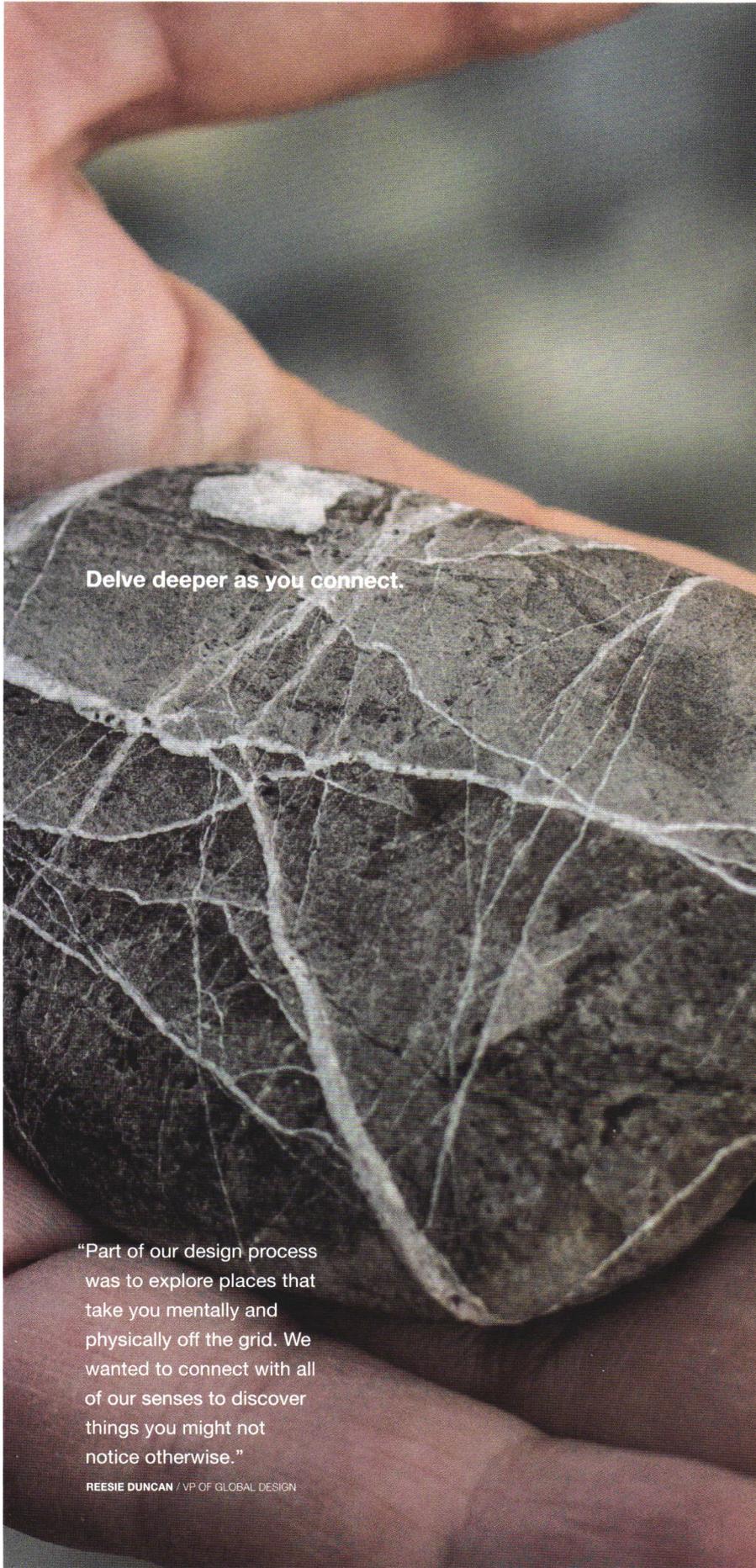


International Interiors From Budapest to Stockholm and Hong Kong

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Previewing
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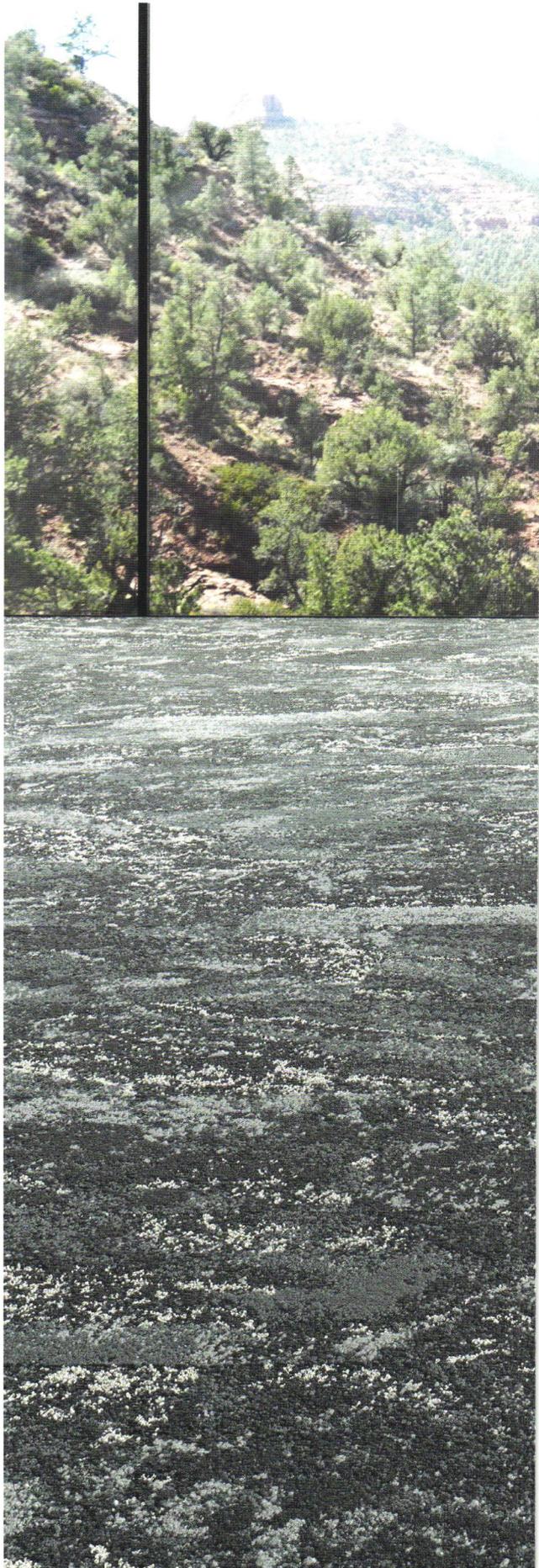


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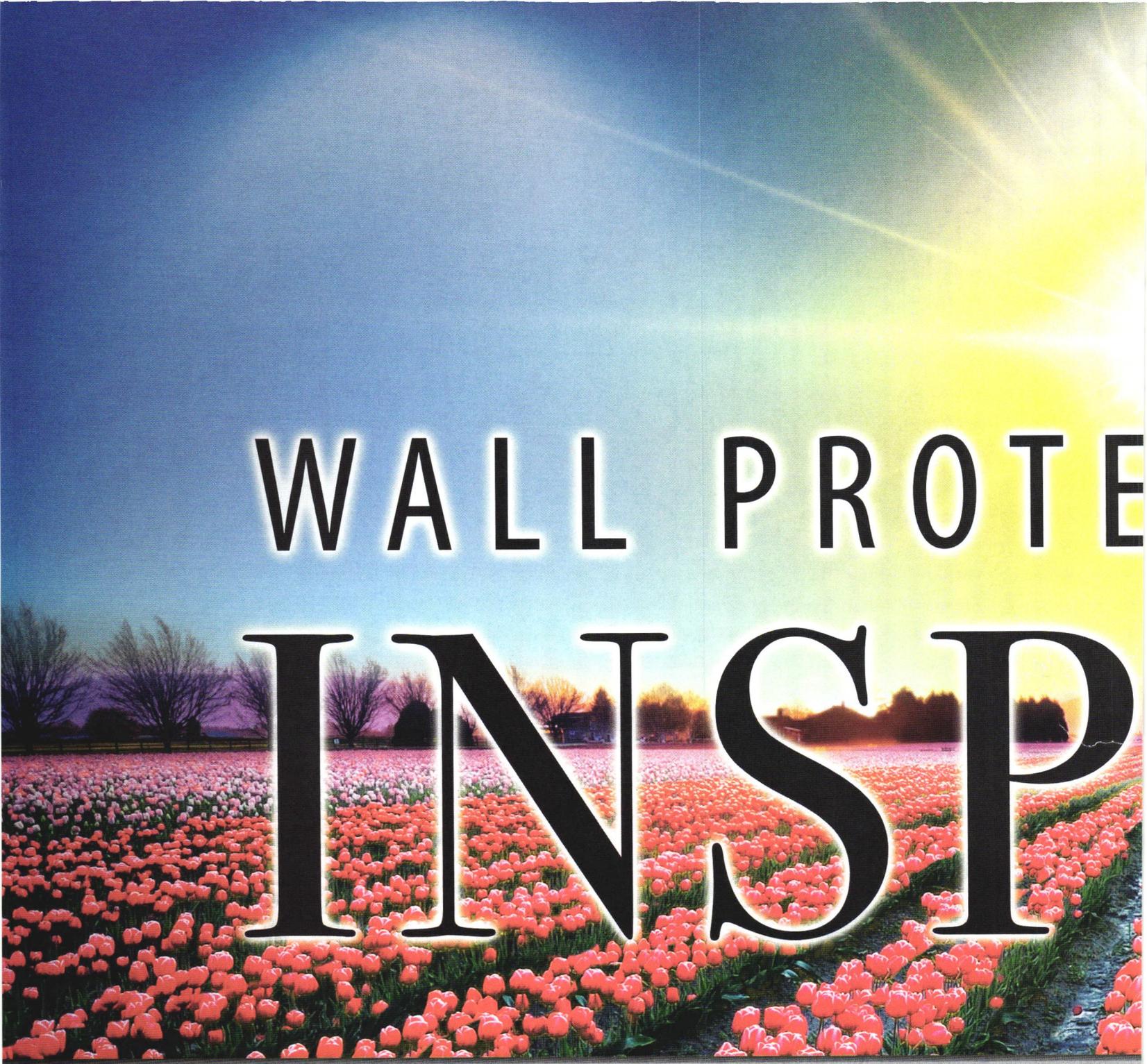
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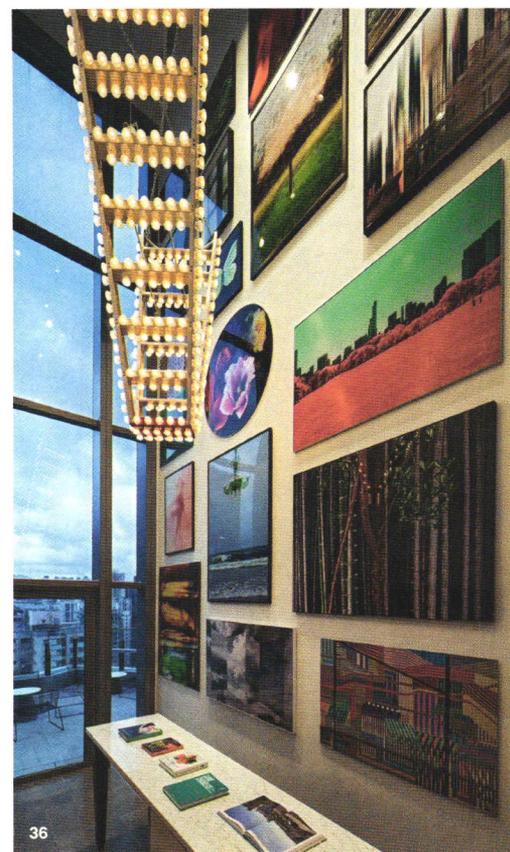
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U.S. State Department Reveals 26-Firm Shortlist for International Embassy Project

Beyer Blinder Belle, SHoP Architects, DS+R, and HOK are among the firms under consideration to design and maintain embassy facilities worldwide.

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Grimshaw Designs Office Towers for Sydney Harbor

Opening in 2022, the \$90 million project will feature three towers, two of which will reach 26 stories.

contractdesign.com/grimshawsydney

Gehry Partners Replaces Gluckman Tang to Design Massachusetts Museum

The Extreme Model Railroad and Contemporary Architecture Museum will span nearly 75,000 square feet in North Adams, Massachusetts.

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AS+GG to Design the Forthcoming Chicago Architecture Center

The new home of the Chicago Architecture Foundation, the center will occupy a 20,000-square-foot space on the ground floor of the Ludwig Mies van der Rohe–designed 111 East Wacker Drive.

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AIA President Thomas Vonier Elected UIA President

For a three-year term, Vonier will lead the Paris-based International Union of Architects (UIA), which represents 1.6 million architects across more than 100 member sections worldwide.

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School of the Art Institute of Chicago and the University of Chicago to Organize U.S. Pavilion at Venice Biennale

The exhibition will explore the meaning of citizenship as an intersection of rights and responsibilities across legal, political, economic, and societal affiliations.

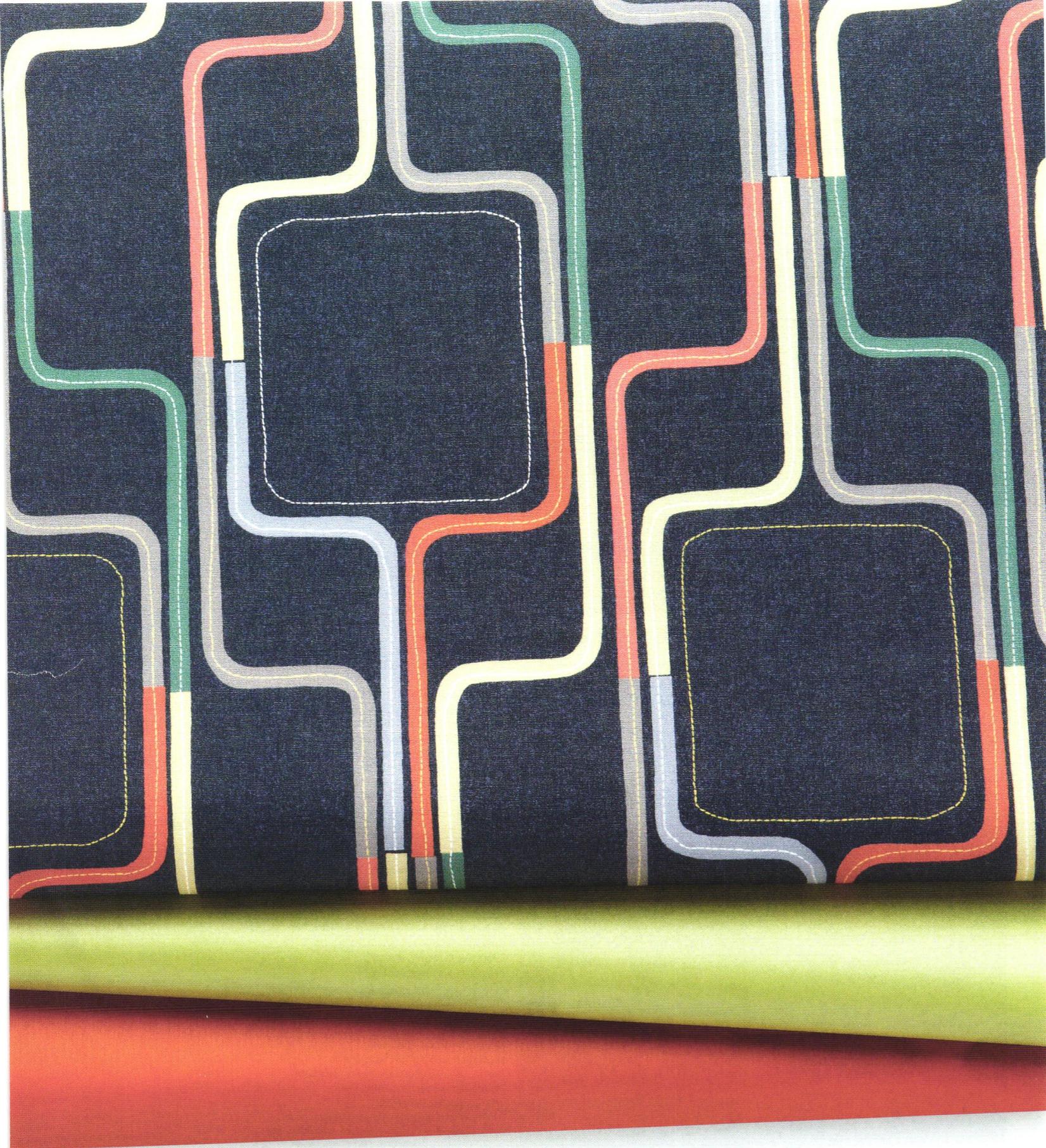
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Designing for Health: Lessons from Learning Environments

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Healthcare experts at Perkins+Will explore how recent changes in scholastic programs have impacted the design of learning environments and medical education spaces.

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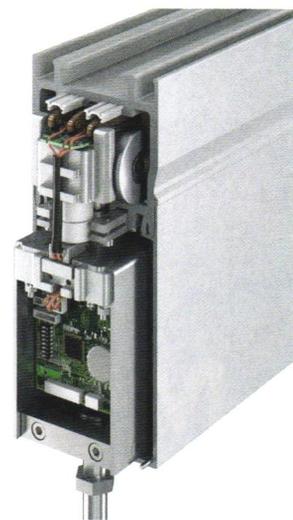


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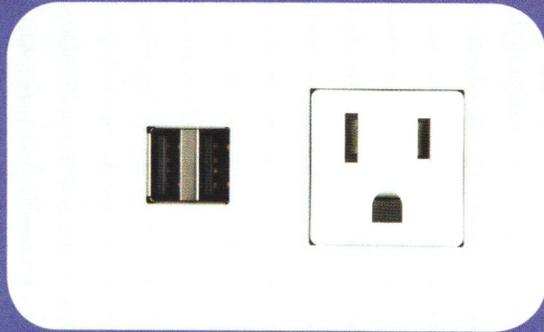
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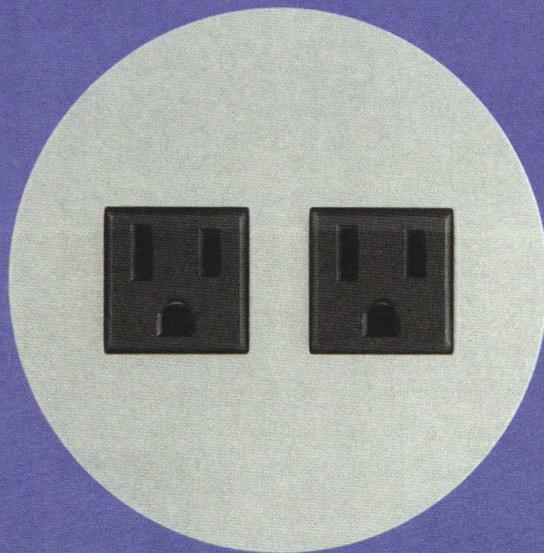


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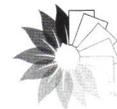
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Lessons from International Design



In this issue, we are featuring outstanding architectural interiors from around the world that demonstrate breadth in the work of architects and interior designers in hospitality, education, and even residential amenity design. We hope that the projects can offer lessons for designers, whether in the U.S. or abroad, for unique design solutions solving complex problems. Each of the three international projects are within very specific contexts—a high-rise rooftop in Hong Kong, a Brutalist former bank on a busy square in Stockholm, and a 176-year-old building gutted and connected to a new building in Budapest to create a state-of-the-art higher education facility.

Central European University in Budapest (cover and page 42)—founded and financially supported by George Soros—is focused on studies related to an open democracy. Soros, a Budapest native who is also the founder of the Open Society Foundations that support democracy, initiated this school after the collapse of Communism. The Irish firm O'Donnell + Tuomey—the 2015 recipients of the RIBA Gold Medal—deftly reconceived an historic structure and connected it with courtyards to a new building. Here, for an urban, international university focused on the social sciences, humanities, and public policy, the architects were able to portray—through design—an open, democratic institution. The building and its interiors visually connect with the dense, urban Budapest context. Inside, a library wraps an open atrium, symbolic as the center for knowledge and learning.

Years in the making and yet only one phase of more to come, this Central European University project also offers a lesson on how a significant, complex higher education program can be inserted in a tight city context surrounded by much older buildings. And yet, it fits in and even adds a layer of contemporary understanding for a post-Communist Hungary. And that is accomplished through design.

Another example of the evolution of a city and its architecture, through design, is in Stockholm, where the At Six hotel (page 50) is a new, hot international destination within a Brutalist building in what had been a district focused on finance. The London-based firm Universal Design Studio designed the hotel interiors, finding inspiration in the Swedish context and the history of the location. The building itself was constructed decades ago as a hotel, but was converted to a bank. Now a hotel again, At Six was designed to connect at street level as well, drawing passersby inside to dine, drink, and enjoy music.

This is an example of design actually changing urban life within an important part of an international city.

Fine art selection for At Six, including a dramatic sculpture by Jaume Plensa, was one key element contributing to the sublime interiors that were designed with largely neutral palettes. Here, the beauty is in the simplicity rather than an ornate or ostentatious display of glamour and decoration.

And we feature a completely unique project, with a whole different set of lessons, in Hong Kong. With little open green space in the city, the developers of a new residential tower called upon the architecture firm Concrete from Amsterdam to design a rooftop clubhouse and open area with stepped seating and plenty of foliage. Residents can enjoy the sense of being in a park while on their high-rise rooftop. Called Skypark (page 36), this project is an interplay of indoors and outdoors, interiors and landscape, and hospitality and residential design. This highly choreographed space offers valuable insight into design solutions for tall buildings, bringing a sense of humanity to life in Hong Kong.

Healthcare Design Expo

In November, join my colleagues and me at the Healthcare Design Expo + Conference in Orlando, Florida. The event (see preview, page 26), to be held November 11–14, promises to be informative and inspiring for healthcare designers and related professionals. I look forward to presenting the winners of both the Healthcare Environment Awards and the Nightingale Awards at 8 a.m. on Monday, November 13, during the Center for Health Design's awards program. I will see you there!

Sincerely,

John Czarnecki, Assoc. AIA, Hon. IIDA
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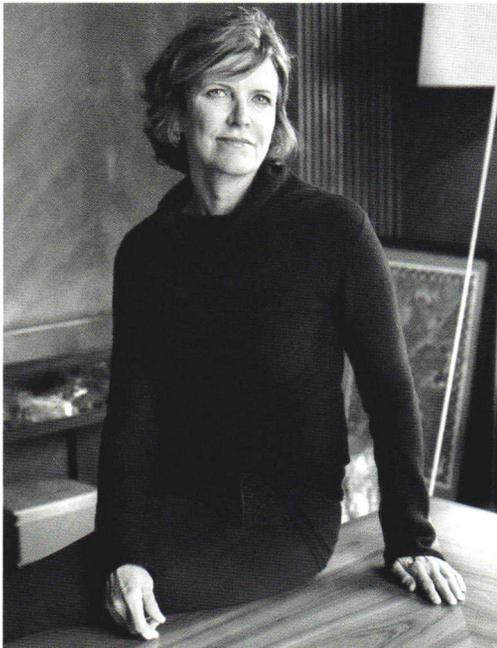
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Jeanne Gang Named 2017 Marcus Prize Winner



Chicago-based architect Jeanne Gang, FAIA, founding principal of Studio Gang, has been named the recipient of the seventh Marcus Prize, recognizing an architect “on a trajectory to greatness.” The \$100,000 award, given by the University of Wisconsin–Milwaukee (UWM) School of Architecture and Urban Planning, includes both a cash prize to the recipient and financial support for a design studio at the school that will be collaboratively led by Gang in fall 2018. The prize is funded by the Marcus Corporation Foundation, the philanthropic arm of the Marcus Corporation, which is a lodging and entertainment company headquartered in Milwaukee.

Contract Editor in Chief John Czarnecki, an alumnus of the UWM School of Architecture and Urban Planning, was a member of the five-person jury that selected Gang in late August. Fellow jurors were Frances Bronet, provost and senior vice president of academic affairs at Illinois Institute of Technology; Anne Rieselbach, program director of the Architectural League of New York; David Marcus, CEO of Marcus Investments; and Robert Greenstreet, dean of the UWM School of Architecture and Urban Planning.

After careful consideration of more than 40 international candidates from 16 countries on four continents—all with at least 10 years of proven,

exceptional practice—the jury selected Gang as the recipient. “Jeanne Gang is one of the few practitioners who is adept at outstanding design for all scales—from the neighborhood and urban scale to the detail of buildings and interior elements,” says Czarnecki. “Her practice combines design thinking about the impact of architecture and urban design on cities as well as the creation of beautiful buildings rooted in context that will stand the test of time. Jeanne’s greatest impact may now be in Chicago, but she’s recognized nationally and internationally for the quality of her work.”

Gang leads a practice that is recognized for its design process that focuses on the relationships between individuals, communities, and environments. Her diverse body of work includes the Aqua Tower, the Arcus Center for Social Justice Leadership, and the Writers Theatre. She leads the design team for the Richard Gilder Center for Science, Education, and Innovation at the Museum of Natural History in New York, which will likely be complete in 2020.

Next to the Pritzker Prize, the \$100,000 Marcus Prize is one of the most lucrative in the world for architects. Past winners were Joshua Prince-Ramus (2015); Sou Fujimoto (2013); Diébédo Francis Kéré (2011); Alejandro Aravena (2010); Frank Barkow of Barkow Leibinger (2007); and Winy Maas of MVRDV (2005). —STAFF

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Designer You Should Know Shanan Campanaro of Eskayel



Shanan Campanaro leads the Brooklyn, New York-based studio Eskayel that designs beautiful rugs, textiles, and wallpapers. A native of San Diego, California, Campanaro holds a bachelor's degree in fine arts from Central Saint Martins in London and began her career in graphic design and fashion graphics with an emphasis on painting as the initial design inspiration. She started Eskayel at the end of 2008, at the height of the Great Recession. Her five-person team produces designs for both commercial and residential interiors.

What does the name Eskayel mean?

Eskayel is derived from the phonetic spelling of the letters S, K, and L. S is for Shanan, while K and L are the first initials of two college friends.

Explain your unique design process with paintings.

The design process generally begins with travel and photography to gather inspiration. Then, I bring the photos back to the studio to paint from. After I am finished painting, I use this material to create repeats, murals, and colorways, which usually take form from a color story that somehow ties in to the original photographs. From there, we begin working with our printers and factories on sampling.

Is wallpaper “cool” again?

Having a lot of new, more nontraditional types of wallpaper motifs has allowed interior designers to have more options to work with—making it more exciting, fun, and “cool.”

Explain how being environmentally conscientious is important to your design and production?

Wallpaper manufacturing—especially with vinyl—is often incredibly toxic. Our standard lines are all digitally printed to order on FSC-certified papers with water-based inks so there is no run off or overstock waste. Currently, we only print on Terralon, from DreamScape, which contains 31 percent postconsumer recycled material, and no plasticizers, phthalates, chlorine, or formaldehyde. The environment is a major concern for us, and we give a percentage of all of our sales to environmental organizations. We refuse to be part of an existing problem of toxic material use, and we want the people who specify

our papers to at least learn about the alternatives to vinyl through their interactions with us. We hope to effect change in the industry.

What is important in design today?

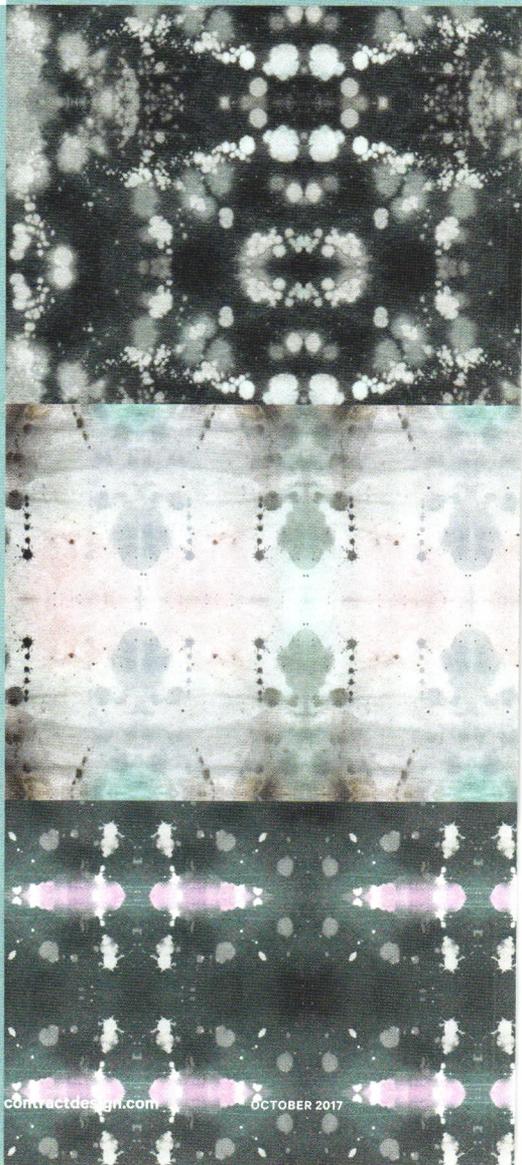
The designers with strong bodies of work that I love are those that stay true to themselves, are not following trends, and have a cohesion throughout their work that is recognizably their own. This is so important today when everything is viewable as soon as it is released on social media. It can be difficult to maintain a space in which one can create with authenticity.

What are the latest collections from your studio?

I am excited about our first-ever mural wallcovering series called Beautiful Decay (left) that we just released as well as Nocturne (below, three). And we are highly anticipating the first-ever jacquard woven iterations of our designs.

What do you enjoy most about what you design?

The most exciting aspect about designing rugs, textiles, and wallpaper is that they are the elements that are the most wild and fun in an interior space. e





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A Call to Service for Our Communities

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*.

I recently welcomed my second child into the world, and during my maternity leave, I contemplated the current state of our country and what the future holds for our children. What types of contributions can I make to my community? And, as design professionals, what can individuals and firms do to make a difference in their local communities?

In 2007, while serving as the first manager of Public Architecture's 1+ program, I sought out design firms that were willing to donate one percent of their billable hours towards the public good. Collectively, those pro bono hours have the potential to amount to what would be the world's largest design firm dedicated to serving local communities. Along with my pitch, I often pointed out five benefits that strategically implemented pro bono work can provide to firms. The need for us, as a profession, to stand in service to our communities is greater now than ever, and those same five benefits remain true today:

Creative opportunities

A pro bono project allows a firm to flex its creative abilities and provide leadership opportunities to its younger staff members. Often, these projects are a departure from a firm's typical body of work, and they can open doorways to new markets. As an example, the firm Gould Evans collaborated with Rockhurst University in Kansas City, Missouri, to launch STEAM Studio by both donating to the program and designing its space. Gould Evans employees also support workshops for K-12 students.

Recruitment and retention

The next generation of leaders and recent college graduates seek out firms that are actively engaged in projects that are socially relevant to their communities. Pro bono projects can draw on the skills of everyone in a design firm, including non-design staff, to effectively engage with the community. The work also presents educational scenarios for younger staff members who do not have the chance to interact directly with clients on a regular basis.

Local involvement and partnerships

The best way to strengthen ties and build relationships in your community is to implement positive change. Pro bono projects allow firms to partner or collaborate with government agencies, artists, suppliers, and even other designers. An increase in local involvement and partnerships opens doors to prospective clients who may not otherwise have known about the firm. While working at Jova Daniels Busby Architects, Roy Abernathy (now senior managing director at Savills Studley), worked with Hands On Atlanta to design its new headquarters. Funders were so impressed by the design and its efficiency that many of them more than doubled their contributions.

Community relations

Pro bono projects have the potential to garner interest from members of the local media and the broader community who may not often engage with design firms. Participating in these types of projects sends signals about the values of a firm, which helps to attract future employees and clients who are interested in working with a company that supports the public good. For example, Maurice Jennings + Walter Jennings Architects designed a playhouse for the Court Appointed Special Advocates (CASA) of Northwest Arkansas that would receive public attention as it was displayed in the local mall and later auctioned.

Personal satisfaction

Working on pro bono projects invites designers to use their unique skill sets to make measurable differences in people's lives. Additionally, the scope and time line of a pro bono project often offers more immediate satisfaction than others that take years to complete. I consider the pro bono projects that I have been involved with to be among the most impactful and memorable work in my career. Being a part of a project that invests in your community can provide you and your team with a deep sense of personal satisfaction.

When looking into ways to contribute to communities and society, why not do so by making the most use of your design skills? Creating spaces that help nonprofits to both run their organizations more efficiently and to inspire potential funders will be rewarding for the client. And you will benefit as well, both personally and professionally. **c**

Valdina Collection

by Kwalu



This is the Valdina – a thoughtful, clean design, for lobby, reception and patient rooms. Patented steel-reinforced joint system and solid surface frames, easily cleaned with bleach, make this collection a stand out. Kwalu, Redefining Clean Design.

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Healthcare Design Expo Product Preview

Highlights of the products that will be exhibited
at the Healthcare Design Expo + Conference,
November 11–14 in Orlando, Florida

1

1. C.F. Stinson: Impress

As part of C.F. Stinson's Fusion textile collection, Impress is a non-PVC fabric that is characterized by its modern aesthetic and custom embossments. With a heavy-duty construction that exceeds 100,000 double rubs, the high-performance material is offered in 11 colorways and is Greenguard certified.

cfstinson.com

2. Arcadia: Savina

The Savina collection of technology-enabled seating and tables is designed by HOK Design Studio. It includes single as well as two- and three-seat models that are available individually or in tandem combinations, with or without connecting tables. The occasional tables come in round and racetrack shapes with tops in ash veneer, laminate, or Corian. Accompanying benches are offered in 60- and 72-inch lengths.

arcadiacontract.com

2





3. Shaw Contract: Terasu

Inspired by the healing properties of nature and guided by the principles of evidence-based design, the Terasu carpet collection incorporates soothing colors, subtle metallics, and organic patterns to evoke a sense of restfulness while bringing elements of the outdoors inside. The carpet and broadloom collection is comprised of three patterns—Tatami (pictured), Reed, and Roji—that all boast delicate line work derived from the foliage of Asian gardens.

shawcontract.com

4. J+J Flooring Group: Flux

Inspired by the craft of pottery, Flux is a new addition to the Form + Finish collection within J+J Flooring Group's Kinetex product line. Available in 12-by-48-inch demi-planks in six colorways, Flux captures the liquid nature of pottery glaze before it transforms during the firing process. It is designed to coordinate with Fracture, a modular carpet that comes in 24-inch squares in 12 colorways that emulate the pattern of crackled glaze. Both products contain more than 55 percent recycled content and are NSF 140 Platinum certified.

jjflooringgroup.com

This year's Healthcare Design Expo + Conference will take place November 11–14 at the Gaylord Palms Resort & Convention Center in Orlando, Florida. Attendees—including architects, interior designers, contractors, engineers, facility managers, and healthcare professionals—will have the opportunity to listen to keynote speakers and panel discussions, participate in facility tours and other networking events, and see new products from a range of exhibitors.

The event offers 139 educational sessions, 21 interactive roundtable discussions, 12 educational tracks, 14 association programs and meetings, nine facility tours, six deep-dive sessions, four keynote presentations, and seven pre-conference workshops that provide interaction with industry thought leaders. Attendees will earn CEUs from a variety of organizations.

Keynote speakers include Nicholas Webb, a healthcare technologist, medical school professor, inventor, and best-selling author. Webb will share new systems, processes, and cultures that are driving successful healthcare brands. Other keynote speakers are Dr. Mardelle McCuskey Shepley, professor in the department of design and environmental analysis at Cornell University; Vincent Della Donna, AIA, president elect, AIA Academy of Architecture for Health; and Srinivas Rao, host and founder of the "Unmistakable Creative" podcast and the author of "Unmistakable: Why Only Is Better than Best."

During the Center for Health Design's awards presentation at 8 a.m. on Monday, November 13, *Contract* Editor in Chief John Czarnecki and the Center for Health Design leadership will present the winners of both the Healthcare Environment Awards, honoring healthcare interiors, and the Nightingale Awards, recognizing the top products exhibited at the Expo. The Nightingale Awards are co-presented by *Contract* and *Healthcare Design* magazines in partnership with The Center for Health Design.

On the evening of November 13, the event's premiere networking event, Havana Nights, sponsored by KI, will take place on the resort's outdoor lawn.

The Healthcare Design Expo + Conference is produced by Emerald Expositions, the publisher of *Contract* magazine. Visit hcdexpo.com for more information and to register. —STAFF



contract

French Connection

Studio TK partners with Basque-based Alki on the comfortable and stylish Kuskoa chair and Lasai lounge seating collections



Based in the northern Basque region of France, the furniture design company Alki—which means “chair” in Basque—has partnered with Studio TK to introduce two seating collections: Kuskoa and Lasai. “Formed in 1981 in the small village of Itsasu in the northern Basque Country, Alki combines ancestral tradition and modern technology,” says Charlie Bell, president of Studio TK. “Alki furniture brings conviviality in a very contemporary style to the Studio TK portfolio.”

The Kuskoa collection comprises the Bi chair (above), which features a bioplastic shell derived from plant-based renewable resources that optimizes back and arm support. The shell can be enhanced with a seat pad or be fully upholstered. Bi comes in two task chair versions—with a four-star swivel or five-star caster base in two powdercoat finishes—as well as a guest version with a solid-oak trestle base available in five finishes. The Kuskoa collection also includes bar stools with mid-back support and metal footrests.

With a low-profile, Hans Wegner–inspired recline, the Lasai collection of lounge seating (below) features an upholstered outer shell and seat cushions supported by a solid oak frame. Lasai is offered in both single- and double-seat configurations with a variety of upholstery options and five wood-frame finishes. —MURRYE BERNARD studiotk.com



FORM + FINISH

CAN A FINISH BE
THE START OF
SOMETHING NEW?



Inspired by artisan glazing techniques, Form + Finish is the newest modular carpet collection from J+J Flooring Group.

Featured - Atmospheric and Emulsion, *Fresco*

PRODUCT BRIEFS

1. Maxine Snider: Tokyo

Inspired by Ludwig Mies van der Rohe's famous quote, "God is in the details," the Tokyo console features a precise leg structure and floating top with a solid edge. Material options include plain-sliced ash or walnut, lacquer, bronze patina on steel, and brushed or polished stainless steel. Measuring 21½ inches deep and 32 inches tall, Tokyo is available in three widths: 70, 84, and 96 inches.

maxinesniderinc.com

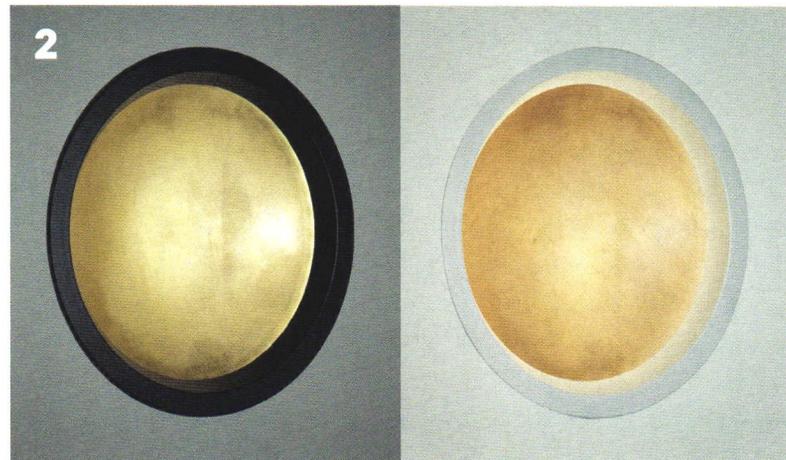
2. Boyd Lighting: Portal

Doyle Crosby and a team of Boyd Lighting's in-house designers conceived the rounded and recessed form of the Portal sconce. Available in two diameters—10½ inches or 14½ inches—the ambient fixture features a low-profile interior bowl offered in yellow gold leaf, white gold leaf, or aluminum leaf, and the blackened aluminum outer ring can be specified with white primer that can be painted to blend seamlessly with the color of the wall.

boydlighting.com



1



2

4. Nathan Allan Glass Studios: Echo Glass

The rippling undulations of Echo Glass panels capture the effects of sunlight passing through clear water. Customized molds allow for seamless transitions between the panels, which can be used to define open-air privacy screens and partitions. Available in panels measuring up to 6-by-10 feet, the glass is safety tempered and can be resin laminated, has a pattern depth of ⅜ inches, and features smooth monolithic polished edges. Echo Glass can be frosted or etched and comes in several color tints.

nathanallan.com

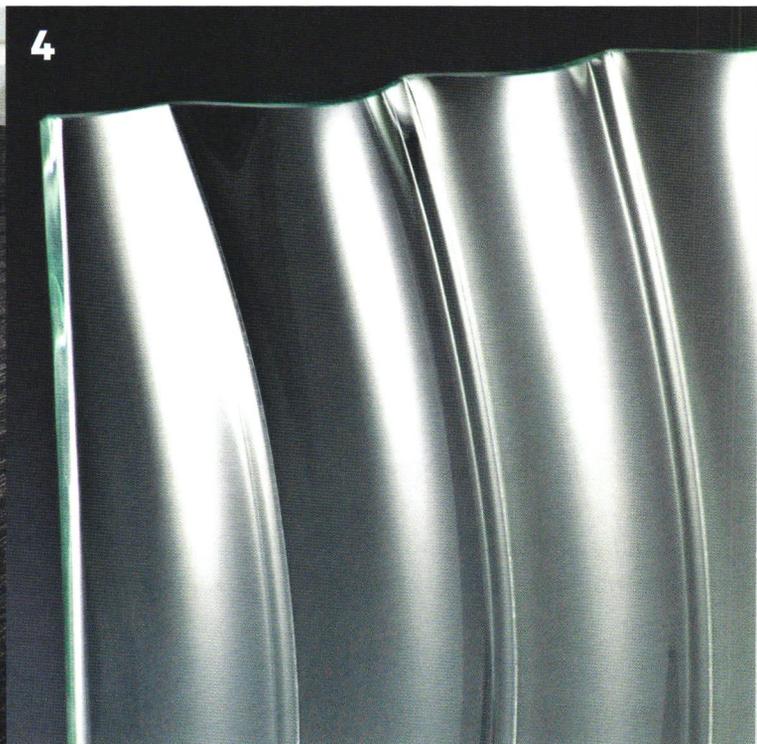


3

3. Bentley: Coin-Op

Two additions to Bentley's Arcade Legend collection are Coin-Op (pictured) and Endgame. Coin-Op's midscale abstract geometric patterning pairs with Endgame's cloud-like largescale design. Both products are available in 24-inch squares or 18-by-26-inch tiles in 14 colorways, and are crafted with Antron Lumena Type 6,6 solution-dyed nylon.

bentleymills.com



4



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USB and wireless charging - Design your own.

Tetris

by Sandler Seating

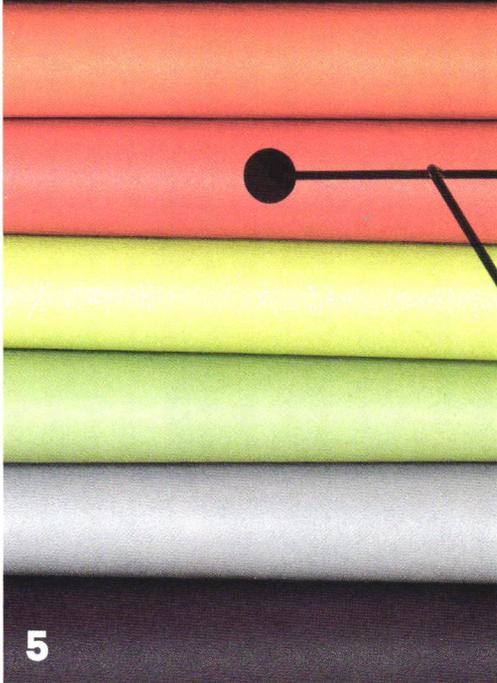
SANDLERSEATING

sandlerseating.com

5. Maharam: Apt

Joining a 100 percent silicone face with a polyurethane and silicone mid layer, Maharam introduced the Apt line of nonwoven upholstery textiles. The new polymer offering is inherently antibacterial and antimicrobial. With a textured surface and sleek hand, Apt is offered in a palette of 37 colorways, which is balanced between neutral and vibrant hues.

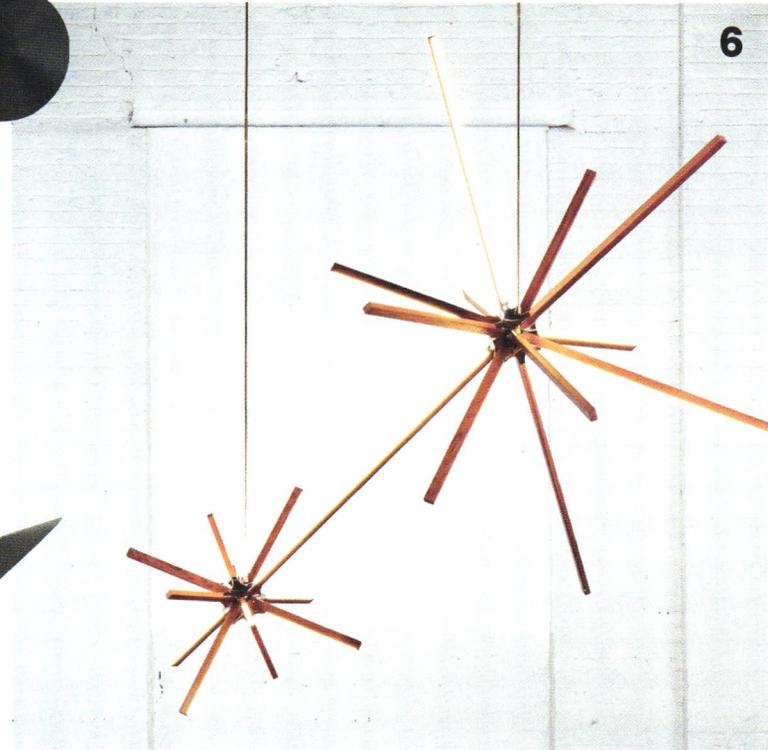
maharam.com



6. Stickbulb: Boom

Stickbulb's geometric Boom chandelier combines curved cast-brass joints and linear wooden bulbs of varying lengths to evoke the appearance of exploding light. Casting dynamic patterns of light and shadow, the textured wooden bulbs cantilever from the brass core to emit even lines of light in divergent directions. Available in two configurations: Single Boom—offered in three sizes—and Double Boom (pictured), the fixture comes in sustainably sourced maple or walnut, reclaimed heart pine or redwood, and ebonized oak, with hardware in a polished brass finish.

stickbulb.com



7. m.a.d. Furniture Design: Airfoil

To pair with its Airfoil table, m.a.d. Furniture Design introduced the Airfoil sideboard, which features formed steel tube legs, an MDF case with a polyurethane finish, and a veneered wood face with three sliding doors that conceal three adjustable shelves.

madfurnituredesign.com

8. Ligne Roset: Cinétique

8. Ligne Roset: Cinétique

Designed by Martin Hirth, the sculptural Cinétique lamp was inspired by the mobiles of Alexander Calder. An articulated counterbalance system enables the adaptable fixture to adopt a wide range of positions and light source orientations, allowing it to cast both indirect and direct light. Cinétique is composed of epoxy satin black lacquered steel, and when fully folded its dimensions are 47¼ inches wide, 15¼ inches deep, and 63 inches tall.

ligne-roset.com



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Photo: Times Ocean Club House by KLID (Kris Lin International Design), Guangzhou, China

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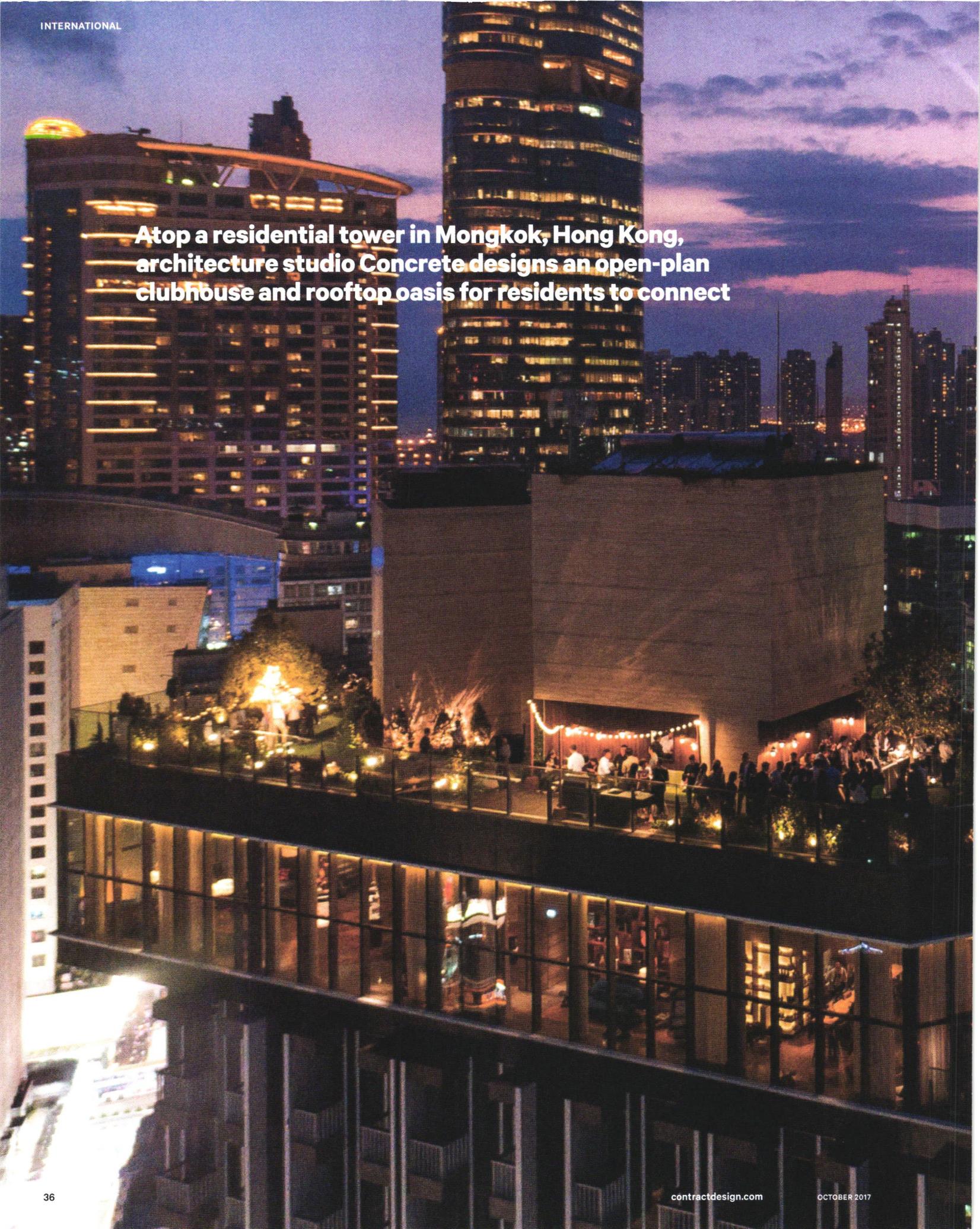
Join Contract magazine as we celebrate winners of the 39th Annual Interiors Awards, the Designer of the Year, and a Design Legend. Purchase tables and individual tickets at contractdesign.com/interiorsawards 7:30am, Cipriani, 42nd Street, New York



Inter national

As we look globally for superb examples of architectural interiors, we see quite a range in both project types and design solutions in three significant projects shown on the following pages. For Skypark (page 36), the Dutch architecture firm Concrete designed a breathtaking rooftop retreat and clubhouse above a residential tower in Mongkok, Hong Kong. In Budapest, the RIBA Gold Medalists O'Donnell + Tuomey strategically inserted a new academic building within existing context, connecting powerful new architecture with a striking renovation for Central European University (this page, cover, and page 42). And Universal Design Studio of London transformed a Brutalist bank building in Stockholm into the alluring At Six hotel (page 50).

Atop a residential tower in Mongkok, Hong Kong, architecture studio Concrete designs an open-plan clubhouse and rooftop oasis for residents to connect



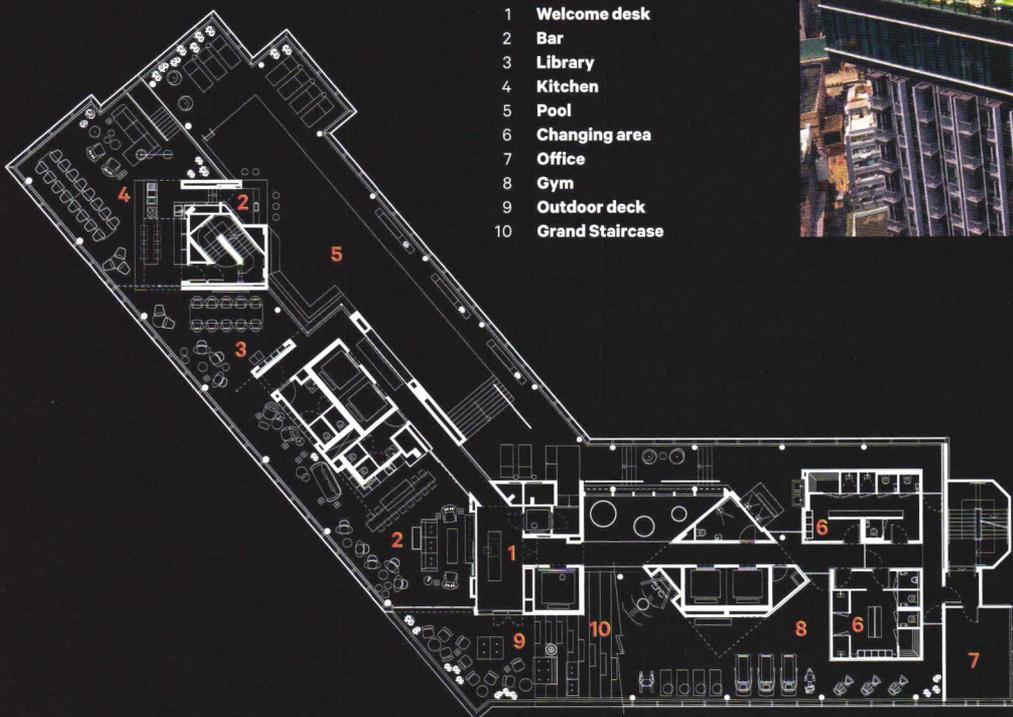
SKYPARK

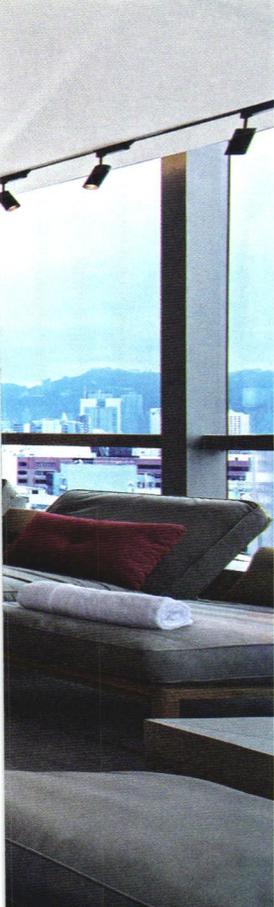
By Krista Sykes
Photography by
Concrete

A large outdoor stair connects the glass-enclosed clubhouse on the 28th floor to the rooftop SkyLawn, which is punctuated by travertine volumes containing amenities such as barbeques with prep areas, tables and seating, and an array of garden-like spaces, all overlooking the busy Mongkok streets.



- Clubhouse Floor Plan**
- 1 Welcome desk
 - 2 Bar
 - 3 Library
 - 4 Kitchen
 - 5 Pool
 - 6 Changing area
 - 7 Office
 - 8 Gym
 - 9 Outdoor deck
 - 10 Grand Staircase





Among the bustling shops and congested streets of Hong Kong's Mongkok district rises Skypark, a new 439-unit residential tower developed for young professionals with an enviable, dramatic rooftop clubhouse and landscape.

To create a property reflective of its artisanal-focused brand, New World Development Company hired Amsterdam-based architecture studio Concrete to design all public areas, including a top-floor clubhouse for the building's residents. Introducing an open plan with plentiful glass, a grand outdoor stair to link to a lush roof garden, and select materials to unify the tower's public spaces, Concrete created a social haven where residents can gather, connect, and escape the bustling city below.

Situated on Nelson Street, a well-established shopping corridor, Skypark stands 26 stories above a three-story retail mall that was also developed by New World Development. Concrete designed all Skypark residential public areas, including the ground floor entrance, elevator transfer concierge floor, and the top-level clubhouse.

Communal space with a view

Guided by notions of craftsmanship, culture, and modern living, the client set out "to create communal space on top of the development for every Skypark resident to enjoy," says New World Development's Edwin Chan, the project director for Skypark. Moreover, the client wanted the clubhouse design to respond to the dense, urban

Green and red cushions on the Grand Staircase (below, left) echo the colorful hues used in the clubhouse interior. The rooftop gathering area (below, right) features a barbeque, preparatory space, and seating that is set into a bamboo-lined niche. The clubhouse pool (opposite, top) includes a swim-up bar housed in a square travertine volume. The rooftop is designed to highlight human-scaled experiences with touches of greenery high above a city of many monolithic skyscrapers (opposite, bottom).

Mongkok location where the narrow streets do not afford large open spaces.

Concrete founder and creative director Rob Wagemans crafted the perfect solution. "Rob and his colleagues proposed the concept of 'living outside the box,'" says Chan, "allowing people to connect in the clubhouse." Working with P&T Architects and landscape architect Adrian L. Norman, Wagemans and his Concrete team designed an open-plan clubhouse and a verdant rooftop garden, named SkyLawn, joined by a wide, exterior staircase and seating area.

In plan, the clubhouse is arranged with four square travertine-clad volumes positioned diagonally to house mechanical equipment, vertical circulation, changing rooms, kitchen and bar zones, and an art gallery. Around these structures, SkyLiving serves

Skypark

Architect and Interior Designer **Concrete**

Executive Architect **P&T Architects**

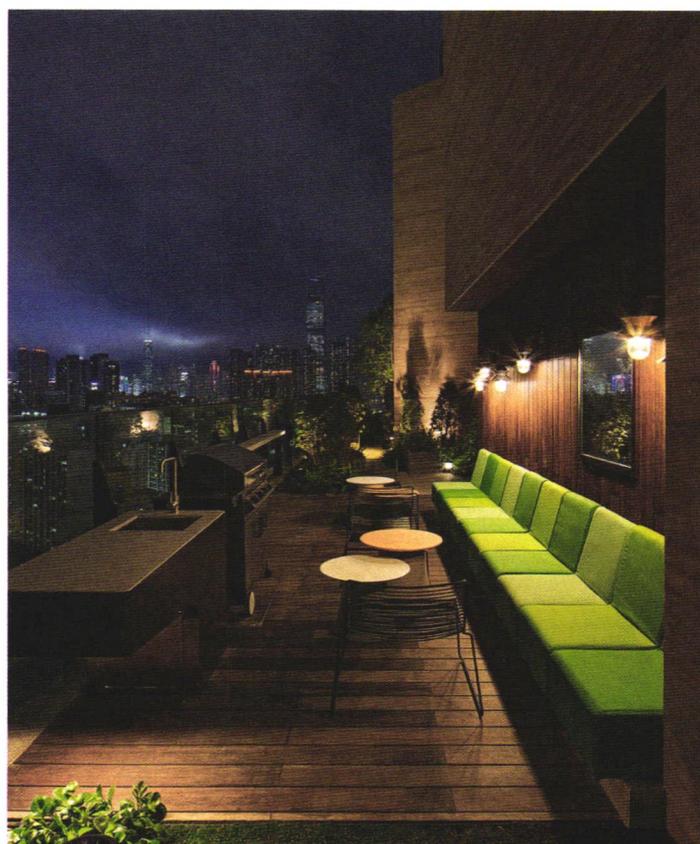
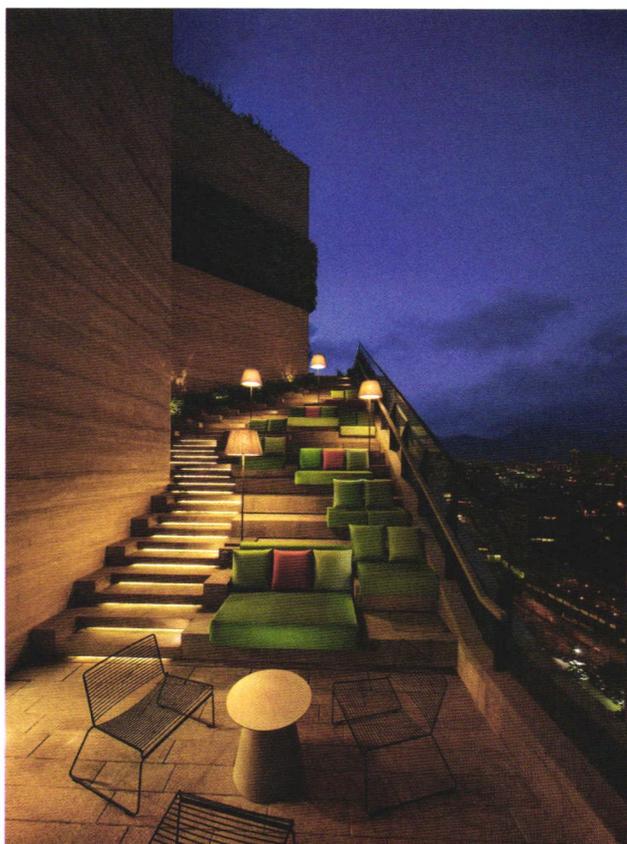
Client **New World Development Company**

Where **Hong Kong**

What **21,000 total square feet on four levels**

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

For a full project source list, see page 68 or visit contractdesign.com.





Key Design Highlights

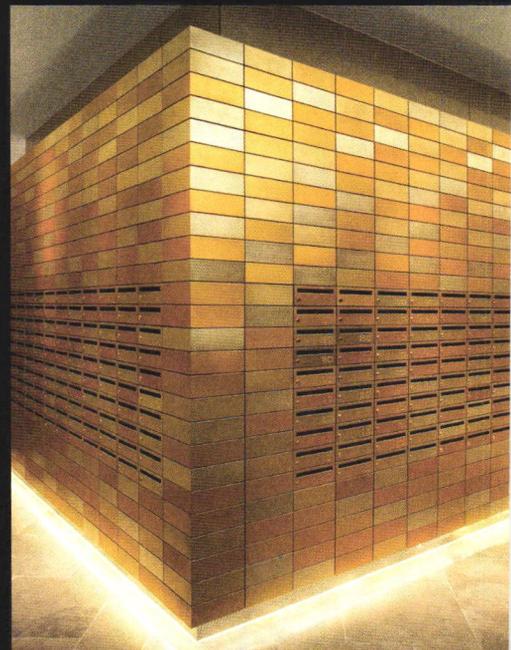
Concrete used interior finishes to unify lower-level public spaces with the top-floor clubhouse.

Housing amenities, mechanical equipment, and circulation elements, four square travertine-clad volumes help to visually define the rooftop.

A variety of lounge and dining areas in the clubhouse invite residents to gather and enjoy city views.

A Grand Staircase with cushioned seating links the clubhouse to the rooftop SkyLawn.

Rich shades of red and green pop against the otherwise neutral interior color palette.



SkyBar (below, left) is a small lounge with a marble bar counter and wooden backlit cabinets. The adjacent SkyLibrary (below, right), includes an eight-seat reading table. The focal point of the clubhouse is SkyLiving (opposite, top), which offers full kitchen facilities, a 16-seat dining table, and lounge areas for gatherings. The third-floor lobby (opposite, bottom two), which features a concierge stationed at a marble counter backed by gold-colored mailboxes, acts as a transfer area to elevators that access upper levels.

as the focal point of the clubhouse on an overhanging corner of the 28th floor with full kitchen facilities and a 16-seat dining table for large dinner parties. A smaller lounge area called SkyBar accommodates 12. SkyLibrary, with tall inset wooden shelves, has an eight-seat reading table and other small-group seating options. A gym is adjacent to a 25-meter pool with a swim-up bar.

Transparent and surprising

Overall, the nearly 10,000-square-foot clubhouse is “kept open and transparent,” says Wagemans, “with a few glass partitions and sliding doors, resulting in surprising spaces with spectacular views of the city as a backdrop.”

Within the clubhouse—as well as the ground-floor entrance lobby and the third-floor residential

lobby, both of which Concrete designed—materials and furnishings are sophisticated, welcoming, and eclectic. Striated travertine is carried throughout the interiors, linking the entrance facade with the clubhouse stories above. Honed gray granite flooring appears in the first- and third-floor lobbies and in the clubhouse, including the pool deck. Bright accent pieces, often in rich reds and vibrant greens, punctuate the neutral palette of grays, browns, and cream. Lighting alternates between recessed and track, complemented by eye-catching fixtures such as the round copper pendants that adorn the third-floor lobby and SkyLiving area.

Outside of the clubhouse, Skypark’s most distinctive feature—the Grand Staircase—rises alongside a monolithic travertine wall, creating a special gathering space with spectacular views of the city. Accommodating planters, cushioned stepped seating, and ambient lighting, this bleacher structure leads upward to the 7,400-square-foot SkyLawn, where an array of plantings, bamboo-lined nooks, barbecues with preparatory areas, picnic tables, and a grass lawn comprise an unexpected green space.

Poised high above the active streets of Mongkok, the clubhouse, Grand Staircase, and SkyLawn are undeniably dreamlike yet utterly modern. Indeed, says Chan, “We always like to create surreal experiences.” **c**

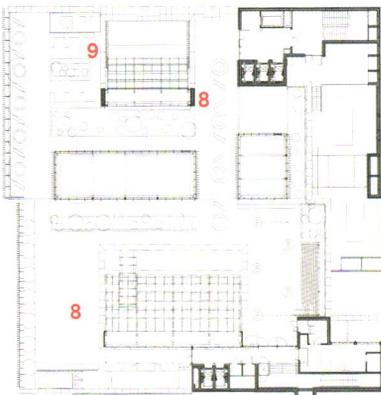


CENTRAL EUROPEAN UNIVERSITY

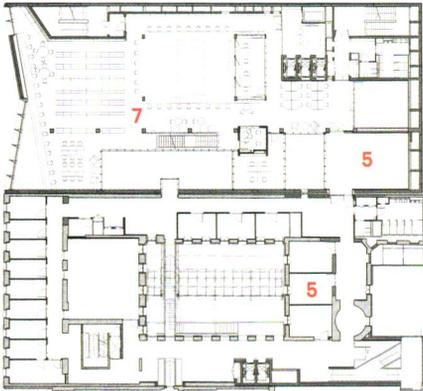
The five-story library features a central atrium that is lined with birch wood.

By Alia Akkam
Photography by
Tamas Bujnovszky

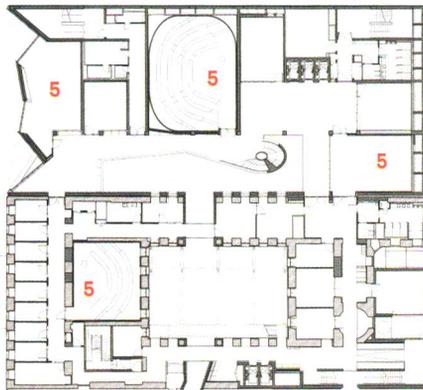
For a university in Budapest that celebrates higher education within open democracy, O'Donnell + Tuomey stitches together old and new, historic and modern



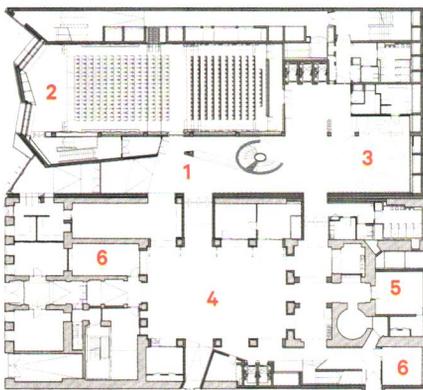
Seventh Floor



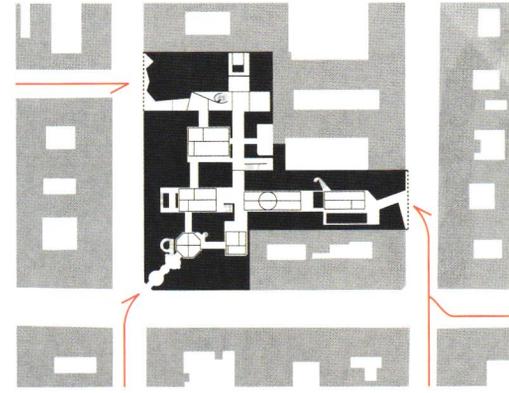
Fourth Floor



First Floor



Ground Floor



Site Plan

- 1 Reception
- 2 Auditorium
- 3 Cafe
- 4 Event court
- 5 Classroom
- 6 Meeting room
- 7 Library
- 8 Roof terrace
- 9 Study boxes

The first time John Tuomey, co-director of the Dublin-based architecture practice O'Donnell + Tuomey, visited Budapest, it was to attend the competition briefing for a new building with the renovation of existing structures at the city's Central European University (CEU). Immediately, he was struck by Budapest's beauty and CEU's sightlines looking toward the Danube River. Forging a visual relationship between the school and the river, and Buda and the hills beyond, he thought, was essential for CEU's new chapter.

The CEU board agreed, and O'Donnell + Tuomey, in collaboration with local firm M-Teampannon, embarked on a five-year project.

O'Donnell + Tuomey is led by Sheila O'Donnell and Tuomey, who were the 2015 recipients of the Royal Gold Medal bestowed by the Royal Institute of British Architects.

CEU is a graduate-level university founded and financially supported by Budapest native George Soros, the Hungarian-American hedge fund manager and philanthropist. By 2012, CEU was growing rapidly. A flurry of new academic departments, research programs, and students demanded an efficient and sustainable growth plan, says Pal Baross, director of the campus redevelopment office.

The design brief called for linking buildings, honoring the past, and fostering a collaborative learning environment. The overall plan requires a multiphase transformation of five adjoining, previously disconnected historic buildings and the construction of two new buildings. The 168,000-square-foot first phase, complete and featured here, comprises a new building known by the address 15 Nádor connected to a circa-1841 structure at 13 Nádor, which was completely gutted and renovated. Where necessary, ramps and staircases were strategically placed to align floor levels between the old and new buildings. The time frame for future phases has not been established.

Inside the new structure, a five-story library, characterized by birch wood fenestration, is centered on an atrium. An auditorium is at ground level for lectures and events, and a cafe and classrooms complete the program. "The new library and



Clad with Hungarian limestone, the facade of 15 Nádor (opposite) serves as the new public face of the university. Inside, concrete paving (above, left) establishes a relationship with the urban context. Connecting staircases (above) encourage movement and architectural dialogue between the various structures.



Key Design Highlights

Linking a building dating from 1841 to a new structure, the project forges visual relationships between the school, the city, and the river.

Ramps and staircases were strategically placed to align floor levels between old and new buildings and to imbue the interiors with a sense of movement.

The five-story library features a glass-topped central atrium with birch wood cladding.

Intelligent glass roofs in the courtyards respond to climate conditions and provide access to light and air.

The Hungarian limestone facade of 15 Nádor provides a new public face for the university.

A spiral staircase (left) made of concrete and raw steel painted red oxide is a focal point in the entry foyer. Glazed walls (opposite, top) allow light to penetrate the interiors. The ground-floor cafe (opposite, bottom) provides a place for students and faculty to congregate.

auditorium building architecturally captures CEU's mission to be transformative, yet is respectful of the urban heritage within the historical context of downtown Budapest," Baross explains. "Courtyards are the most consistent feature. The architects not only reinterpreted new uses for them, but established connectivity and turned them into energy-saving spaces."

Modern yet contextual

Capped in new intelligent glass roofs that respond to climate conditions, these courtyards are inspired by the centerpieces of old Budapest housing stock: "Residences that were palaces," Tuomey says. At CEU, courtyard purposes are both utilitarian and eco-friendly—semi-conditioned gateways to neighboring buildings that amplify light and air. Openings are pierced through with connecting staircases that strengthen movement and create an architectural dialogue.

As the new public face of the university, 15 Nádor's facade is fashioned from Hungarian limestone sourced from the same quarry as numerous other structures throughout the city. Accentuated by aluminum and a perforation pattern, an element that is echoed in the auditorium, the building is modern yet connected to historic context.

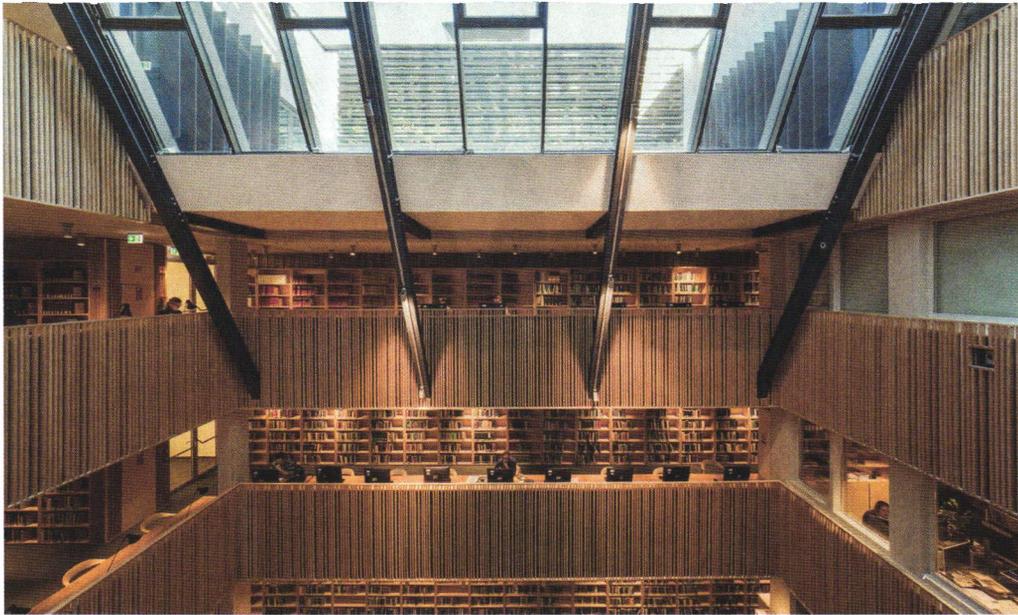
"We wanted to design a public Hungarian building that is as classic to the city as the opera house, but with contemporary relevance," says



Central European University
Architect and Interior Designer **O'Donnell + Tuomey**
Local Architect **M-Teampannon**
Client **Central European University**
Where **Budapest**
What **168,000 total square feet on 10 floors**
Cost/sf **\$162.20**
For a full project source list, see page 68 or visit contractdesign.com.



A library atrium (right and below, right) is capped with an intelligent glass roof that responds to climate conditions. Circular skylights illuminate a reading area (below). Semi-conditioned gateways (opposite, left) connect neighboring buildings. The roof terrace (opposite, right) features planters, pavers made from local timber, and a variety of seating.





Máté Hidasnemeti, an architect at M-Teampannon. The new building is set back from the street in some portions and pulled forward in others. A direct axis to the Danube brightens views from the classrooms, cafe, auditorium, and library.

Stitching old and new

Inside 15 Nádor, concrete mimics pavement to enrich the wider urban connection, and brick is indistinguishable from the original found in the adjoining 13 Nádor. The reception desk in the entry foyer is placed adjacent to a spiral staircase—a nod to a stairwell at a Budapest inn that Tuomey is enamored with. Crafted in concrete and raw steel painted red oxide, the staircase is a focal point.

The sprawling rooftop over both the new and existing buildings, accessible to all within the university, is designed with lush landscaping, pavers made from local timber, and a variety of seating.

“A new building can be easy, but if you’re trying to make a radical transformation and stitch old and new together, that is a complex and painstakingly careful business,” says Tuomey. “We wanted a contrast, but we didn’t want to lose the dignity of either.”

Considering that Soros is also the founder of the Open Society Foundations, which support democracy, this institution—focused on the social sciences, humanities, and public policy—is guided by similar values, and Tuomey wanted the design to reflect that. “We had this idea,” he says, “of pulling the city more into the campus and pushing the university out into Budapest.” 

AT SIX

By Ali Morris
Photography by
Andy Liffner and
Andrew Meredith



Universal Design Studio transforms a Brutalist bank building in Stockholm into a warm, inviting hotel, in turn reinvigorating a city square

In the lobby, a grand white granite staircase with leather-wrapped handrails takes center stage and features an 8-foot-tall marble head sculpted by Catalan artist Jaume Plensa.



The Brutalist exterior of the At Six hotel in Stockholm belies its welcoming interior, which was recently reimaged by London-based Universal Design Studio. Throughout the 10-story hotel, a palette of monochromatic, textured materials tastefully combines with soft lighting, sumptuous upholstery, and an impressive art collection to create a cozy and sophisticated ambience that breathes new life into a city district formerly known as a center for finance.

Originally a hotel when built in 1977 during a controversial government initiative that saw much of the city center's Belle Époque architecture replaced with modern structures, this is one of four Brutalist giants that flank Stockholm's Brunkebergstorg Square. Once a social hub within the city, the square was overtaken by banks and offices—this building became the Swedbank headquarters—and lost its appeal to locals. That began to change, though, in 2014, when

At Six Hotel

Architect and Interior Designer
Universal Design Studio

Associate Designer **White**

Client **Nordic Property Management**

Where **Stockholm**

What **35,300 total square feet on 10 floors**

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

For a full project source list, see page 68 or visit contractdesign.com.





Located on the ground level, Blanca & Hierta (left) is a wine bar, cafe, and deli. The reception area (opposite two) features dark veined granite floors and sawn Italian Basalt walls. The white grand staircase leads to the restaurant (below and bottom) that is called Dining Room on the first floor.



Norwegian hotel magnate Petter Stordalen, the owner of Nordic Choice Hotels, purchased this 323,000-square-foot building occupying the eastern side of the square and tasked Universal Design Studio with transforming it into the 343-room At Six hotel.

“We came on board at a point when the building had been entirely stripped out and was a blank canvas,” says Hannah Carter Owers, director at Universal Design Studio. “The building was originally designed as a hotel, so the layout was pretty logical in terms of guestrooms on the upper floors.”

Art unites interiors

The designers initially focused their attention on the layout of public spaces on the first two floors. Working with White—the Swedish architecture firm that was commissioned for the hotel’s exterior renovation and rooftop addition—Universal Design Studio developed a new two-story glazed entrance that increased the size of the ground-floor reception.

Public floors were conceived as a series of proportional, intimate spaces. At Six hired art curator



Key Design Highlights

A ground-level wine bar and a first-floor restaurant and listening lounge were positioned to activate the street and draw people into the hotel.

Furniture selections include contemporary and classic pieces that emphasize craft in Swedish design.

The designers worked closely with curator and consultant Sune Nordgren to shape spaces to highlight art works.

The hotel's 343 rooms are graded into five tiers and feature bespoke furnishings and neutral palettes that range from dark to light.



Guestrooms (above two) were conceived as suites with defined zones for sleeping and lounging on bespoke furnishings. Rooms on lower floors feature midtone palettes, while those on upper floors vary from dark to light. The “slow listening lounge” (opposite) offers semicircular sofas and other casual seating, where guests can relax and listen to music.

Sune Nordgren to create one of Europe’s most significant hotel art collections, including works by Sol Le Witt, Olafur Eliasson, and Tacita Dean. Taking center stage in the lobby is an 8-foot-tall marble sculpture by Jaume Plensa, which is wrapped by a grand white granite staircase. The stair leads to a 100-seat restaurant and a “slow-listening lounge”—a living-room-like space with a premier sound system that invites guests to discover new artists.

A palette of sawn stone, blackened steel, fine timber, and polished granite contributes to the warm atmosphere. Universal Design Studio worked with Swedish lighting designer Rubn to produce a number of bespoke fixtures, as well as London-based Atelier Areti for larger feature lights. Other one-of-a-kind pieces by local craftspeople range from the quintessentially Swedish leather-wrapped handrails of the lobby stair—made by a saddle maker—to the wine bar’s show-stopping communal table, which was carved by artist Lies-Marie Hoffmann from a single Swedish elm trunk.

Texture, depth, and layers

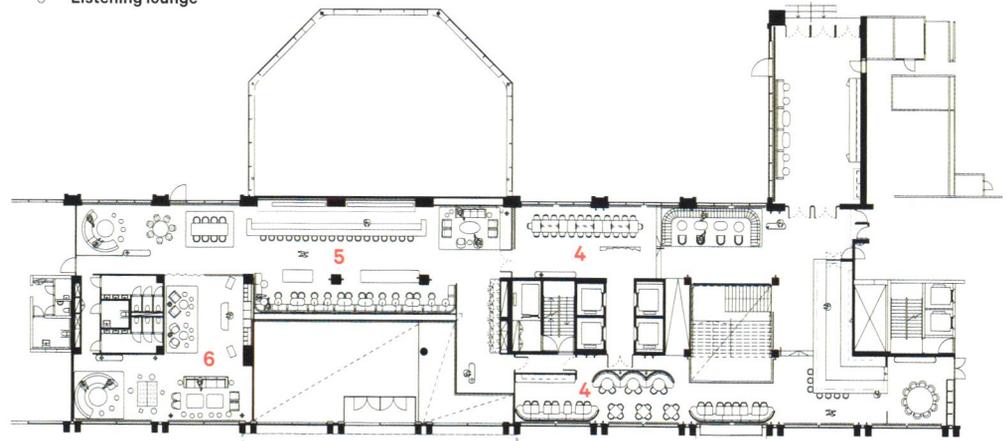
“Although we used a lot of monochromatic materials, they have texture and depth to them,” explains Carter Owers. “For example, we used a stone with a vein through it, or treated metals that change appearance based upon the lighting. We also worked with layers of upholstery—natural leathers and velvets in deep tones.”

Touches of Belle Époque grandeur were added to the guestrooms in the form of tactile timber wall

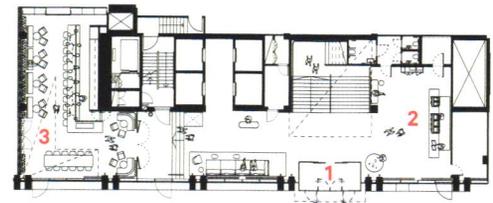
paneling and decadent marble credenzas that run the full length of the rooms. “We really enjoyed the contrast between this oppressive sleeping giant of a Brutalist building and what we knew about the square’s history as a vibrant Belle Époque hub for Stockholm,” says Carter Owers. “We kept both of those things in mind as we created the hotel interior and tried to find a happy medium.”

In the spirit of reinvigorating the square as a social hub, the hotel attracts passersby to its outdoor cafe and intimate wine bar. “Brunkebergstorg is much more vibrant and alive now,” reflects At Six CEO Jennie Hahmann Håkanson. “The whole square is undergoing a complete refurbishment, and we will see this development continue over the coming years. People are truly rediscovering this area.” 

- 1 Entrance
- 2 Reception
- 3 Wine bar
- 4 Restaurant
- 5 Bar
- 6 Listening lounge



First Floor Plan



Ground Floor Plan



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By Zach Mortice
Photography by
Michelle Litvin



The reception area features a custom-printed retractable wallcovering depicting the 1909 Plan of Chicago, a desk made of burnt maple wood and leather, a mosaic floor by Sicis, and a Lindsey Adelman chandelier.

Gensler creates flexible, neutral interiors celebrating Chicago for the International Interior Design Association headquarters





IIDA Headquarters

Architect and Interior Designer **Gensler**

Client **IIDA**

Where **Chicago**

What **17,000 square feet on one floor**

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

For a full project source list, see page 68 or visit contractdesign.com.

The mosaic tile flooring by Sicis in the reception area (opposite, bottom left) creates a black-and-white starburst design. A long sectional sofa and a vintage shelving unit by George Nelson (left) are near the reception desk. Lining the western window wall, informal seating areas with classic furnishings and rugs cultivate a domestic vibe (below and opposite, bottom right).

With a truly modern interior lined by floor-to-ceiling windows framing views of downtown Chicago and its famed architecture, the new headquarters of the International Interior Design Association (IIDA) exudes both urban work life and the value of contemporary design. An exercise in strategy and beauty, the interior was crafted by Gensler to incorporate a neutral, monochromatic palette and straightforward plan that enables it to serve as a flexible venue for this global association of design professionals.

For years, IIDA's headquarters had been located in theMART—the vast building that is home to NeoCon—where it was within walking distance of showrooms, and yet the team felt isolated and seemingly cut off from the city. IIDA EVP/CEO Cheryl Durst, Hon. FIIDA (see interview, page 64), embarked on a lengthy process to find a new office space in Chicago, ultimately selecting 17,000 square feet within One Illinois Center, a notable steel-and-glass tower by Ludwig Mies van der Rohe that was completed in 1970, a year after his death. Here, IIDA takes the entire western length of the second floor, directly above the ground-floor space that will become the new home of the Chicago Architectural Foundation next year. Perched just above street level, IIDA now enjoys expansive views of the famous nexus of Michigan Avenue and the Chicago River to the north.

Channeling Mies's "less is more" mantra

Gensler worked closely with Durst and her IIDA team on both the site selection and interior design. Gensler Principal Jim Williamson, FIIDA, who was the 2012–2013 IIDA president, describes the difficulties inherent in designing an office with a complex program: "The IIDA space—probably one of the 'hardest working' spaces I have been involved with—is challenged by the need to serve everyday work

tasks, large conferences, intimate gatherings, and media events—all while looking great and being comfortable."

Todd Heiser, IIDA, a principal at Gensler who was *Contract* magazine's 2016 Designer of the Year, oversaw the design with colleagues from Washington, D.C., and Chicago. Knowing that IIDA is a member organization of more than 15,000 designers representing 58 countries, Heiser was aware of the pressure in orchestrating the association's new workplace design. He conceived a blank slate that would be neutral enough to serve as a backdrop to the interests of the organization while allowing it to animate them as it pleases. Taking a space within a building by Mies, whose mantra was "less is more," was ideal. "[An interior within a building by] Mies could not have been a more perfect canvas to develop this remarkably simple plan," says Heiser. "The best designs actually speak very little."

Beginning with a spare interior featuring window walls on three sides, Gensler stripped away previous dropped ceilings to reveal



Key Design Highlights

Designers channeled Mies's "less is more" mantra to create a neutral and flexible backdrop.

Custom wallcoverings and other design elements make reference to the orthogonal grids of Chicago's urban plan.

A wide walkway forms the spine of the office, with glass-enclosed meeting areas and the office of the EVP/CEO on one side and informal seating along the western window wall.

Classic furnishings and rugs lend a domestic feel to casual seating areas.

Taking up one-third of the headquarters, the IDEA Studio is an event and meeting space that is also available to outside organizations.





Dropped ceilings from a previous tenant were stripped away to reveal the building's original concrete waffle slab, which is accentuated by recessed LEDs in the IDEA Studio (above) and an informal meeting area (opposite, top). The employees primarily work at open Herman Miller workstations (opposite, bottom), and a few glass-enclosed offices are along one wall (opposite, bottom). In the pantry (above, right), floral-patterned Tarkett Collections Infinies flooring designed by 2x4 adds a dash of color and whimsy.

the original concrete waffle slab overhead, adding a sense of tactility and depth as well as “light echoes of Brutalism,” says Heiser.

The waffle slab is just one of the orthogonal grids relating to the city’s street plan seen throughout the interior. A depiction of the 1909 Plan of Chicago by Daniel Burnham and Edward H. Bennett is custom printed on a retractable wallcovering behind a reception desk of burnt maple and leather that obliquely references the Great Chicago Fire of 1871. Another grid manifests underfoot: A mosaic by Sisis features a dynamic black-and-white starburst of square pixels that Heiser likens to a smashed disco ball. Above, a bulbous chandelier by Lindsey Adelman adds another layer of whimsy to the entry sequence, which leads to a long sectional sofa and a vintage shelving unit by George Nelson alongside the window wall.

From the reception area, the plan is clear: Areas for meetings and large gatherings are on the southern portion of the floor and workspaces for the 25 staff take up the northern half of the office. With only a few enclosed offices, the majority of the employees work in an open layout at Herman Miller sit-stand desks. The IDEA Studio, an event space that occupies about one-third of the headquarters, is the most visible synthesis of creative studio flexibility and institutional meeting space. Available to outside organizations, the studio can host seminars, presentations, training sessions, and large meetings.

Cultivating domestic eclecticism

Along the western window wall—spanning from the IDEA Studio to the open work area—a 15-foot-wide “boulevard” walkway connects the length of the interior. Both formal meetings rooms and informal seating areas line this boulevard, which was designed by Heiser with an eye towards simulating domestic eclecticism. The placement of furnishings along the walkway “looks pretty free flowing, but in general the space is quite rigid in terms of where we placed things,” he says.

“We wanted those spaces to be minimal, but heavily layered—to be about the right product for the space.”

Defined by beautiful rugs, the seating areas include classic Herman Miller furnishings—such as the Womb chair and an Eames sofa—to instill a consistent, timeless quality. These “instantly recognizable classics help eliminate any preciousness,” says Durst.

Along the boulevard, Durst’s own office is a glass-enclosed space midway between reception and the employee work area. In her highly public role leading the organization, she chose to have her office centrally located within the overall plan rather than tucked away in a corner. Inside her office, Durst eschews the expectations for an executive’s workspace with a highly personalized, cozy interior and a comfortable sofa for conversations.

Crafting a creative studio in a team effort

As key decisions received extra scrutiny during the design process, Williamson played an important role as guide and connector. As a former IIDA international president, he brokered numerous discussions between Durst, the board of directors, and the Gensler design team. With one foot planted in both the client’s reality and the design team’s aspirations, Williamson described his role as “a bit like a coach on both sides of the wall.” His knowledge enabled the Gensler team to help the association transform an office of primarily administrative workers into a creative studio that is similar to the work settings of many IIDA members, who are architects and designers.

The day-to-day work culture of IIDA employees was top of mind for Heiser. “We wanted to celebrate the people that come to work every day—to create a place where these people both felt valued and that they truly had a mission,” he says. “That was an unbelievably important part of the design—essentially the art and science of the space.”

Reflecting on a New Home for Design

An interview

with IIDA EVP/CEO

Cheryl Durst, Hon. FIIDA

By John Czarnecki,
Hon. IIDA, Assoc. AIA

In her role as executive vice president and CEO of the International Interior Design Association (IIDA), Cheryl Durst, Hon. FIIDA, is tasked with a variety of leadership responsibilities. Overseeing an international organization of designers—with a membership that includes the leading experts on workplace design—Durst undertook a significant decision-making process as client for the new IIDA headquarters (feature, page 58). Earlier this year, IIDA moved its office from the MART in Chicago to a new location at One Illinois Center, a building by Ludwig Mies van der Rohe just east of Michigan Avenue overlooking the Chicago River. Durst talked to *Contract* about the office relocation process and the design decisions that went into the new headquarters designed by Gensler.



Cheryl Durst (above, left) has her own office (above, behind glass) strategically located along the “boulevard” walkway to be central in the workspace. Casual seating is placed along the walkway outside of the IDEA Studio (opposite), where large meetings, training sessions, and events can be held. Sliding glass doors enclosing the IDEA Studio can be opened to create a larger space.



wanted the IIDA staff and members to instantly fall in love with the space. We thought about what a contemporary office feels like and exemplifies—fluidity, mobility, and comfort. We wanted to create a sense of purpose, culture, and community within the space for both employees and guests, as well as a place that defines and represents who we are as a design organization. The new office reflects how workplace design has evolved to accommodate the varied ways people like to work. We feature several collaborative huddle spaces along with a variety of private offices, conference rooms, and an open plan working area.

IIDA is an organization with a membership of leading designers. And knowing that product manufacturers would all love to have their products in your workplace, how did you proceed with an approach keeping in mind that all eyes will be on your new office?

The design intent of the office came first: The vision we had drove specifications and selection of each piece for the space. Many of the decisions were driven both by function and the interest of the design community to want to connect and create here. The diversity

“We thought about what a contemporary office feels like and exemplifies—fluidity, mobility, and comfort. We wanted to create a sense of purpose, culture, and community within the space for both employees and guests, as well as a place that defines and represents who we are as a design organization... I’ve found that our team is taking advantage of the variety of places to work here in ways that are beyond my wildest dreams.” —Cheryl Durst

After years in theMART, your organization made a major move. How many Chicago office locations did you view and consider, and what drew you to this location?

We started our search for a new IIDA headquarters in 2015 for both sound economic reasons and design decisions on behalf of the association, and we proceeded to look at more than a dozen locations in Chicago. As we considered locations, we knew we needed more space to produce IIDA special events such as design awards presentations, member events, and education courses. Our new office is now 17,000 square feet, which allows for the fluidity and flexibility we desired in our workplace. This specific location also appealed to us because it is in an architecturally significant Mies van der Rohe–designed building. Being located here allows us to represent IIDA’s deep-rooted connection to Chicago. With sweeping views of the Chicago River and iconic buildings such as the Tribune Tower and the Wrigley Building, our new office celebrates Chicago as an international capital of design and architecture.

When you began the design discussions with Gensler, what was the most important concept that you wanted the new workspace to portray?

I worked closely with Todd Heiser, IIDA, design director at Gensler’s Washington, D.C., office and *Contract* magazine’s 2016 Designer of the Year, to ensure that we had a variety of optional and optimal areas where the IIDA staff could choose to work. Our most significant intention was that we did not want people to feel tethered to their desks—we wanted them to be mobile within the office. And we

of the design allowed us the freedom to incorporate a wide variety of products that beautifully express this intent. We were grateful for the generosity of many of our corporate members who contributed product to the new IIDA headquarters.

You personally travel a lot, and your members are worldwide.

How important is “place” for the headquarters?

We want the IIDA headquarters to illustrate that “place” is essential. It’s important for our association to have a tangible, tactile, and real space to show both members and the public that design excellence matters. This space belongs to all IIDA members.

You have been in the new workplace for a few months.

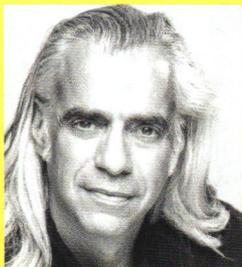
Has your team’s way of working changed in any ways? How so?

Numerous studies show that people interact more successfully in well-designed spaces, and I’ve found that our team is taking advantage of the variety of places to work here in ways that are beyond my wildest dreams. People love the materiality of the space, and they move naturally throughout the space on a daily basis. We have shared our office with groups who have come in for events and tours as an example of how the contemporary workplace can look and operate. The new IIDA headquarters serves as a tangible sourcebook of sorts where one can get ideas and inspiration—it’s a knowledge resource, and beautifully and effectively reinforces the IIDA brand. **c**

Tables and Casegoods

Designers highlight their favorite new tables, consoles, and storage options

James Geier



President and Founder
555 International
Chicago

NoRock: Trail

no-rock.com



"NoRock's self-stabilizing table bases are great for outdoor spaces, and can accommodate everything from uneven sidewalk patios to cobblestone dining areas beneath a pergola. The variety of styles and top options available allows the tables to fit into a wide range of environments."

Token: Dorothy Dry Bar

tokennyc.com



"This raised credenza functions as a storage solution while providing a warm touch with great detailing."

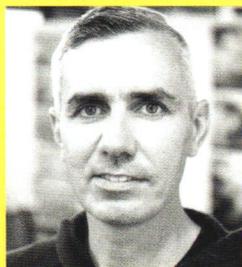
Walter K: Oki

walter-k.com



"Oki from Walter K has great truth of materiality. The table's minimalist metal legs allow the marble slab to truly shine and be the showpiece of any space."

Chris Grimley



Founding Principal
overunder
Boston

Arper: Dizzie

arper.com



"The Dizzie table comes in a variety of top and base combinations. I like the nods to Saarinen and Aalto that appear in the collection's soft curves and oblong shapes."

Davis: Hue

davisfurniture.com



"Hue is a collection that reinvents storage as a sculptural object, recalling the refined work of Donald Judd or Anne Truitt. Its muted elegance makes for a perfect combination of function and form."

Muuto: Stacked

muuto.com



"I am fond of introducing items designed for multiple uses. Stacked is one of the most elegantly playful pieces to emerge from Muuto and can be used in a diverse selection of settings."

Margaret Naeve



Interior Designer and Founder
M Naeve
Houston

Pinch: Harper

pinchdesign.com



"The Harper extending table is both beautiful and functional. It complements any space and can be paired with traditional or contemporary accessories, depending on the client and aesthetic for the project."

Egg Collective: Crain

eggcollective.com



"The Crain cabinet from Egg Collective is the perfect customizable storage piece. It is well-made, modern with a nod to traditional design, and one of the most striking options for hiding clutter."

Apparatus: Portal

apparatusstudio.com



"This table is sophisticated and sleek, no matter what material you select. The design references ancient structures, linking ceremonial and domestic rituals."

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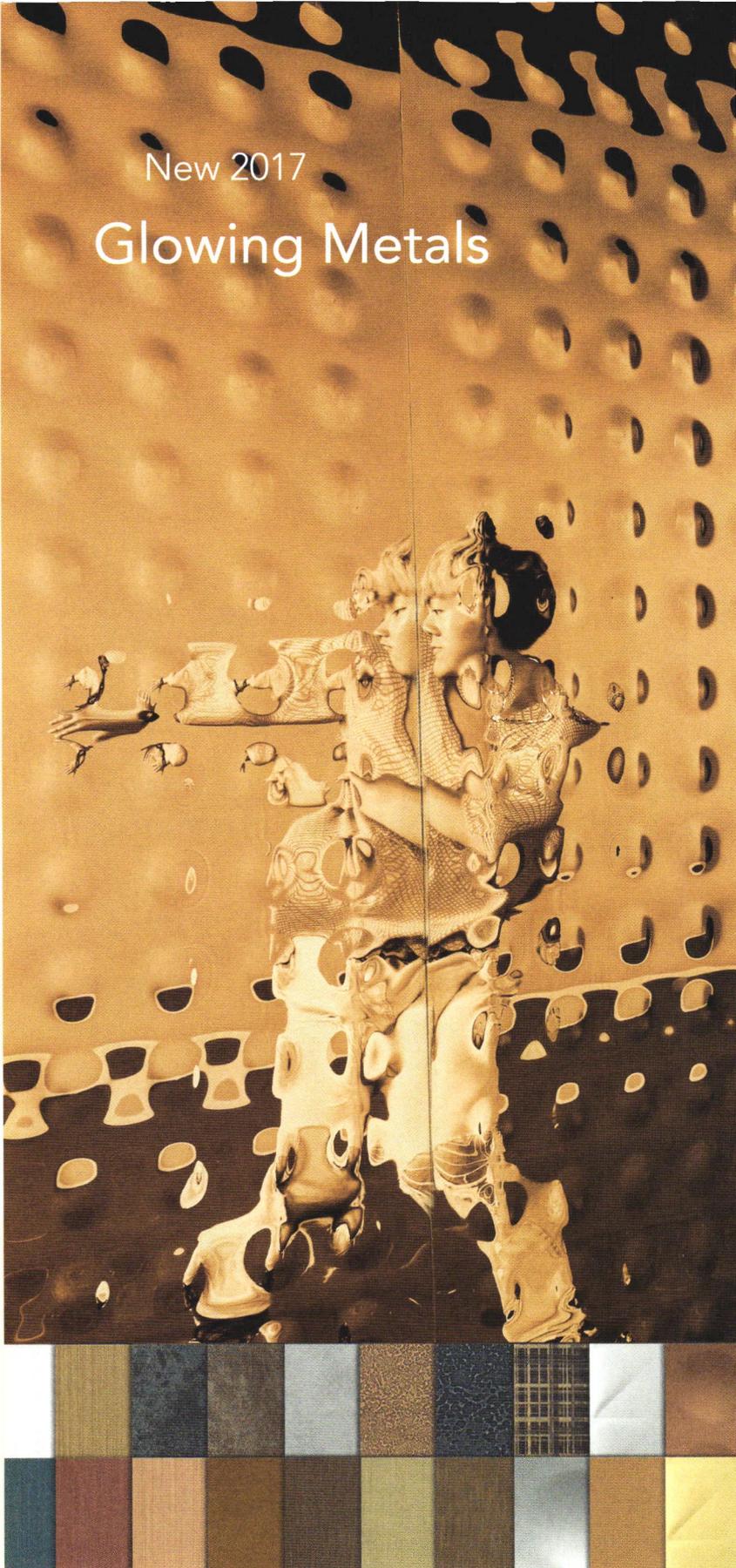
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chemetal.com

CHEMETAL

Skypark (page 36)

who Architect and interior designer: Concrete. Project team: Rob Wagemans; Maarten de Geus; Tom Ruijken; Sofie Ruytenberg; Julia Hundermark; Wouter Slot; Yoekie de Bree. Executive architect: P&T Architects. Lighting: Pro-lit. Structural engineering: CM Wong & Associates. MEP engineering: WSP Hong Kong. General contractor: New World Construction. Electrical contractor: Junefair Engineering. Mechanical contractor: Kai Chuen Engineering. Landscape: Adrian L. Norman; Asia Landscaping; Midori Creation International.

what Carpet/carpet tile: Kasthall; YL Design. Lighting: Frandsen; De La Espada; Tom Dixon; Zeitraum; Piet Hein Eek; Marsel. Seating: Zeitraum; Fritz Hansen; Droog; Carl Hansen; Vitra; De La Espada; Weishaupt; Hay; Bonacina. Upholstery: Hay. Tables: Zeitraum; E15; De La Espada; Serralunga. Storage systems: Punt Mobles.

Central European University (page 42)

who Architect and interior designer: O'Donnell + Tuomey. Project team: Sheila O'Donnell; John Tuomey; Mark Grehan; Ciara Reddy; Anne Louise Duignan; Brian Barber; Jitka Leonard; Geoff Brouder; Henrik Wolterstorff; Kevin O'Brien; Jonathan Janssens; Gary Watkin; Iseult O'Clery; Lauren Small; Edin Gicevic. Local architect: M-Teampannon. Project team: Máté Hidasnémeti; Bence Varga; Ádám Kern; Andrea Szabó; Eszter Bagdy; Szabolcs Kriston; Ágnes Légár; Gábor Palotás; Szandra Borsay. Contractor: Strabag / Market. Environmental consultant: A-Zero Architects. Fire consultant: Takács-Tetra. Structural engineering: Kenese. Mechanical engineering: Temesvári Tervező. Electrical engineering: Kelevill FZ. Kitchen: Kende Gastro. Landscape: Gardenworks; Róbert Vidéki. Acoustician: Aqrate Akusztikai Mérnök Iroda. Project manager: Central European University. Development office quantity surveyors: Tomlin. Security subcontractor: IJA Consultants. A/V systems: Animateve.

what Walls: Kemabo; Dorma-Hüppe; Rockwool Hungary; Baumit; Renezsanz Kofarago; Schüco; Argo-Hungary; Hydroproof. Flooring: Hírös-Róna; Edelholz; Armstrong. Ceilings: Pápai Asztalos. Doors: Herczeg és Társa; Domoferm Hungária. Window treatments: Syba. Workstations: Ivánkaconcrete; Linea Bútor; Garzon Bútor; Makrofa. Signage: Remiion. Concrete: Frissbeton; Moratus. A/V: Visual Europe.

At Six Hotel (page 50)

who Architect and interior designer: Universal Design Studio. Project team: Agnieszka Swietlik; Anya Martsenko; Alexey Kostikov; Aurore Baulier; Boris Kovacs; David Vine; Hannah Carter Owers; Ieva Kristapaviciute; Irenie Cossey; Mischa Leibovich; Phoebe Baker Gabb; Richard McConkey; Sonia Tomic; Stuart Mauer. Associate designer: White. Lighting: Node Lighting Design. Kitchen: Koksennan. Graphics: Identity Works. Curator: Sune Nordgren. Custom furniture and fixture design: Atelier Areti; Troels Felsted; Fredrik Paulsen. Artists: Jaume Plensa; Richard Long; Carina Seth Anderson; Tacita Dean; Spencer Finch; David.

what Flooring: Dinesen. Carpet/carpet tile: Kasthall; Christopher Farr. Lighting: Atelier Areti; Rubi; Charlotte Perriand; Apparatus. Outdoor furniture: Dedon. Seating: Neo Living; Franco Albini; Borge Morgensen; Jonas Lindvall; Skultuna; SvenksTenn; Tobia Scarpa; Molteni&C; Charlotte Perriand; Piero Lissoni; Jorgen Kastholm; Preben Fabricus; Luca Nicheito; Mats Theselius; Cini Boeri; Poul Kjaerholm; Fredrik Paulsen; Eikund; Torbjørn Bekken; Knoll; Piero Lissoni; Jacksons. Upholstery: Astrid; Kvadrat; Dedar; Tarnsjo; Raf Simons. Tables: Edward Barber & Jay Osgerby; Lies Marie Hoffmann; Troels Flensted. Other furniture/ fixtures: Rodolfo Dordoni; Niels Otto Moller; Le Corbusier; Patricia Urquiola; Arno Vottele; Arne Jacobsen; Poul Kjaerholm; Molteni; B&B Italia; Living Divani; Fogia; Cassina; Fritz Hansen; Asplund; Frederica; Cappellini; Arflex; Minotti. Plumbing fixtures/ fittings: Axor.

IIDA Headquarters (page 58)

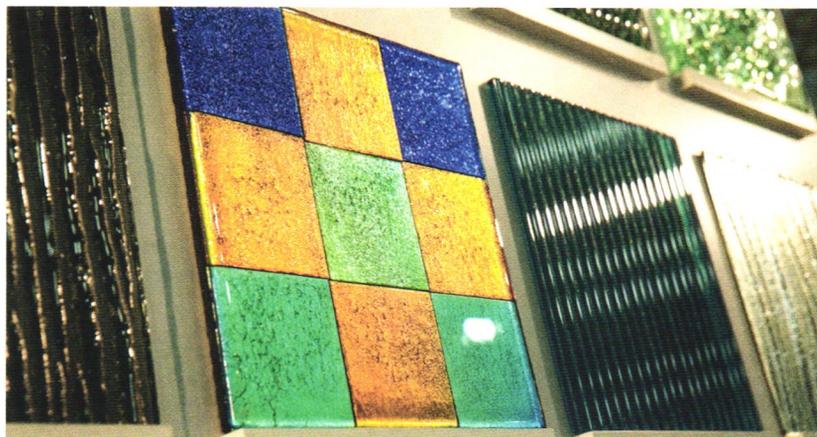
who Architect and interior designer: Gensler. Project team: Todd Heiser; Jim Williamson; Marc Herndon; Stephen Ramo; David Winans; Randi Richardson; Joohyun Son; Pierce Fisher; Yukiko Takahashi; Daniel Krause; Patrick Foley. Contractor: Skender Construction. Lighting: Kugler Ning Lighting. Engineering: Environmental Systems Design. Structural engineering: Magnusson Klemencic Associates. Graphics: Moss. Acoustician: Shiner + Associates. A/V: AVI Systems. **what** Wallcoverings: Maya Romanoff. Paint: Sherwin-Williams. Laminate: Formica. Movable walls: Adotta Hard flooring; Daltile; Sicis; Ardex. Resilient flooring: Armstrong; Tandus Centiva; Johnsonite. Carpet/carpet tile: Shaw Contract; Mohawk; Oscar Isberian; Tandus Centiva. Ceilings: USG. Recessed lighting: Birchwood Lighting; Tech Lighting; Focal Point; Apogee. Architectural lighting: Juno. Floor/table lamps: Artemide. Pendants/ chandeliers: Lindsey Adelman; Tom Dixon. Hardware: Schlagl; Tydix. Doors/custom woodworking: Huber. Architectural glass/glazing: Adotta. Decorative glass pane partitions: McGroly Glass. Window treatments: MechoShade; KnollTextiles. Workstations: Herman Miller; OFS; Geiger. Seating: Herman Miller; Knoll. Upholstery: Herman Miller; Maharam. Conference tables: Geiger; Herman Miller; Agati; Touhy. Files/shelving: Herman Miller. Accessories: Poppin; Pagoda Red; Holly Hunt; Tom Dixon; Maharam. Plumbing fixtures/ fittings: Kohler; Grohe.

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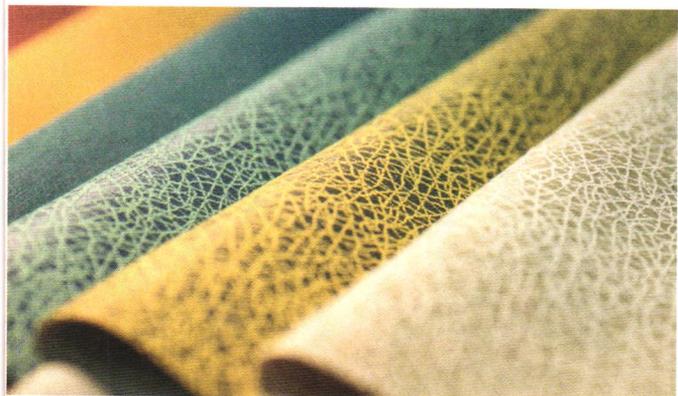
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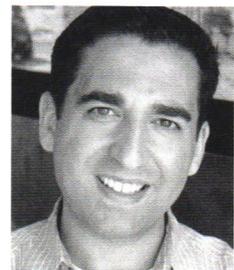
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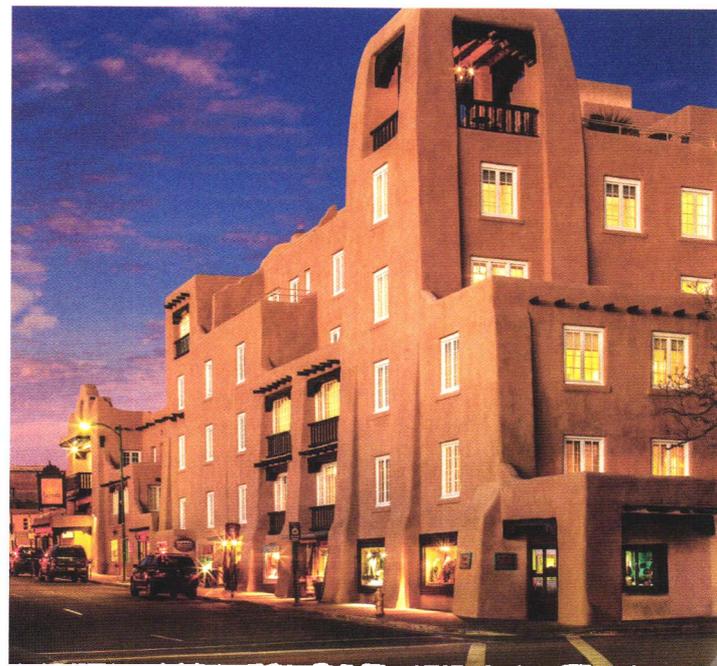
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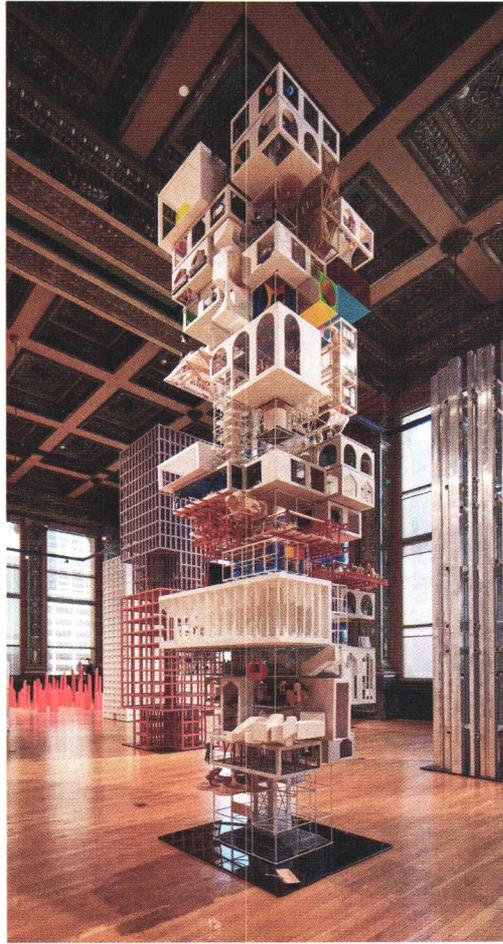
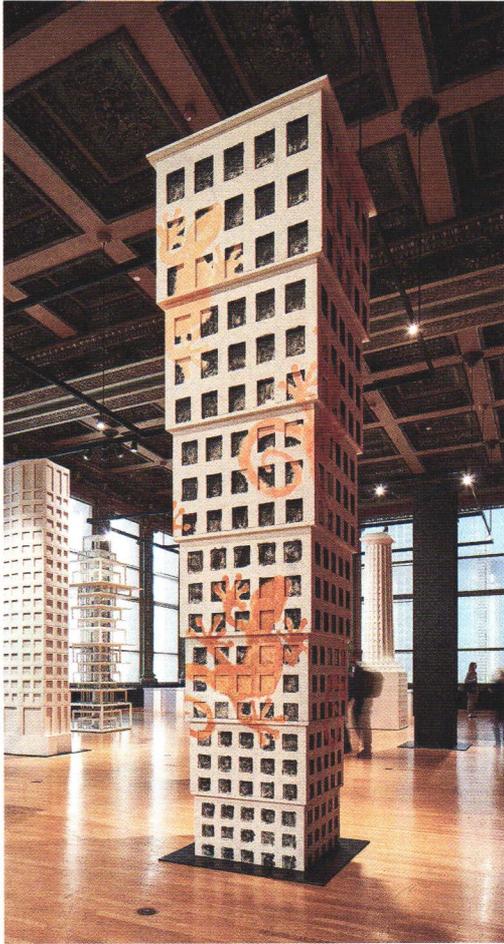
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Vertical Visions

A pivotal portion of the Chicago Architecture Biennial's second iteration reprises the Tribune Tower design competition



Each rising to a height of 16 feet, the models on view include "Tower and Palace" by OFFICE Kersten Geers David Van Severen with Peter Wächtler and Michael Van den Abeele (above, left); "(Not) Another Tower" by Tatiana Bilbao (above, middle); and "Untitled" by Kéré Architecture (above, right).

The 2017 Chicago Architecture Biennial—which features work by more than 140 designers and runs through January 7, 2018—theorizes the topic, "Make New History," as it positions canons of the past as raw material for modern practice.

A central component of the biennial's second edition—curated by artistic directors and architects Sharon Johnston and Mark Lee of the Los Angeles–based firm Johnston Marklee—offers a conjectural comeback of the 1922 Chicago Tribune Tower design competition. The installation *Vertical City* rouses the neo-Gothic masterpiece on North Michigan Avenue, with 16 contemporary architecture practices responding to the tenets of the original design brief to produce alternative prototypes of the storied skyscraper in the form of 16-foot-tall towers.

An international roster of distinguished designers—including 6a architects, Barozzi Veiga, Kéré Architecture, Tatiana Bilbao, and Sergison Bates, among others—each developed scaled models that are laid out in a latticework across the Chicago Cultural Center's double-height Yates Hall.

Conceived as a curved cobalt pillar perforated by large voids, Kéré's concept alludes to the apocryphal Tower of Babel as it anticipates the unification of cultural, work, and residential spaces within a single building footprint. Structural and mechanical elements are pushed to the exterior, creating a series of cascading, connected interior spaces that emphasize human interaction. Bilbao's "(Not) Another Tower" is a heterogeneous high-rise with a fragmented structure and patchwork aesthetic that reference a city's historical layers. The design emulates urbanization by segmenting the skyscraper into 192 plots with 14 collaborative neighbors.

Together, the architectural totems deliver a didactic interpretation of the legendary contest that New York architects John Howells and Raymond Hood claimed nearly a century ago while also raising awareness of tall building design issues that are important today. The models are a theatrical mini-metropolis of vertical visions that address a host of present-day concerns for the future of the built environment. —HAYLEY ARSENAULT