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Competition: 2017 IIDA Best of Latin America and the Caribbean

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cover: Dolce & Gabbana Tokyo by Curiosity. Photo by Satoshi Shigeta

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LMN Architects to Design Seattle Aquarium Extension

Slated for completion in 2023, the \$100 million extension will span 50,000 square feet to accommodate the aquarium's growth. contractdesign.com/seattleaquarium

July ABI Shows Sixth Consecutive Month of Design Service Demand Growth

Although down 2.3 points from June, the monthly Architecture Billings Index (ABI) remained in positive territory in July with a score of 51.9, while new project inquiries and design contracts saw gains. contractdesign.com/positivejulyabi

Contract Hosting CitySCENE Reception in Chicago September 19

Practicing architects and designers are welcome to RSVP to attend the reception, which will be held at Raised at Renaissance Chicago Downtown, 6–8 p.m.

contractdesign.com/cityscenechicago



Former Herman Miller CEO Max De Pree Dies at 92

The former CEO and bestselling author died on August 8 at age 92. He was CEO from 1980 to 1987 and served on the company's board through 1995.

contractdesign.com/maxdepree

DLR Group Acquires Staffelbach in Dallas to Form DLR Group|Staffelbach

With the addition of Staffelbach and its 70 Dallas-based design professionals, DLR Group now has 29 offices throughout the country. contractdesign.com/dlrstaffelbach

Helene Combs Dreiling Selected as NAAB Interim Executive Director

Dreiling, who was the 2014 national president of the AIA, was hired to help optimize NAAB as it fine tunes the accreditation process for architecture schools.

contractdesign.com/helenecombsdreiling

Designing for Health: Strategies to Encourage Wellness in the Workplace

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Experts at Perkins+Will explore the value of providing healthy spaces for office staff in healthcare environments through spatial planning, building amenities, and workplace policies. contractdesign.com/PWhealthyworkplace

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Retrofitting for a Changing World of Retail

Contract is focused on retail interiors in this issue, with features on stores for Dolce & Gabbana (page 48), the British brand Harvey Nichols (page 54), and the California-based skin-care company Rajeunir (page 60). As the retail landscape evolves, it is high-end retailers such as these that are still doing quite well—those that are focused on the customer experience. But the rest of the brick-and-mortar retail world is changing as customers shop more online, the perceptions of a new generation of consumers evolve, and real estate demands ebb and flow.

This issue includes an interview with David Schwarz, a founder of the interactive experience design company HUSH (page 78). Schwarz succinctly defines what works in retail today: "Economic forces mandate change, and commodity retail will move toward e-commerce. Hightouch luxury goods will maintain brick-and-mortar locations, though, and so will experiential brands—companies that provide a place to gather, connect, and experience the value of being with like minds."

At our forthcoming Contract Design Forum, October 18–20 in Santa Fe, New Mexico, I am pleased that we will have an outstanding speaker to help the audience gain further insight into the big-picture evolution of retail as we know it: Ellen Dunham-Jones.

Before becoming editor in chief of *Contract*, I was a senior acquisitions editor of architecture and design books at the publisher John Wiley & Sons. In that role, while at a Congress for the New Urbanism many years ago, I saw Dunham-Jones speak on the topic of redesigning suburbs, particularly dead malls, for new mixed uses. I approached her after her talk then to ask if she would be interested in writing a book on the topic, and that resulted in "Retrofitting Suburbia: Urban Design Solutions for Redesigning Suburbs," coauthored by Dunham-Jones and June Williamson. The book, which published in January 2009 and was updated in 2011, highlights a number of real-world examples of suburban retail that had been redeveloped and reconsidered, with a mix of uses that includes new retail with residential and office space. Initially written before the Great Recession of 2008–09, the book was prescient.

Approximately 300 former malls in the U.S. either have or are becoming mixed-use developments, and about 50 of these conversions include housing. More than 200 malls have closed in this country in just the past three years, leaving around 1,100 enclosed malls remaining. Retail industry research estimates that about 300 of those 1,100 malls are expected to close over the next decade.

Now is the time for designers—whether they are architects, interior designers, or urban designers—to take a step back and

re-evaluate how these spaces can and should be used. Besides changes in retail and development, retrofitting the shopping mall is about resilient urban design, with walkability and human health in mind.

Register to attend Contract Design Forum

Contract welcomes practicing architects and interior designers who are engaged in any commercial design project type to attend and participate in the Contract Design Forum. Attendees pay a registration fee and their own travel expenses, including accommodations at La Fonda on the Plaza. Confirmed speakers are Dunham-Jones, as well as Andrew Gordon, an animation director at Pixar, and Jason Schupbach, the former director of design at the National Endowment for the Arts who is now the director of the design school at Arizona State University. Attendees will visit the Museum of International Folk Art and SITE Santa Fe, among other locales. Visit contractdesignforum.com to learn more and begin the registration process. If interested, please register within the month of September.

Enter the Interiors Awards

When you receive this issue, you'll have only days to enter your recent projects in the 39th annual Interiors Awards, presented by *Contract*. The final extended deadline is September 22 for the Interiors Awards, which honor exemplary commercial interiors worldwide. Entries are accepted in 15 professional categories, including a new category for office lobby repositioning. An all-star jury of design professionals will select the winning projects, which will be honored in January at the Interiors Awards Breakfast in New York. Visit contractdesign.com/interiorsawards to learn more and to enter today!

Sincerely,

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

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Dunham-Jones, Gordon, and Schupbach to Speak at Forum Registration is open for architects and designers to attend the annual event, October 18–20, in Santa Fe, New Mexico







Ellen Dunham-Jones Andrew Gordor

Jason Schupbach



The 13th Annual Contract Design Forum will be held October 18–20, 2017, at La Fonda on the Plaza (below) in Santa Fe, New Mexico. The Forum is a two-day gathering of the 40-member Contract Editorial Advisory Board, guests who are leaders in the commercial design industry, and representatives of sponsors.

Forum attendees will visit the Museum of International Folk Art to learn about Alexander Girard's folk art collection and will also explore SITE Santa Fe—a contemporary art space with a brand new building by SHoP Architects. Attendees will dine at The Compound, a new American fine-dining restaurant with Southwestern influences designed by Girard.

Contract welcomes practicing architects and interior designers who are engaged in the commercial design profession to attend and participate. Prospective attendees can visit contractdesignforum.com to learn more about the registration fee, travel, and the program.

This year's confirmed speakers include Ellen Dunham-Jones, Andrew Gordon, and Jason Schupbach. A leading authority on retrofitting suburbia, Dunham-Jones and co-author June Williamson wrote the authoritative book on the subject "Retrofitting Suburbia: Urban Design Solutions for Redesigning Suburbs" (Wiley, 2009, update in 2011). Dunham-Jones is a professor of architecture at Georgia Tech, where she served as the director of the architecture program from 2001 to 2009.

Gordon, directing animator at Pixar Animation Studios, will deliver a talk about creativity and storytelling that will inspire the attendees. In his 20 years at Pixar, Gordon has been an animator for films including "A Bugs Life," "Toy Story 2," "Toy Story 3," "Finding Nemo," "The Incredibles," "Ratatouille," "Monsters University," and "WALL-E," among many others. He is a co-founder of the Animation Collaborative and the animation programs at both the California College of the Arts and One Academy. An expert with character and story, Gordon will reveal the techniques for shaping a culture of creativity.

Schupbach is the director of The Design School at the Herberger Institute for Design and the Arts at Arizona State University. He began in that role in summer 2017 after seven years as the director of design and creative place-making programs for the National Endowment for the Arts (NEA), where he oversaw all design and creative place-making partnerships and grants, including Our Town and Design Art Works grants, the Mayor's Institute on City Design, the Citizens' Institute on Rural Design, and the NEA's federal agency collaborations. Schupbach holds a master's degree in city planning from the Massachusetts Institute of Technology.

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 school environments. Together with other guests at the Forum, they will lead provocative conversations about the design profession and its future. —STAFF contractdesignforum.com



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ICFF Miami Returns October 3-4

Miami

The second annual trade show in Miami Beach will feature products for hospitality, commercial, and retail interiors

> ICFF, North America's largest and most prestigious design event for interiors, will hold ICFF Miami October 3–4 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 feature more than 150 exhibitors, showing products for hospitality, commercial, retail, and residential interiors. The event will showcase 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 members of the general public and influencers from the Caribbean, Mexico, and Central and South America.

On Tuesday, October 3, from 1:30 to 2:30 p.m., *Contract* Editor in Chief John Czarnecki will moderate an ICFF Miami Talk with noted architect Rene Gonzalez, who has designed many prominent hospitality, retail, and residential projects in South Florida. Gonzalez will discuss his recent work and the design scene in Miami, as well as engage in a question-and-answer session. Visit icffmiami.com to see the full ICFF Miami schedule and to register. —STAFF

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Construction Begins on Delta Terminal at LaGuardia Airport

The New York airport terminal is expected to be fully complete in 2021, with new gates opening next year



Renderings for the new Delta terminal reveal a light-filled common area with greenery in the form of small trees and shrubs (top). Glass walls create an open, airy feeling in a new central hall (above, right) and concourse area (above, left). Groundbreaking for the new Delta terminal at LaGuardia Airport in Queens, New York, took place in August. Spearheaded by Skanska with HOK and WSP USA serving as design partners, the \$4 billion overhaul is under development as part of LaGuardia's \$8 billion total upgrade, which will unify sections of the airport that are currently dispersed throughout multiple terminal buildings. Delta will occupy the eastern end of the new terminal building while American, United, JetBlue, Southwest, and Air Canada will operate from the western end, which has been under construction since 2016. The overall project is the first complete airport rebuild in the United States in more than 20 years.

The new Delta terminal facility is slated for completion by 2021, with its first gates opening as soon as next year. It will feature four concourses with 37 flexibly sized gates that can accommodate the airline's full fleet. Renderings reveal expanded and enhanced amenities, including a Delta Sky Club with a sky deck, as well as a variety of seating areas and 30 percent more space for concessions. Artwork and interior greenery are featured throughout, and a glassenclosed bridge with a moving sidewalk is also set to be installed.

"LaGuardia is a pillar of New York's transportation network and a key driver of economic growth, but for too long the airport has been unworthy of New York State," said Governor Andrew Cuomo in a press release. "The groundbreaking at Delta's facilities represents another step forward as we build an entirely new airport at LaGuardia."

Once the rebuild is complete, the airport is expected to serve at least 50 million passengers annually—a jump from 29.8 million in 2016. —WILL SPEROS

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SEPTEMBER

Healthcare Facilities Symposium & Expo

September 18-20 Austin Convention Center Austin, Texas hcarefacilities.com

Contract CitySCENE September 19

Renaissance Chicago Downtown Chicago contractdesign.com/cityscene

100% Design September 20-23

Olympia London London 100percentdesign.co.uk

Cersaie

September 25-29 Bologna Exhibition Centre Bologna, Italy cersaie.it

OCTOBER

ICFF Miami October 3-4 Miami Beach Convention Center Miami Beach, Florida icffmiami.com

Contract Design Forum October 18-20 La Fonda on the Plaza Santa Fe, New Mexico contractdesignforum.com

NOVEMBER

Greenbuild

November 8-10 Boston Convention & Exhibition Center Boston

greenbuildexpo.com

Healthcare Design Expo & Conference

November 11-14 Gaylord Palms Resort & Convention Center Orlando, Florida hcdexpo.com

NeoCon East

November 15-16 Pennsylvania Convention Center Philadelphia neoconeast.com

...... DECEMBER

Art Basel

December 7-10 Miami Beach Convention Center Miami Beach, Florida artbasel.com



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Designer You Should Know Brendan Ravenhill



Brendan Ravenhill, who specializes in the design of lighting, furniture, and other products, was born in the West African country Côte d'Ivoire and spent his summers growing up on the coast of Maine. He received a bachelor's degree in sculpture from Oberlin College in 2001 and a master's in industrial design from Rhode Island School of Design in 2009. Following graduation, he was drawn to the thriving network of makers and fabricators in Los Angeles. where he established Brendan Ravenhill Studio in 2010. The studio has developed a body of work that is purposefully devoid of ornament. Lighting designs include the Pivot family of chandeliers (below) with spun-aluminum shades supported by angled armatures, as well as the recently introduced Float family of pendants (left) that feature cylindrical glass shells inspired by Japanese fishing floats.



How does your background inform your design practice and approach?

Before attending grad school and becoming a designer, I studied sculpture at Oberlin College and spent years as a carpenter, welder, and boat builder. Through working in these trades, I learned how to build, and I developed a deep love for forms that reference their manufacturing method and honor their material. What makes your work unique in comparison to other designers of furniture and lighting?

Our designs engage in a narrative with physics, materiality, and craft. They are devoid of excess and celebrate their material and manufacturing method. We seek to create work that is distinctly of this time, being conscious of the designers and work that came before while creating contemporary forms. The result is a body of work that eschews trends.

How are advances in lighting technology impacting the fixtures that you design?

Now is an incredibly exciting time to be a lighting designer. With their small size and minimal heat, LEDs allow for form factors that could not be considered before. Combined with the incredible efficiency of LEDs, there are many new opportunities for how lights can be designed. We are making compact LED lights that use reflected or bounced light to create warmth.

What, in your opinion, is important in design today?

I think it's amazingly important that designs reference and are at home in the time period within which they're being created. This does not mean designs that are on trend but designs that demonstrate an understanding of history of the classics as they innovate and carry on the conversation rather than just repeating it.

What are you working on now?

We are getting ready to release a new sconce version of our popular Grain pendants [above], and we are also developing a sculptural series of lights inspired by Alexander Calder. **e**



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Offering Change Management Services Within a Well-Rounded Practice

by Evelyn M. Lee, AIA



Evelyn M. Lee, AIA, writes a regular column for Contract on business practices in design and professional development. **Based in San Francisco, Lee** is corporate managing director for workplace strategy and analytics at Savills Studley. She holds graduate degrees in architecture, public administration, and business administration. Currently a member of the AIA national board of directors. Lee received an AIA Young Architects Award in 2014. Her website is evelynlee.com. Visit contractdesign.com/ businesspractice to read all of her columns for Contract.

Interior architects and designers often deliver projects that accommodate the ways clients would like to work in the future, not how they currently operate. In those instances, unless someone on the client side is managing the functional change from the old way of working to the new one, the implementation of the design may lead to a new space but unhappy workers. No matter how successful designers are at interpreting a client's vision, our work may ultimately fail a postoccupancy evaluation.

As manipulators and creators of space, we do not always acknowledge that our designs eventually change clients' experiences, including operational processes that are central to their day-to-day work. This is where change management becomes a necessary part of ensuring that designs are successfully utilized once completed.

Why clients understand the value of change management

A 2015 survey of more than 300 C-suite leaders from companies of all sizes, conducted by Raconteur and Google Cloud, found an average 120 percent positive return on investment in change management programs. It also reported that the most successful strategies included leadership buy in, an impactful communications plan, and effective training.

Chief financial officers, program directors, and project managers from a variety of industries are usually more than willing to properly transition their workforce, especially when the original investment is so large. Software companies are excellent at coupling change management and training as part of the cost of purchase and implementation, so why shouldn't designers provide similar services for large capital expenditures? Enterprise software vendors have rigorous built-in change management training programs that are required for successful company-wide integration. Without proper communication and instruction, though, their software can be underutilized or used incorrectly. The client's stakeholders then become frustrated with the change and its use, and would rather revert back to the old way of doing things. Does this sound familiar?

The value of change management for design professionals

Following the programming and schematic design phases, designers rarely receive access to stakeholders during the remainder of a project and after its opening. I have found that providing change management services allows ongoing access to all of the stakeholders from the C suite through construction and postoccupancy of a project. This is incredibly helpful in communicating to all parties why specific design decisions were made and in managing expectations before everyone moves into the new space.

The data points used to measure a successful change management program are the type that designers would love to get their hands on during a postoccupancy evaluation. These include metrics on adoption, utilization, employee feedback, behavioral change, key performance indicators, and operational execution. Providing ongoing touch points throughout the process, change management services better position designers to be trusted advisers within the C suite and enable invaluable access and insight into an organization.

Putting change management into place

Executing change management does require additional resources within a firm. Many design firms seek out consultant partnerships, look for new hires, or train existing staff to integrate it into their offerings. As with LEED and other certifications, a number of credentialing and extended learning programs at well-known colleges and universities provide excellent professional development opportunities for future firm leaders.

A relatively new field, change management was not a part of the standard business vernacular until the 1990s, and it wasn't codified as an actual discipline until the 2000s. This newness creates a prime opportunity for the design profession to embrace and lead a new service offering that can be applied throughout the design timeline. At the same time, change management processes can provide vital feedback on a firm's current design workflow and improve the chances of clients' greater happiness with a new interior. **c**



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Love Letter to London Wolf-Gordon celebrates the city's diverse and eclectic districts with the London Chic wallcovering collection







Drawing inspiration from the United Kingdom's capital city a vibrant, multicultural metropolis with deep historical roots— London Chic is a Type II wallcovering collection from Wolf-Gordon. It comprises seven subtle yet nuanced patterns named for distinctive London neighborhoods, including Belgravia, Kensington, Haggerston, Brixton, Islington, and Greenwich.

"London Chic is a collection of wallcoverings for interiors with character," says Marybeth Shaw, vice president of design and marketing for Wolf-Gordon. "The patterns blend soft texture with elegant metallic inks for an understated luxury, appropriate for all markets."

Belgravia (not pictured) and Kensington (middle, right) feature detailed line work. Evoking splattered raindrops, Haggerston (not pictured) has a weathered look. The tip-print process used for Brixton (middle, left) lends the illusion of depth to the wallcovering's barklike effect. Islington Station (bottom) features a midscale geometric pattern of interlocking shapes formed by delicate lines. The coordinating Islington pattern (not pictured) is soft and muted to emulate fabric. Conjuring raw silk, Greenwich (top) is both rustic and sophisticated.

Each of these patterns is available in a range of colorways that are derived from London's urban fabric. The wallcovering collection is certified to the NSF/ANSI 342 sustainability standard. —MURRYE BERNARD wolfgordon.com

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PRODUCT BRIEFS

1. Amuneal: Wall Hanging Credenza

As part of the Collector's Heritage Series, the customizable Wall Hanging Credenza from Amuneal is clad in solid brass with gloss lacquer doors and machined hardware. Measuring 84 inches wide, 22 inches tall, and 21½ inches deep, the credenza is offered with three metal finishes—warm brass, champagne, and gun metal—as well as charred, bleached, oxidized, and silvered oak wood finishes.

2. Walker Zanger: Gubi

A minimalist textural aesthetic exemplifies the two contemporary patterns in the Gubi ceramic tile collection. The 11½-inch-by-35%-inch tiles mimic carved limestone with a delicately weathered finish and are available in four neutral shades: Cloud, Anthracite, Sand, and Taupe (pictured). walkerzanger.com

3



The Y-shaped base of Jean-Marie Massed's Ilda side table for Poliform recalls unruly twisting tree branches. The bronze or resin tabletop comes with a matte or glossy finish, while the base is hand-finished by Italian artisans in a polished gold or bronze brass casting. Ilda is available in two sizes: 16¼ inches tall by 18½ inches wide and 20¼ inches tall by 15½ inches wide. poliform.it



Using Indonesian coconut palm at the core and Indian sugar palm for the veneers, and finished with hand-rubbed polyurethane or natural oil, Smith & Fong's Simla wall panels are reminiscent of the weathered siding and interior paneling found in British colonial era Himalayan homes. The panels, made with 100 percent formaldehydefree adhesives, have ½-inch thicknesses and are offered in two dimensions: 36 inches by 96 inches and 48 inches by 96 inches.








PRODUCT BRIEFS

6

5. Fireclay Tile: Agrarian

Inspired by the linear grid patterns and circular pivot shapes of geometric crop formations, the Agrarian tile collection elicits a bird's-eye view of the agricultural landscape surrounding Fireclay Tile's Northern California factory. The eight patterns that comprise the handpainted collection are available in a neutral white, cool blue-gray, and vibrant warm palettes. Composed of at least 50 percent recycled content, the 8-inch square tiles are glazed on a red clay body. **fireclaytile.com**

6. Roll & Hill: Krane

A collaboration between the American studio Ladies & Gentlemen and the Norwegian team Vera & Kyte, Krane employs simple shapes to form an adaptable light fixture. Mirroring the functionality of a crane, the monochromatic light incorporates a cord that glides through an aluminum-and-steel arch to raise or lower its rounded glass shade that is secured by a counterweight. Krane is available as large or small ceiling mounts or as a wall mount. rollandhill.com

7. FilzFelt: Kelly Harris Smith Collection

FilzFelt co-founder Kelly Harris Smith used the circle, triangle, and square as the impetus for the seven designs in her collection of acoustic hanging panels: Arch, Arrow, Dash (pictured), Dot, Loop, Pitch, and Square. The complex patterning reveals Smith's method of combining, repeating, and scaling the shapes to create a gradient effect. Offered in FilzFelt's 100 percent wool felt in 63 colorways and five thicknesses, the customizable screening system provides varied degrees of privacy as well as visual and acoustic separation. filzfelt.com

8. Élitis: Océania

Utilizing banana bark, palm wood, coconut fiber, and other raw materials, the handcrafted Océania wallcovering collection from Élitis is inspired by ocean breezes, azure skies, and the dark clouds of a tropical storm. The collection has five designs—Kataba, Tobor, Bitibiti (pictured), Nema, and Koubalane—in a total of 32 color and texture options with nonwoven backings and 43-inch widths. elitis.fr





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Displaying a dynamic view from every angle, Lauren Rottet's structural Dichroic table integrates sheets of glass with microlayers of metal oxide to refract light and create a medley of bright colors. The minimalist design is formed in stainless steel and glass. The table is 18½ inches tall by 13 inches wide and deep. rottetcollection.com

9

10. LEFT: Lily

Victor Alemán drew inspiration from the organic floral form in crafting the Lily collection of modular shelving for Mexico City-based design company LEFT. Alemán used parametric algorithms to replicate the flowers' graceful contours and biomorphic characteristics. The snaking lines of the hand-finished shelves can be arranged in unique configurations. Lily is available in two sizes, with the smaller size measuring 2 feet by 1 foot, and the larger is 4 feet by 3 feet.







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THE FUTURE OF WALLCOVERINGS SINCE 1975







11. Tandus Centiva: More Than Wood

Tandus Centiva's More Than Wood collection merges the organic appearance of wood with the durability of digitally printed LVT. Featuring a total of eight styles—Yakisugi, Amalgamate, Circa, Heartwood, Public House (pictured), Sinker Cypress, Spalted, and Townhall—the collection recalls a Japanese technique in which wood is charred to achieve a natural and distinctive appearance. tarketTna.com

12. Momentum Group: Patty Madden Collection

As the company's first PVC-free wallcovering, Patty Madden's foundational collection for Momentum Textiles accommodates easy cleaning without the environmental concerns that come with vinyl alternatives. Offered in 56 colorways, the collection features four patterns: Keystone (pictured), Soba, Seto, and Seamless. memosamples.com



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13. Foscarini: Arumi Made of die-cast aluminum alloy with a textural outer layer, Arumi was conceived by Lucidi Pevere. Its rugged aesthetic is softened by a sleek inner shade that reflects light from a dimmable LED source, which projects downward onto the inner surfaces while remaining shielded from view. A metal ring at the rim enhances the texture of the suspended lamp, which can be used on its own, in clusters, or in linear compositions. Arumi is offered in aluminum, black, and pale gold finishes. **Ioscarini.com**

14



14. 3form: Textiles

13

The Textiles collection—comprised of Snag (pictured), Migration, and Cleo-preserves the feel and translucency of delicately deconstructed fabrics within 3form's Varia or glass materials. Carefully torn and taut, each of the interlayers is laid by hand to reveal the elusive appeal of its woven fibers. Biomorphic branchlike verticals distinguish the large-scale design of Snag. Undulating lines that fashion a textured screen of crimped threads and uneven openings define Migration, while the colorways and geometric shapes of Expressionist art inform Cleo. 3-form.com

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Visit Contractdesign.com throughout the year for more information on CitySCENE events in your area. Dates subject to change Here, we feature a selection of exquisite retail interiors in Japan, California, and London. For Dolce & Gabbana's Aoyama boutique, the Japanese design firm Curiosity balanced a refined palette with inspired lighting (cover and page 48), while Virgile + Partners transformed the menswear department of London's luxury fashion retailer Harvey Nichols into a sequence of intimate boutiques complemented by after-hours amenities (page 54). And Los Angelesbased Studio Jantzen conceived a sensuous skin-care sanctuary for Rajeunir Black Caviar in California's Coachella Valley (this page and page 60).

Retail

Ceilings, walls, floors, and display plinths within the boutique are clad in matte black materials to maintain focus on the products. High-contrast lighting contributes to the carefully choreographed experience.

By Jean Nayar Photography by Satoshi Shigeta For the Italian fashion house's Aoyama boutique, the Japanese design firm Curiosity combines a refined palette with creative lighting

Dolce & Gabbana Tokyo

contract



A golden alcove on the second floor (above) displays jewelry. Another glittering accent-a brass staircasestands out against the black-and-white palette of the lower level (opposite).

- 1 Entrance
- 2 Ready-to-wear 3 Accessories
- 4 Fitting room
- 5 Shoes
- 6 Formalwear
- 7 Jewelry



First Floor Plan

Second Floor Plan



50



When commissioned to design a new Dolce & Gabbana store in the vibrant Aoyama district of Tokyo, French designer Gwenael Nicolas, president of the Tokyo-based multidisciplinary design firm Curiosity, opted to view the realm of online retail as an opportunity and a source of inspiration rather than a challenge. The result? His radical take on a high-end apparel boutique turns the traditional retail paradigm on its head.

"The design reflects my ambition to translate the experience of online shopping into a physical environment," says Nicolas. "Everybody in the fashion industry is looking to create online experiences with websites that are exciting, showing products that pop up in ways that guide the customer through a maze of images. I wanted to create a similar experience in a real retail space, where products appear and disappear in a carefully controlled choreography." Given these novel aspirations, the designer was fortunate to have received carte blanche from his client. Nicolas says, "The brief from Domenico Dolce was 'Surprise me!"

Nicolas achieved his aims in the two-story 5,620-square-foot space by working with light to bring theatricality into the design. Intent on staying true to co-founder Dolce's Sicilian roots, Nicolas metaphorically aligned his focus on illumination with daylight. "The sun [in Sicily] is very strong and creates a black-and-white graphical cityscape," he says. In maximizing natural light, he was able to craft a backdrop that merges the future of Dolce & Gabbana with its past.

Altering perceptions

To establish a dramatic setting of strong contrasts, Nicolas painted the ceiling, walls, and display plinths matte black. Ebony-toned ceramic tiles cover the floors. Ceilings and ductwork are exposed, primarily to allow for the greatest height advantage on both floors (the ceiling height of the lower level is approximately 12 feet and the upper level is about 10½ feet).

Vertical and horizontal display surfaces are clad in slabs of pale Arabescato Carrara marble. Set against this chiaroscuro framework, a staircase with brass railings and brass-paneled walls adds a glittering note. The stair connects the first floor—where shoes and casual

Key Design Highlights

Taking cues from online retail sites, the design offers a highly choreographed experience.

The dramatic lighting was inspired by the highcontrast daylight in Sicily, the birthplace of brand co-founder Domenico Dolce.

A staircase with brass railings and brass-paneled walls is a visual focal point.

Ceilings, walls, and display plinths are painted matte black to maintain attention on the clothes.

A computer-controlled system of spotlights emphasizes display areas and heightens customers' emotional responses.

Dolce & Gabbana Tokyo

Interior Designer Curiosity

Client Dolce & Gabbana

Where Tokyo

What **5,620 total square** feet on two floors

Cost/sf **\$760**

For a full project source list, see page 100 or visit contractdesign.com.





apparel for both men and women are found—to the second level, where jewelry is exhibited in a gold-painted alcove grounded with a golden silk rug.

Museum-quality lighting adds to the special nature of the interior and the products within. A computer-animated system activates about 400 spotlights, which randomly highlight display areas with precisely defined, ever-changing pools of light, bringing the atmosphere to life. As Nicolas explains, "I wanted to trigger an emotional response in the viewer with contrasts and continuous motion, to bring the customer into a totally different state of mind."

The designer's creative lighting concepts also allowed him to push the boundaries of built retail environments into uncharted turf. "It is not about decoration but about finding new fundamentals, surprising ourselves, and sharing our discoveries with the customer," says Nicolas. "The challenge is to create ideas that respect past history and philosophy yet bring us forward into new territories." **e**

contractdesign.com

Inspired by online shopping websites, the designer used materials and lighting to showcase products and architectural features, such as a brass-paneled stair (this page). Shoes and casual apparel are on the lower level (opposite, bottom). On the exterior, 33-foot-tall windows add a sense of both verticality and awe to the store's appearance.

SALE

2

Harvey Nichols Menswear and Project 109

A more eclectic and relaxed atmosphere was created for the complete revamp of the luxury menswear department at Harvey Nichols to appeal to a new generation of shoppers

RETAIL

By Ali Morris Photography by Ed Reeve Virgile + Partners reconceives the menswear department of a British luxury fashion retailer in London as a series of intimate boutiques combined with after-hours amenities

contract



Harvey Nichols Menswear and Project 109

Designer Virgile + Partners

Client Harvey Nichols

Where London

What 28,170 total square

feet on two floors

Cost/sf Withheld at client's request

For a full project source list, see page 100 or visit contractdesign.com.



Individual boutiques (above, and opposite, top two) showcasing subdepartments are differentiated by color palettes and finishes but have unifying elements, including minimal clothing racks and midcentury furniture. The boutique for international designers (opposite, bottom) features curved walls clad with wood shingles.

> British luxury fashion retailer Harvey Nichols is undergoing significant changes to both its merchandising and appearance. Since the appointment of CEO Stacey Cartwright in 2014, the chain has embarked upon an ambitious master plan that will see the entire London flagship transition from a department store arrangement to a luxury boutique setup. The design principles are now being rolled out, starting with the menswear department on the ground floor and moving upward. London-based studio Virgile + Partners is designing the revamp.

Occupying just over 28,000 square feet split across two floors, the new menswear department breaks with the traditional department store shop-within-a-shop framework and instead functions as a collection of specialized boutiques. "Customers can expect an unrivaled experience in luxury retail," Cartwright says of the remodeled department. "This is a milestone moment for our brand as it marks the first unveiling of our four-year plan to refurbish our iconic Knightsbridge store."

With low ceilings and restricted access, the menswear department presented the design team with some fairly immediate problems. "It was a very complicated project," says Carlos Virgile, founder of Virgile + Partners. "There was a huge amount of structural work in order to link the different areas of the store. The whole job took about nine or 10 months."

Providing visual cues to draw shoppers in

To increase foot traffic on the ground floor, a dedicated entrance was created near the corner of Seville Street and Knightsbridge. Here, one of the windows on the Knightsbridge side was enlarged to allow natural light in and also to permit interior views of the store from the street. In addition, large digital screens were installed near the main escalator at the center of the store to further entice customers to explore the other level.

Inside, structural obstacles and walls were removed where possible, and ceilings were partially opened to provide more generous proportions. To better connect the two levels, a new set of escalators was installed, and a staircase from the Sloane Street entrance was added to offer another access point. Where low ceilings were unavoidable, polycarbonate sheets or mirrors reflect light for the illusion of more volume. Multiple finishes across the floors, including resin and marble, delineate subtle pathways throughout the store.

The individual menswear boutiques—arranged into subdepartments, such as international designers, denim, and footwear are linked by openings and thresholds. All of the boutiques are visually

Key Design Highlights

This revitalized menswear department is conceived as a collection of specialized boutiques.

To entice customers to enter and explore, an exterior window was enlarged and escalators and digital screens were installed.

Reflective materials—such as polycarbonate sheets, mirrors, resin, and marble—visually expand interior spaces with low ceilings.

Boutiques are unified by consistent features, including minimal clothing racks, but each boasts unique colors and finishes.

Project 109 is a place to hangout amidst the fashions, with a cafe, cocktail bar, and barbershop.







Second Floor Plan

First Floor Plan

1 Entrance

- International designers
 Dressing rooms
- 4 Contemporary apparel
- 5 Shoes and accessories
- 6 Denim
- 7 Project 109
- 8 Casual apparel
- 9 Formal tailoring





Project 109, located on the lower level, includes pop-ups (opposite two) displaying a curated selection of clothing, accessories, and gadgets. It offers amenities that invite customers to linger after store hours, such as a cafe and cocktail bar (above). distinctive, but the sections are unified by elements that repeat across the two levels, such as the minimal clothing racks and plasterwork wall renderings. Each one, however, bears its own set of colors and finishes.

For example, in the section featuring international designers, Virgile + Partners employed curved walls and varied wall claddings, such as wooden shingles and egg boxes, as a backdrop for the clothing. "There is a continuity with curved walls that helps guide customers around the space," says Virgile, "while the different wall textures create a subtle differentiation between each brand."

Unexpected amenities and controlled disruption

Throughout the boutiques, Virgile + Partners implemented a concept that the firm refers to as "controlled disruption," in which unusual and theatrical displays are carefully worked among the merchandise: Midcentury furniture, taxidermy in glass vitrines, and backlit displays of vintage comics or stamp collections are just some of the miseen-scènes adding to the context.

The upper level of the men's department houses casualwear, formalwear, and tailoring, as well as a sizable personal shopping service

accessed by a gently sloped marble ramp. Virgile + Partners strived to create a luxury residential feel. Inside the changing rooms, a closet with two-door access allows sales assistants to fetch clothing for customers without invading their privacy, a feature that Virgile picked up in Hong Kong.

"To be different these days is much more challenging," Virgile says, reflecting on the design. "Retail in general has really progressed in terms of design, so you have to push boundaries."

On the lower level of the two menswear floors, Virgile and Harvey Nichols pushed the boundaries with the creation of Project 109. Named after the store's street number, Project 109 is a destination hangout, with a cafe and cocktail bar as well as a barbershop. These amenity spaces remain open long after the store closes, when a metal mesh curtain seals off the cafe and bar from the adjacent pop-ups that display a curated selection of fashion, accessories, jewelry, gadgets, and books. The double-height entrance and digital screen beckon passersby from the street at night, bringing life into the store beyond normal hours while adding a bit of fun and visual drama. **e** Rajeunin

Rajeunir Black Caviar develops high-end skin-care product collections that harness the reviving properties of its namesake ingredient to offer customers the promise of youthful, glowing skin. Sold in sculptural, Brâncuşi-esque black-and-gold vessels, the products were only available for purchase online until 2014, when the Los Angeles-headquartered company built its first brick-and-mortar location in Houston's Galleria Mall.

Its brand established through an online presence and eyecatching packaging, Rajeunir tasked Los Angeles-based Studio Jantzen and associate designer Chandler Ahrens of Open Source Architecture (O-S-A) with translating this identity into the design of its physical stores. "Rajeunir wanted the brand to be reflected in the architecture of the interior, which required a different approach than the typical retail project," says Christof Jantzen, FAIA, principal of Studio Jantzen.

Sculptural and engaging displays

With a dual emphasis on technology and luxury, the design team conceived a prototype for the 700-square-foot Houston store, wrapping the walls with a sinuous system of custom millwork developed through parametric design and digitally fabricated using a CNC mill. They adapted this concept for Rajeunir's second location (shown here)—a 1,200-square-foot outpost in The Gardens on El Paseo, an upscale outdoor shopping center in Palm Desert, California, approximately 120 miles east of Los Angeles in the Coachella Valley.

Customers enter Rajeunir's Palm Desert store through a standard glazed storefront, stepping into a sales area that feels decidedly bespoke. The designers thickened and bowed the parallel By Murrye Bernard, AIA Photography by Taiyo Watanabe and Christof Jantzen Los Angeles-based Studio Jantzen conceives a sensuous skin-care oasis in California's Coachella Valley



The sales area is lined with a custom millwork system developed using parametric design and fabricated with a CNC mill—that features horizontal layers of MDF plywood. Strategic voids are carved out to create display areas and demo stations.

Rajeunir Black Caviar

Architect and Interior Designer **Studio Jantzen**

Associate Designer Open Source Architecture

Client Rajeunir Black Caviar

Where Palm Desert, California

What **1,200 square feet** on one floor

Cost/sf Withheld at client's request

For a full project source list, see page 100 or visit contractdesign.com.





Wall Panel Detail

Sections







contractdesign.com

SEPTEMBER 2017

Key Design Highlights

The design team created a prototypical interior featuring custom millwork that was developed using parametric design and fabricated with a CNC mill.

Formed with layers of MDF plywood, the millwork system takes cues from the curvature and tension of human skin.

Voids are carved from the layers of plywood to define display areas and demo stations.

A subtle palette of primarily white and matte gold allows the products, which are packaged in glossy black-and-gold vessels, to take center stage.



walls that run the depth of the space to accommodate the millwork system. These thin horizontal layers of MDF plywood, which are alternately painted matte gold and white, have strategically placed oval voids that read as the absence of embedded objects. Some of the cutouts reveal shelving to display products, while others extend deeper to boast black quartz countertops that serve as demo stations where customers can try samples and receive treatments. The millwork system stretches across to the rear wall and encompasses a custom black quartz cash wrap, beyond which is a private treatment room.

"The smooth and continuous surfaces create an analogy to the curvature and tension seen in human skin," says Jantzen. Julius Tauberg, CEO of Rajeunir, likens the sculpted look of the interior to the rejuvenating effects of the brand's skin-care collections: "The store is filled with many dimensions, just like your skin as it goes through a transformation from utilizing these luxury products."

To maintain focus on the goods and the act of pampering, the designers rendered the remaining surfaces in white. Walls transition seamlessly to the ceiling plane with subtle coves, and additional storage is concealed beneath the millwork. Recessed bases cast light shadows along the white porcelain tile floor. Spotlights placed within millwork highlight displays, and additional fixtures recessed into the ceiling create a pattern that evokes stars in the night sky.

While the design concept that Studio Jantzen and O-S-A created for the Houston store had to be adapted to fit the new context in Palm Desert, one constant remains true for both: "The Rajeunir store is not like any other store in the mall," maintains Tauberg. "And that is exactly what we want."

Floor Plan



Customers enter through a glass storefront (opposite, top) into an unexpectedly sensuous sales area (above, left), which is wrapped with custom millwork. The layers of plywood are painted in alternating layers of matte gold and white (above) to simultaneously contrast with and complement the sculptural product packaging.

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EPTEMBER 2017

WORKPLACE

By Sam Lubell Photography by Garrett Rowland and West Elm Working with West Elm designers, VM Architecture & Design creates a workplace befitting the modern furniture brand within former warehouses on the Brooklyn waterfront

Vith views of the East River ind Manhattan Bridge, the fflice of West Elm President vlex Bellos features a election of the company's vorkspace furniture and lecorative pieces, including ibstract felt wall art panels nade by artisen partners n Nepal.





While the furniture retailer West Elm had established its headquarters years ago in the Dumbo neighborhood of Brooklyn, New York, it only recently moved into a new, dynamic location that fits its aesthetic within the same neighborhood: the Empire Stores.

A series of former industrial warehouses along the East River waterfront, the Empire Stores consists of seven structures from the 1870s and 1880s that sat largely abandoned for decades before a redevelopment by Midtown Equities that began in 2013. Listed by the National Park Service as a historic site, all facades and architectural treatments of the Empire Stores had to follow strict standards in the renovation completed by Studio V Architecture of New York. A glass-enclosed atrium space was inserted, and the structures were connected for a mix of uses.

An office with context and character

New York–based VM Architecture & Design (VMAD) collaborated with West Elm and its parent company Williams Sonoma to design the 137,500-square-foot interior for 300 employees on the second and third floors. To integrate West Elm's spaces, bring in more natural light, and highlight the complex's extraordinary historic fabric, VMAD kept the palette as simple and raw as possible, maintaining the rich knotty wood beams, joists, and columns; exposing the charred and weathered red bricks and arched windows; and installing rough troweled concrete floors that subtly join the grade divides. Cuts through interior schist walls and floors unite the office and permit even more illumination.

The interior renovation was, not surprisingly, anything but easy to pull off. Aside from the heavy lifting involved in the wall and floor removal, VMAD had all of the beams, columns, and remaining walls

In the open atrium with a mezzanine (all on this spread), a chandelier (above) is comprised of dozens of tinted hand-blown glass orbs. A tapestry of the Brooklyn Bridge (opposite, top) lines an atrium wall, and was handloomed in India by the same global artisans who craft West Elm's collection of Fair Trade Certified rugs. An informal seating area overlooking the atrium (opposite, bottom) showcases the building's original wood structure.





West Elm Headquarters

Architect and Interior Designers VM Architecture & Design with West Elm

Client Williams Sonoma

Where Brooklyn, New York

What 137,500 total square feet on two floors

Cost/sf **\$134**

For a full project source list, see page 100 or visit contractdesign.com. ····



The new West Elm workplace is housed in the Empire Stores (opposite, top), a series of former warehouses along the Brooklyn waterfront. With stunning views of both the Brooklyn and Manhattan Bridges, a casual work area called The Bridge (above) has a soft and serene palette of blue hues that reflect the East River. A conference room (opposite, bottom) features a live-edge conference table framed by a custom West Elm light fixture.

- Reception
- 2 Open office area
- 3 **Private office** Break room
- 4 5
- Atrium
- 6 Mock store
- Furniture development 8 Design library
- 9 Workroom



Third Floor Plan



Second Floor Plan

hand-brushed, after which several inches of dirt were removed. Electrical conduits and ducts were installed between uneven joists, necessitating a custom inventory of every square inch of the office. Layouts had to be constantly shifted to seamlessly fit into the changing dimensions, support structures, and window sizes of each of the different buildings.

"It was a puzzle," says Kay Vorderwuelbecke, principal at VMAD. "All of the buildings in the complex had different columns and spacing, meaning different spacing and arrangement for each area of the office."

"[The project] was like brain surgery. And we wanted to preserve the site line to every window," says Mark Murashige, also a principal at VMAD. "We had to be flexible. West Elm was growing so fast, so the head count kept getting bigger."

Workplace as showroom

Second-floor workspaces are entirely open, while the third floor is open primarily in the center and ringed by conference rooms, glass-walled offices, and design studios. Breakout zones for informal meetings are interspersed throughout. A large staircase leads from the entrance lobby to a mezzanine with casual booths, seating areas, and a nearby kitchen. The mezzanine is also large enough for staff to congregate during events and announcements. Lighting is straightforward, with both up and down LEDs and hanging LED pendants creating an even plane of light.

Exposing the existing interior structure achieved another important goal: showcasing the West Elm Workspace furnishings that have been introduced in recent years. The products, including open benching, feature warm woods and materials that eschew the austere white aesthetic seen in other office furniture. "As a

Key Design Highlights

More than just an office, the headquarters was designed to showcase West Elm's furniture collections.

A simple palette keeps the focus on the building's historic architectural features, including wood structural elements and weathered bricks.

Art pieces—including a giant raffia yurt—were collected as part of the company's global art program and displayed throughout the interior.

A combination of up and down LED light fixtures and hanging pendants are oriented to create even planes of light that unify spaces.





With copper details, the Barista Cafe (above) doubles as a casual meeting area. Pieces from the West Elm Workplace Industrial collection furnish the open office area occupied by the marketing team (left). The Dumbo conference room (opposite, top) features papier-mâché wall art by Haiti-based Caribbean Craft, a global artisan partner of West Elm. Serving as a meeting pod, a yurt was hand woven by the same masters in the Philippines who also create braided seagrass baskets for the brand.




residential brand, we wanted something warm and expressive of our aesthetics and values. We thought, 'Well, we could just do this ourselves,'' Jeffrey Hannoosh, vice president of product design for West Elm Workspace, says in explaining the launch of the office design products.

This workplace also acts as a showroom, displaying all six Workspace lines and enabling the company to experiment with varying styles, materials, and configurations. Or as Hannoosh puts it, "layering our collections into different environments."

Seeing the workplace furnishings in use

On the second floor, the merchandise department uses the Truss collection, with details such as cross-braced cables, exposed ply-edge laminate tabletops, and decorative screens. In marketing, the Industrial collection pairs timber pieces with metallic legs. Moving to the third floor, the tech design and workplace teams chose the Beam collection's height-adjustable wood desks cooled by felt dividers. The store and product packaging groups opted for classic light-colored midcentury desks and chairs.

The diversity of furnishings, adds Hannoosh, breaks up the complex's long, continuous spaces. "It's good to not just have a single aesthetic. It makes it feel cozier, warmer," he says.

Eye-popping artworks, collected as part of the company's global art program, are seen throughout. The program encourages suppliers from around the world to create unusual pieces with fabric, beads, glass, wood, and papier-mâché. Near the entrance lobby, a large raffia yurt also serves as a huddle space. **e** In a celebration of Mediterranean living, designer Patricia Urquiola reconceives the Barcelona showroom of a Spanish outdoor furniture brand

ontractdesign.com

A series of timber screens fitted with modular planters unifies the double-height atrium and delineates zones within the showroom's open-plan layout.

Ketta

By Ali Morris Photography by Salva López

Kettal

Interior Designer Studio Urquiola

Client Kettal

Where Barcelona, Spain

What Showroom on two floors

Cost/sf Withheld at client's request Located on a busy boulevard in Barcelona's Eixample district, the flagship store of Spanish outdoor furniture brand Kettal is unassuming from the sidewalk. The relatively narrow glass storefront welcomes passersby, but the small scale belies the spacious, high-concept interior within. Completed by longtime Kettal collaborator and celebrated Milan-based Spanish designer Patricia Urquiola, the open plan design was conceived as an ode to Mediterranean outdoor living.

"Kettal gave us complete freedom," says Urquiola of the project, describing the company as one that "thinks everyday about what it is doing and what its limits are. They are quite open to changes and evolution [and are] a very open-minded company."

Unveiling original elements

Upon stepping inside, a visitor is compelled to look upward to the building's original double-height vaulted brick ceiling and steel structure. The previously hidden brickwork—with an arched ceiling known locally as the Catalan arch—was uncovered and returned to its former glory during the renovation.

"The main intention was to highlight its site specificity while expressing the character of the brand," explains Urquiola, who has worked with Kettal since 2010 on four different furniture collections. "Typical Spanish architectural features, such as the existing structure and the original brick vaults of the ceiling, were restored and emphasized."



Large skylights (below) allow light to permeate the rear of the store, and a staircase with open risers and glass banisters (left) leads to the mezzanine. The central atrium (opposite) is modeled on a Mediterranean courtyard and partitioned by a grid of timber screens that reach the ceiling.

In homage to the style of the local architecture, the interior palette features pure white, pale pastels, and light wood set against a gray concrete floor.

The double-height atrium, modeled on a Mediterranean courtyard, is partitioned by a grid of timber screens that reach the ceiling.

Known locally as the Catalan arch, the original vaulted brick ceiling has been revealed.

Urquiola introduced a series of three individual "boxes," which are rooms made of timber, steel, and glass that can be closed off from the rest of the store.







Floor-to-ceiling shelving units (left) display Kettal furniture near the entrance, while walls clad in timber panels (below) or pastel shades break up the vast white space. Designed to resemble various outdoor situations, three individual "boxes"--rooms composed of timber, steel, and glass (opposite)--can be closed off from the rest of the store.





To the left of the entrance, floor-to-ceiling shelving units display Kettal furniture. A corridor leads to a wide, double-height atrium in the center of the shop that's modeled on a Mediterranean courtyard. Here, a grid of timber screens reach the ceiling, unifying the two levels while delineating individual rooms within the open-plan layout. Foliage-filled planters hook onto the screens to enhance the leafy patio feel. "I love the function of the screens," says Urquiola. "They are a nice architectural tool because they divide the space in an unobtrusive way. In fact, you can see through them."

In the middle of the atrium, a staircase with open risers and glass banisters leads to a mezzanine, which overlooks the entrance. The rooms circling the atrium below are partitioned by wooden panels and translucent fabric screens in pastel colors.

Interior palette informed by local architecture

Throughout the interior, a palette of pure white, pale pastels, and light wood is set against a gray concrete floor and accented by splashes of terracotta, a nod to both the local architecture and the spectacular ceiling color. At the far end of the showroom, rectangular white and terracotta tiles line the walls—another reference to the Catalan vernacular and a continuation of the grid pattern, which Urquiola playfully incorporated at various scales throughout. The building's long and narrow townhouse setting allows daylight to enter at only the front and rear of the store. While the glass facade permits sunlight at the showroom's street front, light in the rear enters through three large skylights and a set of four generous windows on the mezzanine level.

In addition to the fabric screens and timber partitions, Urquiola also introduced a series of three individual "boxes," rooms realized in timber, steel, and glass that can be closed off from the rest of the store. "Each of [the boxes] has a different form that serves a different function: display, exhibition surface, and patio enclosure," explains Urquiola. "We wanted to tell different stories for each zone by resembling various outdoor situations."

Gesture, Movement, and Sound: The World of HUSH

An interview with David Schwarz, a founder of the interactive experience design company

Interview by Murrye Bernard, AIA Photography by HUSH

Many of our social and professional interactions occur online, and the internet makes everyday tasks like shopping more convenient. But we still crave sensory engagement: We want to see, touch, hear, and smell before we buy. As online retail traffic increases, brands must innovate their approach to brick-and-mortar locations by leveraging technology to forge emotional connections.

Founded by David Schwarz and Erik Karasyk in 2006, Brooklyn, New York-based interactive experience design company HUSH is at the forefront of crafting digital shopping experiences for wellknown brands, including Google, Nike, Adidas, Under Armour, and Equinox, among many others. In an interview with *Contract*, Schwarz describes the company's origin, design approach, and experimental nature, as well as the challenges it faces in the constantly evolving retail landscape.

Why the name HUSH?

When we founded the company, we did a deep audit of competing design firms and concluded that most of their visual language, naming, and services were fundamentally the same. HUSH was an ode to putting aside the verbiage and preaching to focus on doing great work.

Your team comes from a variety of backgrounds. How does this diversity enhance your practice?

Members of our team include a guitarist, an economist, a floral designer, a photographer, and a professional skater. With a multitude of talents from a range of industries, we aim to understand one another rather than impose our knowledge. For each project, we tweak and tune our process in relation to the client's culture







An installation that HUSH designed for Google's New York headquarters, "Deep City" communicates the company's ability to transform human data into rich, personalized experiences. The three-part installation including the Passage, the City Cave (above and opposite, top), and the Skywalk (opposite, bottom)records guests' data through gesture, movement, and voice to generate an informational record of their visit.

and our own team's diverse point of view. It's like cooking—you have to consider who you are serving and the ingredients at hand.

HUSH's clientele includes many major brands. How do you approach working with a new client that is already well known to the public?

We work with household-name clients in the same way that we work with lesser-known brands: While there may be huge strategic differences, every company has a history, a vision, and its own unique challenges. A thorough understanding of a brand and its audience is a must for the work that we do. Each company's brand strategy, aesthetic, and mission are constantly evolving. The benefit of working with large, known companies is that there is a legacy and a built-in audience. Sometimes it can be a disadvantage, but our strength is in looking at where they have come from, where they are going, and how we can be a catalyst to get them there faster. **Your studio functions as a lab: Tell us about**

some of your current experiments with design and technology.

As an iterative prototyping studio, we engineer mockups at a variety of scales. We are currently

experimenting with low-resolution LED lighting arrays obfuscated through glass that will visualize a business's real-time data. We are also playing with large multitouch canvases that control lighting effects through architectural glass. All of these experiments are iterated through a virtual reality pipeline in which we test the optics of digital interfaces, lighting, and environment as a cohesive experience.

Describe one of your recent projects.

Earlier this year we launched "Deep City," a multipart installation at Google's New York headquarters. Our goal was to conceive a holistic, executive-level experience that utilizes Google's advanced technologies to record guests' data related to gesture, movement, and voice and create a beautiful architectural experience that feels intuitive and inspiring. We integrated interesting physical materials with the digital surfaces, challenging guests' expectations about what digital interactions should feel like.

How does data collection shape the firm's design approach?

Although data has many clichés and pitfalls, it can prove an asset and a direct line to a brand's identity.

"Since data is inherently invisible, we provide the magical service of making the invisible visible." —David Schwarz





Prior to the 2012 Olympics, HUSH developed Nike Camp Victory (above), a large-scale, high-touch brand playground that introduced new physical and digital products to fans, Olympic athletes, and media during the U.S. Olympic trials in Eugene, Oregon. To refresh Equinox's premier studio cycling class, HUSH designed the Pursuit (opposite, top) to motivate members with a variety of digital games. For Toll Brothers City Living, HUSH created a sales gallery for the condominium building 121 E 22ND in New York (opposite, bottom) that expresses the distinctive prismatic form of the OMA design.

We leverage a company's core data—ownable, active, real-time data streams that connect to the behavior of its customers, employees, and activities—and turn it into something highly designed, often revealing, and ultimately inspiring. Since data is inherently invisible, we provide the magical service of making the invisible visible. **How can technology be harnessed to emotionally appeal to the consumer?**

We use technology to tell relatable stories, and we develop digital and physical experiences that tap into the innate aspects of our senses. While highly complex, many of the technologies that we use ultimately simplify and focus the experience for our audience. Much of our work leverages technology to mimic human traits, such as gesture tracking, voice control, and motion detection. Engaging a visitor's senses typically results in a more emotional connection, which is the primary goal of most retail experiences—consumers rely on personal feelings rather than didactic information to inform their purchasing decisions.

How can companies adapt and engage customers in brick-and-mortar locations on a more personal level?

Economic forces mandate change, and commodity retail will move toward e-commerce. High-touch luxury goods will maintain brick-and-mortar locations, though, and so will experiential brands—companies that provide a place to gather, connect, and experience the value of being with like minds. Because experiential brands have a built-in participation ideology, customers expect engagement and interaction. And there is still no better place to do that than in a highly designed, real-world setting with compelling digital and physical elements to reward you for leaving the comfort of your couch. **e**

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2017 IIDA Best Interiors of Latin America & the Caribbean





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The International Interior Design Association (IIDA) has named the winners of the 2017 Best Interiors of Latin America and the Caribbean competition. Honoring architecture and interior design projects that represent the highest level of creativity, originality, and design excellence from both Latin America and the Caribbean islands, the annual competition recognizes 13 winners in eight categories. The Best of Competition selection is the law office of Paul Hastings in São Paulo by Gensler (this spread). This year's competition included the first-ever Narrative Award, recognizing a compelling project statement, which was awarded to FGMF Arquitetos for the Líder Flagship Store (page 95) in São Paulo. The jurors were Kimshasa Baldwin, principal, Deture Culsign, Architecture+Interiors; Edwin Beltran, IIDA, principal, NBBJ; and *Contract* magazine's 2017 Designer of the Year Suzette Subance Ferrier, IIDA, studio design director, TPG Architecture.







| Best of Competition Corporate Space—Small | |
|--|---------------------------------|
| Project Paul Hastings | |
| Where São Paulo | |
| Designer Gensler | |
| Gensler infused the São Paulo office with the warmth and artistic traditio the 6,000-square-foot space is publ | n of Brazilian culture. Half of |

the 6,000-square-foot space is public facing, including a large lobby, 28-person boardroom, videoconferencing room, and pantry that is outfitted for client meetings. The plan also accommodates private offices for two partners and six associates, as well as a hoteling area for a total of 12 workstations. High-end finishes include 3-D custom wood wall panels, brass-plated signage, and marble countertops.

COMPETITION: IIDA BEST OF LATIN AMERICA



Corporate Space—Large

Project Red Hat

Where Bogotá, Colombia

Designer AEI Arquitectura e Interiores

AEI Arquitectura e Interiores designed a 4,900-square-foot office for Red Hat around the concept of "safe with us," reflecting the brand and organizational culture of the multinational software company. In the reception area, faceted surfaces—comprising drywall and wood veneer panels divided by LED strip lighting—reference network connectivity and the cloud. Flexible meeting spaces are color coded, and focal walls feature motivational phrases. Custom furnishings define a variety of zones for informal meetings.



Corporate Space—Large

Project Melicidade

Where São Paulo

Designer Athié Wohnrath and Estudio Elia Irastorza

The headquarters of Mercado Livre, the largest e-commerce company in Latin America, spans eight acres and accommodates 2,000 employees. Athié Wohnrath and Estudio Elia Irastorza conceived the expansive workplace, which is named Melicidade—a play on the Portuguese word for happiness. Inspired by the vastness of Silicon Valley tech campuses, the headquarters boasts shared working areas, a cafeteria, 140 meeting rooms, 11 training rooms, a 200-seat auditorium, a library, and break areas, as well as a gym, game room, beauty salon, spa, and a 450-seat restaurant.







Education

Project INTEL Innovation Technology Lab

Where Heredia, Costa Rica

Designer Gensler Costa Rica

Gensler Costa Rica designed a new workspace and lab with a strong identity developed through the use of colors, materials, graphics, and branding. The approximately 5,380-square-foot interior features a large central arena with a mobile center stage, offering a contemporary interpretation of traditional bullfighting rings. Bright pops of yellow accentuate the floor, furniture, and walls throughout. Meeting booths are made of raw plywood, and light fixtures are suspended at unexpected angles to encourage exploration within the space.







Hotel

Project Ignacia Guest House

Where Mexico City

Designer Andrés Gutiérrez and Factor Eficiencia

Andrés Gutiérrez and Factor Eficiencia transformed a 1913 house in Mexico City's Colonia Roma neighborhood into a boutique hotel. The structure retains much of its original floor plan, including an entrance hall, reception area, library, dining room, and kitchen. Window frames, doors, molding, plasterwork, and other historical finishes were restored. Spanning a courtyard, a glass-walled corridor connects the original home with a modern addition containing five guestrooms.





Project Four Seasons Casa Medina

Where Bogotá, Colombia

Designer Rottet Studio

Rottet Studio preserved the Spanish Colonial style of the landmarked Casa Medina—originally built in the 1940s as a private residence and later converted into a hotel—while introducing modern amenities. With a living-room-like feel, the reception area features a custom desk backed by a carved-wood-paneled wall that wraps to extend along the ceiling plane. Custom millwork details are carried into corridors and the 62 unique guestrooms, which pair original wood beams and vaulted ceilings with new leather-topped desks and marble baths. Most of the woodwork, drapery, and metalwork was locally sourced or fabricated.









Residence—Multifamily

- Project JSMH Apartment
- Where Mexico City

Designer Sordo Madaleno Arquitectos

Sordo Madaleno Arquitectos renovated a nearly 3,000-squarefoot 14th-floor penthouse in Mexico City with custom furnishings. The versatile living and dining area features a marble table that doubles as a bar. Behind the bar, a large shelving system incorporates mirrors that are echoed on the opposite side of the room to visually expand the space. The guestroom and service area are located above the family room, resulting in a lower ceiling that fosters a sense of intimacy. A custom television cabinet allows the screen to rotate, serving both the family room and an adjacent lounge. An outdoor terrace offers views of Chapultepec Park.



Residence—Single Family

Project Mirante House

Where Aldeia da Serra, Brazil

Designer FGMF Arquitetos

Situated on a narrow and steeply sloped site facing a lake, the Mirante House is oriented to capture views while maintaining privacy from nearby residences. Comprising a steel frame with concrete floor slabs, the structure features a vertical louvered steel brise-soleil. The kitchen, dining, and living areas are located on the ground floor and are complemented by expansive outdoor decks surrounding a pool. A guestroom and home theater occupy the lower level, while bedrooms are on the upper level. Glazed internal patios provide ventilation and natural light to interior spaces.



Residence—Single Family

Project Casa 28

Where Brasília, Brazil

Designer Equipe Lamas

Located on a lush site in Brazil's capital city, the 9.150-square-foot Casa 28 was designed to connect residents with the landscape. Living areas and bedrooms are interspersed with adjacent outdoor gardens, providing shifting perspectives and abundant daylight through large ipe-wood-framed windows. The raw and natural material palette includes preweathered steel roofs, ipe wood slat ceilings, textured polymer mortar interior and exterior walls, and warm-hued floor tiles. Folding glass doors lining the main living space open to a poolside terrace.





COMPETITION: IIDA BEST OF LATIN AMERICA

Restaurant

Project Tierra Garat

Where Mexico City

Designer Esrawe Studio and Cadena y Associados

The first retail location for the gourmet coffee brand Café Garat, Tierra Garat offers a multisensory journey that spans from farm to cup. Textured finishes take cues from traditional Mexican embroidered leather, embossed hide, and knit textiles. Leading the renovation, Esrawe Studio clad the building's exterior with hundreds of angled clay panels. Inside, masonry blocks are stacked to form a long counter and feature walls. Cadena y Associados designed the packaging, signage, and graphic identity for the cafe, which is furnished with wood tables and chairs and includes an outdoor terrace.







Restaurant

Project Casa Amate at Andaz Mayakoba Resort Riviera Maya

Where Playa del Carmen, Mexico

Designer CCS Architecture

The signature dining destination for Andaz Mayakoba Resort Riviera Maya, Casa Amate was built atop a rock outcropping overlooking an inland lagoon. Designed to resemble the home of a worldly traveler, the restaurant and bar comprise a series of domestically inspired rooms situated around a courtyard. A small bar and lounge display a map collection and other artifacts. Lined with bookshelves, the library features a large dining table, and the living room offers a variety of dining experiences enhanced by a fireplace and works of art. From the dining room, large sets of doors lead to the courtyard. Casa Amate's material palette includes local stone, stained wood, plaster, tile, and concrete in subdued tones.



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Narrative Award

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Project Líder Flagship Store



Designer FGMF Arquitetos

With more than 20 retail locations around Brazil, the furniture brand Líder engaged FGMF Arquitetos to design its flagship store in São Paulo. The program dictated wide-open spaces for its furniture collections, a kitchen for hosting special events, and administrative rooms. The steel-and-concrete structure is exposed, and a central mezzanine suspended by metal cables provides an additional display area. A series of cascading plateaus, clad in wood on the undersides, is planted with native species. They mark the store's entrance and function as a brise-soleil for its glazed facade. At the rear of the store, another set of plateaus provides shade for a terrace showing the company's outdoor furniture collections.





Project Silver Deer

Where Mexico City

Designer Materia

Located in the upscale Polanco district of Mexico City, the flagship store for menswear purveyor Silver Deer has an identity rooted in craftsmanship. Reflecting the Canadian heritage of the company's founder, the facade's cantilevered rhythmic wooden lattice evokes a forest. While maintaining an open feel, the interior is organized to guide customers through spaces that highlight individual brands while emphasizing ritual and discovery. The refined yet natural material palette includes black granite, wood, marble, and exposed brick.



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Retail

Designers name their favorite furnishings, lighting, and surfacing products for retail environments

Thomas A. Kligerman

Noble Goods: Monster Island

S. Anselmo: Corso

Dynamic Spaces: Forces



Partner Ike Kligerman Barkley New York



"This Brooklyn, New York–based company creates handcrafted products from reclaimed wood with resin inlays. Shelving should not have to be boring, and Noble Goods found a way to make practicality artistic."



"Useful for a myriad of applications, S. Anselmo's Corso long-format bricks are a nicely textured yet neutral backdrop, offering a spectacularly elegant but industrial look



"Forces takes a very dynamic approach to decorating, allowing one to creatively change the character of a space with ease while providing functionality. The magnetic wallcovering displays notes, decoration, and art."

Chilewich: Shade

Kelly Harris Smith

3form: Metallics



"The eco-resin panels in this 3form collection capture a metallic interlayer made from oxidized rusted steel, and contain 40 percent preconsumer recycled content. I love that each panel is unique and filters light in an unexpected and subtle way by employing a natural element that people typically want to remove."



"Palindrome sculptural suspended lights are both modular and customizable. Made in Brooklyn, New York, the collection was designed with the user in mind. It is adaptable after installation with adjustable LED technology and rotating lights, making it perfect for changing retail or hospitality settings."



"The unique weave has a gorgeous and simple ombré effect that works well as wall-to-wall flooring, tiles, or planks. Made with innovative phthalate-free yarns and renewable vegetable-based content in the United States, this product offers long-term sustainability and resilience that is supereasy to maintain.

Geno Yun, AIA

Independent Designer

Creative Director

Boston



FLOS: Arrangements





Rich Brilliant Willing: Palindrome

richbrilliantwilling.com



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Principal ELS Architecture and Urban Design Berkeley, California



"Arrangements was designed by Michael Anastassiades for FLOS, highlighting his fascination with the parallel between lighting and jewelry. The collection is spot-on for retail environments."



"Copper is such a warm and soothing toneit matches raw dark metals as a foil. The illusion of inverted candles seen in this Tom Dixon lighting collection is very appealing to me."



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sources

Dolce & Gabbana Tokyo (page 48)

who Interior designer: Gwenael Nicolas of Curiosity, Lighting: Barbara Balestreri Lighting Design. what Paint: matte black and

what Paint: matte black and gold. Flooring: black ceramic tiles; silk rugs. Display surfaces Arabescato Carrara marble. Staircase: brass-paneled walls and brass railings. Lighting: computer-animated spotlights. Signage: Dalkan.

Harvey Nichols Menswear and Project 109 (page 54)

who Interior designer: Virgile + Partners. Project team: Ewald Damen; Michael Witten; Melanie Massey: Justa Zadeika; Aliki Kylika; Riannon Selcuk. Contractor: Portview; Dula. Consultant: K B Wilde. Lighting: DPA Lighting. Engineering: Thomasons. Graphics: Virgile + Partners. Other: SCP Contract; Pamono GmbH. what Wallcoverings: Calfe Crimmings. Hard flooring: Palmalisa; Undex Timber. Resilient flooring: Sphere 8. Carpet/carpet tile: Ege. Pendants/chandeliers: Pamono Lounge/reception seating: Pamono. Cafeteria/dining seating: Gubi; Normann Copenhagen. Other seating: Arflex. Cafeteria/dining tables: custom. Side tables: Gubi. Textile treatments/finishes: Kuadrat; Febrik.

Rajeunir (page 60)

who Architect: Studio Jantzer Associate designer: Open Source Architecture (O-S-A). Project team: Christof Jantzen (Studio Jantzen); Chandler Ahrens (O-S-A). Contractor: Global Design and Construction. Consultant: Jam Hezar. Lighting/graphics: Studio Jantzen; O-S-A. Engineering: Peter Erdelyi & Associates (structura); AW HVAC Engineering (MEP). what Paint: Sherwin-Williams. Hard flooring: Arizona Tile. Recessed lighting: HALO. Task lighting: Cooper Lighting. Fluorescent/industrial: Foscarini. Sconces: Bruck Lighting. Doors: Blumcraft. Countertops: Caesarstone. Architectural/custom woodworking: Eric J. Arnold; LDI Studio. Plumbing fixtures/ fittings: Duravit; Kohler.

West Elm Headquarters (page 64)

who Architect: VM Architecture & Design (VMAD). Interior designers: VMAD with West Elm. Architecture project team: Mark Murashige; Kay Vorderwuelbecke; Michele Mandzy; Kimberly Gerber; Marissa Dwyer; Jason Kim; Kurt Rodrigo. Interior design project team: Kristin Norris; Sebastian Brauer. Contractor: McGowan Builders. Lighting: Tillett Lighting Design Associates. Engineering: ADS Engineers. what Paint: Sherwin-Williams. Laminate: Formica. Drywall: USG. Carpet/carpet tile: Interface. Recessed lighting: USAI. Track lighting: Lighting Services. Task lighting: West Elm Workspace. Floor/table Iamps: West Elm/West Elm Workspace. Pendants/

Cooper Lighting; Vode; RaceRai Sconces: Rejuvenation. Surface Hardware: Corbin Russwin; McKinney; Rockwood. Doors: Inscape; Intex. Architectural glass/glazing: Inscape. Decorative glass panels/ partitions: Sajo. Window treatments: Phifer. Seating: West Elm/West Elm Workspace. Upholstery: Designtex. Conference tables: Provenance; West Elm Workspace. Cafeteria/ dining tables: West Elm. Training tables: Bernhardt Deisgn. Reception desk: custom Side tables: West Elm./West Elm Workspace. Files: Inscape; West Elm Workspace. Shelving: Ikea; Provenance. Lockers/ cubbies: DeBourgh Lockers. Architectural/custom woodworking: Dine Rite Seating: DSF; Provenance. Plumbing fixtures/fittings:

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IDEAS AND INFORMATION



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J'adore Dior In Paris, a lavish retrospective of the couturier's influence charts the house's provocative history through the lens of decorative arts



Echoing Dior's passion for bucolic gardens, a blizzard of white paper flowers (top) hangs delicately above a collection of floral dresses. In the atelier setting (left), monochromatic dresses line the walls from floor to ceiling. More than 300 gowns from 1947–2017 are presented in a chronological and thematic succession of galleries (below). To mark 70 years of haute couture by Dior, a new exhibition on view at the Musée des Arts Décoratifs in Paris surveys the illustrious fashion designs by Christian Dior and the six celebrated creative directors who succeeded him—Yves Saint Laurent, Marc Bohan, Gianfranco Ferré, John Galliano, Raf Simons, and Maria Grazia Chiuri—while charting the provocative history of the French fashion *maison* and its longstanding affiliations with the decorative arts.

Designed by Paris-based interior architect Nathalie Crinière and co-curated by Florence Müller and Olivier Gabet, "Christian Dior: Designer of Dreams" spans 32,000 square feet across the Palais du Louvre's western wing, filling both the museum's fashion floor and the nave opposite, as it showcases a selection of more than 300 gowns from the past seven decades alongside atelier toiles, photographs, and dozens of documents, including sketches, illustrations, and letters.

The layout is both chronological and thematic. Crinière presents the show in successive settings to suggest an art gallery, an atelier, a street, a boudoir, and a garden. She crafted each scenic milieu to emphasize the artistic motifs intrinsic to Dior's repertoire. The lavishly comprehensive retrospective incorporates paintings, sculptures, and decorative objects to illustrate the inspirations embedded within the couturier's indelible palate—revealing the broader influence of art and design on the enduring house of Dior's fashion legacy.

The exhibition is on view through January 7, 2018, with no plans for the show to travel. —HAYLEY ARSENAULT

