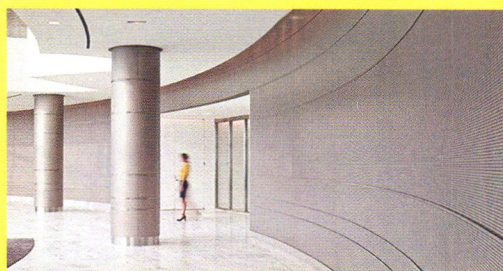
David Shove-Brown, AIA



Cofounder
Principal
3877
Washington, D.C.

Decoustics: Quadrillo

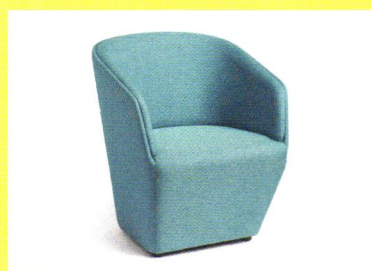
decoustics.com



"I am not entirely sure when the only 'cool' stores and restaurants became the ones with rock concert decibel levels. Shopping and dining are about social engagement, not screaming across displays or tables. With these well-designed acoustical panels conversation is encouraged."

Poppin: Pitch Club Chair

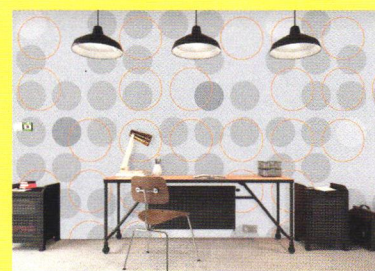
poppin.com



"I love the Poppin Pitch Club Chair, which combines the best aspects of classic furniture and playful lines without being kitschy or trendy. Putting this chair in an office, store, lobby, or reception area will add a stellar piece of furniture that wears well physically and visually."

Level Digital Wallcoverings: Dot Matrix

findyourlevel.com



"It was only a matter of time before custom printing and wallcoverings merged. Level develops great standard and custom products that make the opportunities to create dynamic spaces with wallcoverings endless."

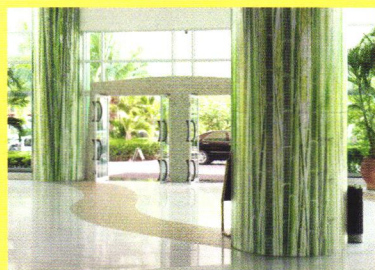
Ximena Rodriguez



Principal
Director of Interior Design
CetraRuddy
New York

Alex Turco: Organic

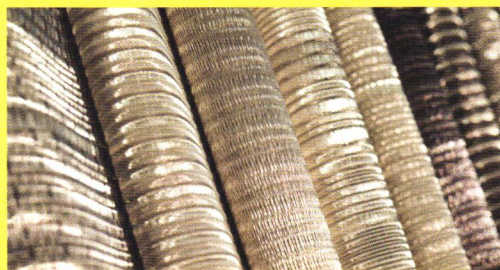
alexturco.com



"These decorative art panels make for really interesting and engaging focal pieces that make a statement. They offer endless flexibility and creativity since they can be customized to each unique space."

Sophie Mallebranche: Creations

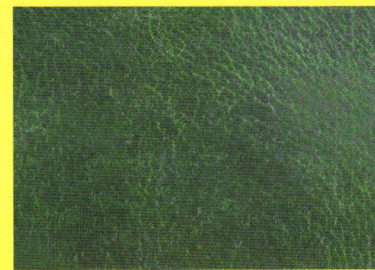
sophiemallebranche.com



"The metal-like fabric of the Creations collection is great for screens, panels, windows, and ceilings and creates very interesting layers within an interior. The collection can also be used as an inlay between panels of glass."

Alphenberg: Tuscany

alphenberg.com



"These leather floors add warmth and texture to a space, making it very inviting. They add color in the floor plane and are even water resistant."

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- 01 Large Office (25,000 sf and larger)
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- 15 Student

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Sara Agrest, AIA, IIDA

Director of Interiors
Dattner Architects
New York

Todd Bracher

Principal
Todd Bracher Studio
New York

Sheyla Conforte, ASID, IIDA

Principal, Director of Interiors
Solomon Cordwell Buenz
Chicago

Jeff Hollander, AIA, IIDA

President
Hollander Design Group
San Diego

Carrie Renegar, IIDA

Director of Interiors
BB+M Architecture
Charlotte

Extended Deadline 09.27.16

Visit contractdesign.com/interiorsawards
to learn more and to enter.

sources

Modular Lilong (page 40)

who Interior designer: Lukstudio. Project team: Christina Luk; Marcello Chiado Rana; Alba Beroiz Blazquez. Contractor: Centroid Construction. Lighting: Lukstudio; TIWU Design. **what** Paint: Dulux. Laminate: Hongjiu Deco. Walls: Hongjiu Deco. Flooring: Hongjiu Deco. Ceiling: Hongjiu Deco. Interior lighting: Xucheng Lighting. Doors: Hongjiu Deco. Seating: Hongjiu Deco. Tables: Hongjiu Deco. Storage systems: Hongjiu Deco. Architectural/custom woodworking: Centroid Construction. Planters: Centroid Construction. Signage: Centroid Construction. Textiles: Hongjiu Deco.

Moynat (page 46)

who Interior designer: Curiosity. Project team: Gwenael Nicolas; Philippe Crasset. Architect: Sawicki & Tarella. Contractor: Schmidt Tradition; Michilli. Lighting: BBLD Barbara Balestreri. **what** Paint: Farrow & Ball. Carpet/carpet tile: Tai Ping. Recessed lighting: FLOS. Track lighting: KKDC. Floor/table lamps: Tom Dixon. Architectural glass/glazing: Security Glass. Seating: Oliver.inc. Upholstery: ELMO. Side tables: Oliver.inc. Counters: Schmidt. Signage: Daikan.

Dior (page 50)

who Architect and interior designer: Peter Marino Architect. Architecture project team: Peter Marino; Paul Ferrier; Hsiao-Ching Pan; Luis Gonzalez; Christian Tschoeke. Interior design project team: Peter Marino; Rafael Pimentel;

Saskia De Schrijver; Jonathan Zakarya. Contractor: Chorus Group. Millworker: Hardeweg Gmbh. Stair metalwork and skylight fabrication: Schaffner. Project manager/in-house team: House of Dior Architectural Team. Executive architect: Blair Associates Architecture. MEP engineering: Ralph T. King & Associates. Lighting: Metis Lighting. Structural engineer: Michael Alexander Consulting Engineers. Structural engineer (courtyard skylight only): Malishev Wilson Engineers. External project manager: MAD. Quantity surveyor: Navigation Management.

what Wall finishes: custom design, Atelier Mériquet-Carrère; Hiroko Takeda. Furniture: custom design with resin, aluminum, glass, wood, concrete, stone, bronze, mica. Glass: custom ribbon glass with silver leaf decorative finish by Hardeweg; custom Verre eglomise glass with silver leaf decorative finish by Meriguet-Carrere. Rugs: custom design in silk, wool, polyester, viscose, PVC, leather. Lighting: Light Contract with custom-made millwork; Loupi; Formula Luci Italia; Agabekov; Lutron. Woodworking: custom wood trellis; custom wood paneling with decorative finishes; oak parquet de Versailles with natural finish. Shoes: custom etched glass by Hardeweg.

Au Pont Rouge (page 56)

who Interior designer: Rafael de Cárdenas / Architecture at Large. Project team: Rafael de Cárdenas; Robert Passov. Architect: Lifschutz Davidson Sandilands. Contractor: Mace Group. Lighting: EQ2 Light.

what All elements are custom by Schweitzer Project in Italy. Wall systems: expanded metal and green acrylic panels. Ceilings: anodized aluminum fins. Fixtures: Polytec Imi-beton finish on base with powder-coated metal rods. Walls: Polytec Imi-beton finish. Floor: terrazzo and polished concrete.

J&M Davidson (page 62)

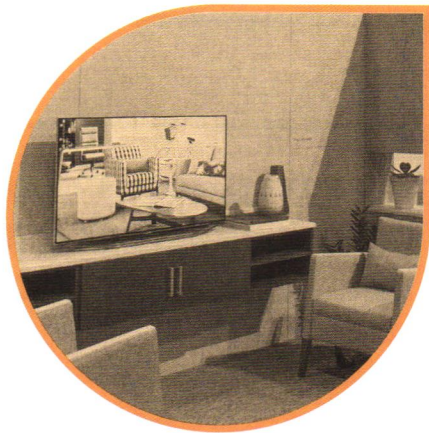
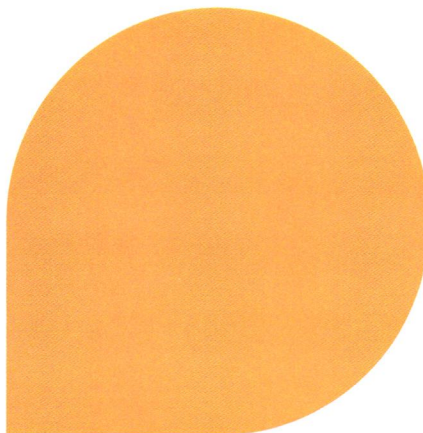
who Architect and designer: Universal Design Studio. Project team: Alexy Kostikov; Satoshi Isono. Contractor: Guild Prime Specialist Contracts. Lighting: Illumination Works. Graphics: J&M Davidson. **what** Wallcoverings: Kvadrat; Alcantara; Amourcoat. Paint: Dulux. Hard flooring: Diespeker. Recessed lighting: Lucent Lighting. Pendants/chandeliers: vintage sourced by Nicholas Chandler. Lounge/reception seating: vintage sourced by Nicholas Chandler.

Siemens (page 66)

who Architect: Henning Larsen Architects. Architecture project team: Louis Becker (partner responsible); Werner Frosch (partner, project manager); Klaus Trolborg (project manager); Katrin Riemenschnitter; Konstantin König; Andreas Schulte; Ani Zakaryan; Birgit Kann; Carlos Pereira López; Danijel Schneider; Dominik Nocon; Eileen Dorer; Irena Nowacka; Johan Karmedula; Karla Benoit; Laura Schmitt; Moritz Kerschbaum; Peter Weinzierl; Priscilla Campos Carrasco; Sascha Stscherbina; Sonny Holmberg; Jakob Stroemann-Andersen, PhD, and Martin Wraa Nielsen, PhD (sustainability).

Competition team: Louis Becker (partner responsible); Kostas Pouloupoulos (competition lead designer); Silke Jörgenshaus; Vanda Oliveira; Blanca Ulzurrun Carl Lyneborg; Christian Schjoell; Jie Zhang; Nico Schlapps; Omar Dabaan. Interior designer: Landau + Kindelbacher Architects. Interior design project team: Gerhard Landau; Ludwig Kindelbacher; Angelika Donhauser; Christine Sellmeijer; Marina Hampel; Martina Olters. Contractor: Züblin; Strabag. Consultants: PHlplan; PMI; SMV Bauprojektsteuerung; UPDOWN Ingenieurteam für Fördertechnik; Digitech; RBS Projekt Management; Unit-design; SakostaCAU; Geosys-Eber Ingenieure; KSM. Baumanagement; W+R Schirmungstechnik; Langreiter Mobilfunkplanung; Archibrand. Lighting: ag Licht. Engineering: Werner Sobek; Transsolar; Kuehn Bauer Partner. Kitchen: Hans-Peter Mühlethaler Consult. Landscape: Topotek 1. DGNB Certification: Drees & Sommer. LEED Certification: Baumann Consulting. **what** Hard flooring: Zeidler und Wimmel Flooring by Gifaflor Carpet/carpet tile: Vorwerk. Lighting: Nimbus; Siteco. Doors: Hörmann; Schörghuber; Neufarm; Forster. Architectural glass/glazing: Uniglas. Shelving: Zambelli Metalltechnik. Elevators: Thyssen Krupp. Sunshades: Warema. Facade: Starbag Metallix; Sapa. Roof: Seele Cover. Exterior surfacing: HD-Wahl; Fa Hofmann Naturstein.

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IDEAS AND INFORMATION



SIAMO

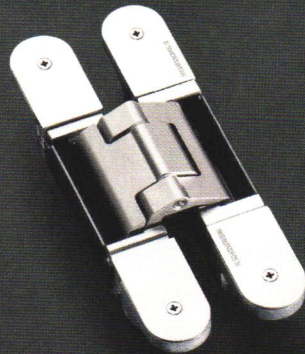
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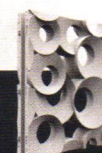


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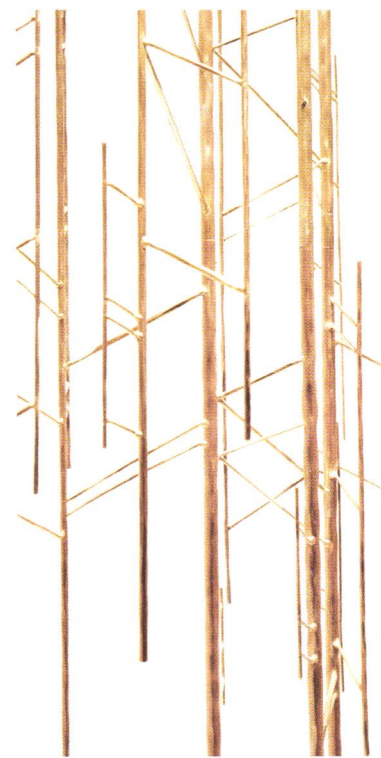
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U.S. Patent 8,375,665

Unitfive Design Installs Handcrafted Brass Forest in Saks Fifth Avenue Toronto



A lustrous forest of nearly four-dozen brass trees has been planted within the third floor of Saks Fifth Avenue's downtown Toronto flagship, which opened earlier this year. FRCH Design Worldwide, which designed the retail interior, developed the concept for the installation that was realized by Toronto-based studio Unitfive Design.

Founded by Lisa Santana and Kelvin Goddard, Unitfive Design handcrafts site-specific sculptural installations, lighting, store fixtures, furniture, and other objects. Santana says Saks Fifth Avenue was keen to work with local artisans, and collaborated closely with her firm.

The 90-foot-long installation was fabricated in Unitfive's studio using traditional hot forging and blacksmithing techniques for a sophisticated, hammered texture. Composed of more than 5,000 linear feet of raw steel, the delicate trunks and branches were finished with a rose-tinted brass coating, and then rooted in a winding base that carves its way through the women's department. Stretching from floor to ceiling, the metallic woodland boasts a sinuous structure that veils clothing displays with an ornamental latticework.

"The inspiration for much of our work comes from the natural world," Santana says. "What appears random and organic always seems to have a hidden structure or geometry. The intent here was to create a veil of varying densities of texture and negative space to act as not only an entrance, but as a backdrop to the luxury products. Our goal was to take an extremely organic and free-form piece, and distill it down to basic units. When built, it remains fluid, with each tree having a unique feel." —HAYLEY ARSENAULT