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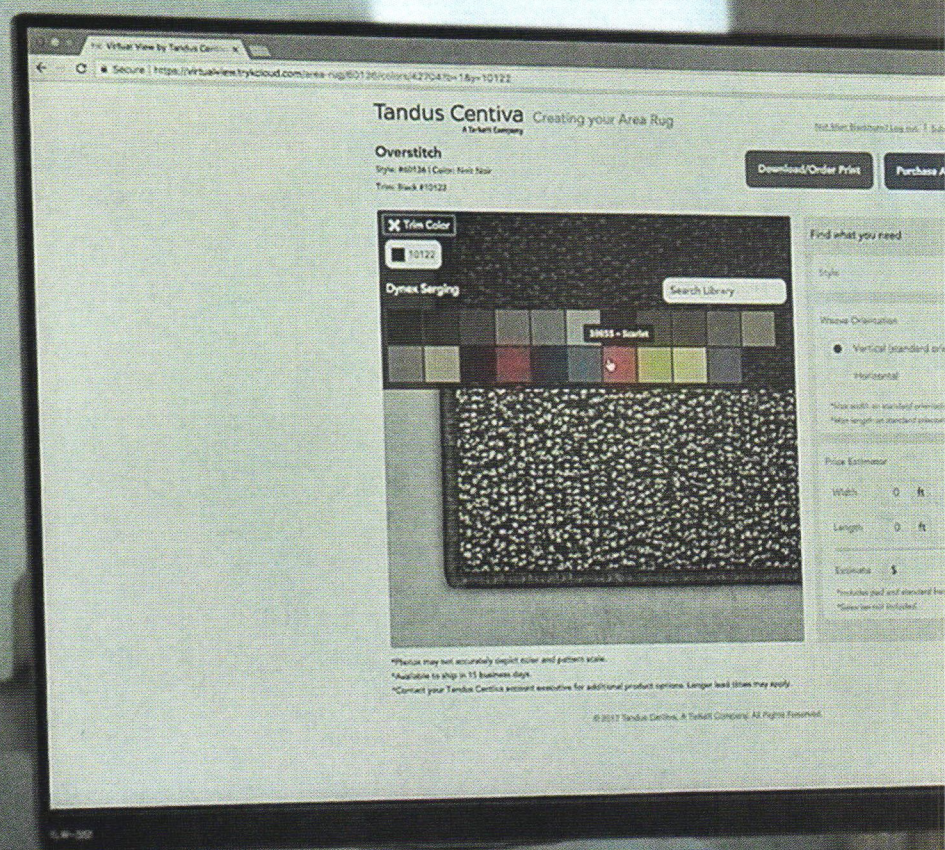



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Tandus Centiva Area Rugs

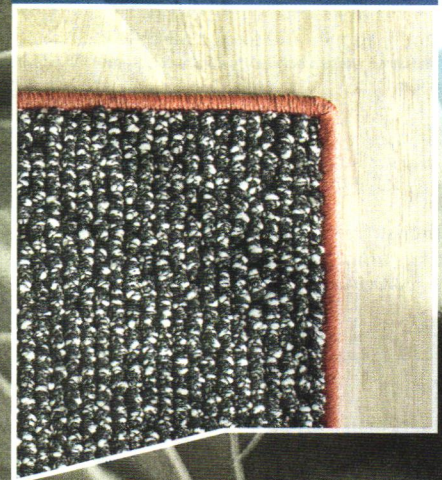


A man with short brown hair and a light beard, wearing a light green button-down shirt, is shown in profile, looking down at a computer screen. The screen is partially visible on the left side of the frame.

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The new area rug collection from Tandus Centiva is available in 10 styles and offered in multiple colorways, with 21 colors for serging options. The collection's natural tones and subtle textures unite all elements of a space's décor without overpowering it, and the soft, square corners add sophistication to a finished design. Use our online configurator to build, visualize, and order your area rug in four easy steps.

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 **Tarkett**

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cover: Galeria Melissa.
Photo courtesy of Galeria Melissa.

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Google to Purchase Chelsea Market Building in New York

Google is set to further expand its presence in New York with the purchase of Chelsea Market in Manhattan for \$2.4 billion. The tech giant's acquisition of the block-long structure includes the right to expand the building by eight stories or 300,000 square feet.

contractdesign.com/googlepurchase

D.B. Kim Joins Gensler's APAC Hospitality Practice

Award-winning designer and industry veteran D.B. Kim joins Gensler as the newest member of its APAC Hospitality Practice, working in the firm's Shanghai office.

contractdesign.com/dbkimgensler

AIA Announces Winners of 2018 Young Architects Awards and Associates Awards

The American Institute of Architects (AIA) announced the 25 winners of this year's Associates Awards and Young Architects Awards. The honorees will be officially recognized during the 2018 AIA Conference on Architecture in New York this June.

contractdesign.com/2018aiawinners



Brian Walker to Retire from Herman Miller

Herman Miller president and CEO Brian Walker announced that he will retire from the company after nearly 30 years.

contractdesign.com/brianwalker

Frida Escobedo to Design 2018 Serpentine Pavilion in London

At 38 years old, Mexican architect Frida Escobedo is the youngest architect ever chosen to be the designer of the 2018 Serpentine Pavilion in London's Kensington Gardens.

contractdesign.com/fridaescobedo

BIG and Carlo Ratti to Design 88 Market Street Tower in Singapore

Bjarke Ingels Group (BIG) and Carlo Ratti Associati will design 88 Market Street, a 51-story, mixed-use tower in Singapore's Central Business District.

contractdesign.com/bigcarloratti

Designing for Health: When Solving Wayfinding is a True Cliffhanger

PERKINS+WILL

Chuck Siconolfi and Carolyn BaRoss of Perkins+Will discuss how to bring clarity, ease of use, and great design to a healthcare campus that has grown rapidly and significantly.

contractdesign.com/pwwayfinding



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WINNER 2017

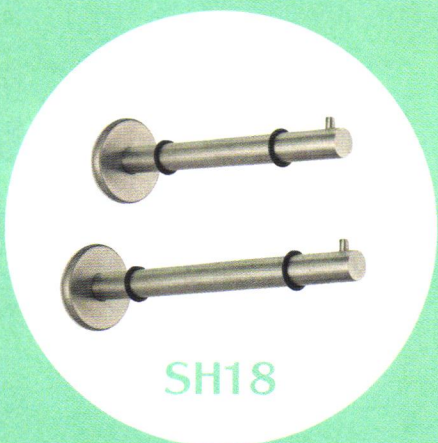
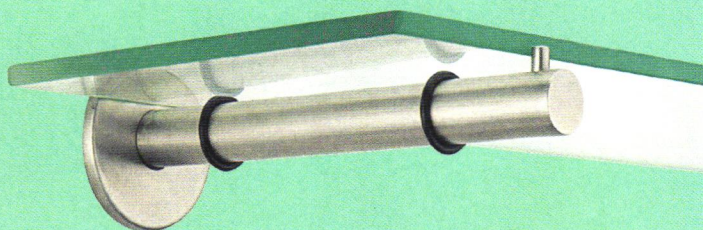
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A mannequin in a dark suit and tie stands in a store. The floor is covered in a dark wood-look laminate flooring. In the foreground, there is a glass display case containing hats and shoes. In the background, there are wooden cabinets and a chandelier.

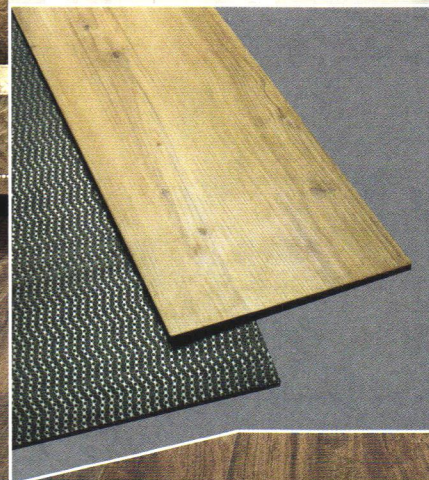
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A Season of Change

Spring. It's always a trade-off: lose an hour of sleep in exchange for more daylight hours. Fortunately, the promise of spring also brings transformation and the invigorating colors of nature. Throughout the A&D community, and specifically here at *Contract*, we're also experiencing a metamorphosis inspired by new beginnings.

After nearly seven years as editor in chief, John Czarnecki has stepped down to accept a new role with our friends at IIDA, as deputy director and senior vice president. With a background in architecture and design, John brought a unique perspective to his role at *Contract*, and during his tenure he helped to evolve the brand, diversifying our editorial advisory board, directing programming for the Contract Design Forum, and managing our awards programs. We wish him well as he will undoubtedly continue to spring forward.

Contract now enters into an exciting transitional period, a new beginning for the 58-year-old magazine. With this issue we welcome our new managing editor, Lauren Volker, who comes to us most recently from another Emerald Expositions publication, *Impressions*, where she was managing editor; before that she was associate editor at sister publication *design:retail*. We look forward to the fresh approach Lauren will infuse into the pages of *Contract* and know that she'll continue to enhance the brand by highlighting commercial architecture and design projects of the highest caliber.

Given Lauren's experience in retail design, it's fitting that she joins us for our retail issue, which includes Gensler's design of the sleek new adidas flagship in midtown Manhattan; a Denver store with a mountain lodge feel, designed by Lochte Architectural Group, for luxury leather brand Frye; and a modern, sensory retail experience, created by Mancini Duffy and Brazilian artist Muti Randolph, for Brazilian footwear brand Melissa's New York outpost.

At a time when some see doom and gloom in the retail industry forecast, the creative, high-tech, and truly impressive design projects featured in this issue offer bright spots on the horizon.



According to statistics compiled by GlobalShop, the retail trade show that takes place at the end of the month (March 27-29) at Chicago's McCormick Place, "There were actually more new stores opened in 2017 than in 2016, and based on robust retail sales increases in 2017, the year ahead looks much more aggressive in the channel." A report by global research firm IHL Group, titled "Debunking the Retail Apocalypse," supports this claim. To wit, former online-only outfits like Amazon and Bonobos are launching brick-and-mortar operations, there seems to be a rebirth of the suburban shopping center, and urban retail hubs are developing to satisfy the needs of millennials and baby boomers who are migrating to downtown areas. All of these retail trends are good for the A&D industry.

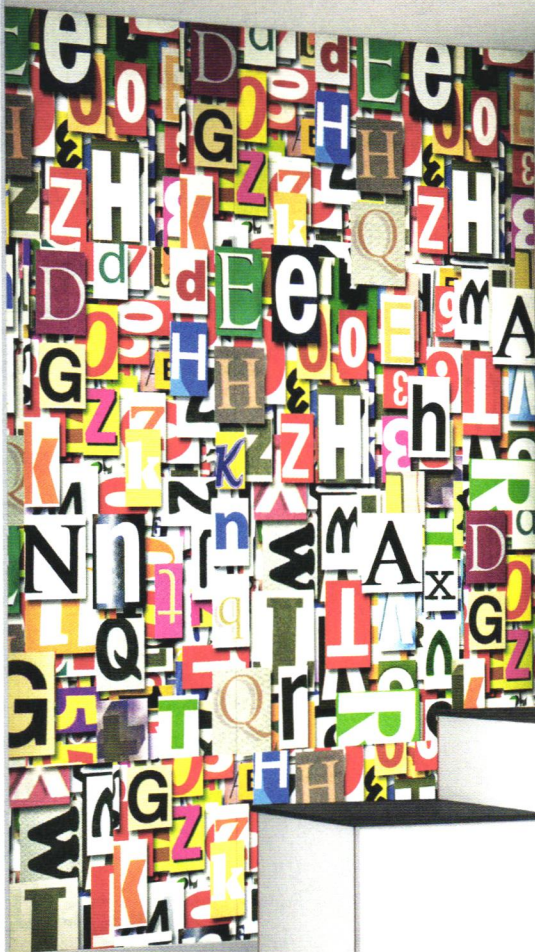
In a time of flux, which often brings uncertainty, it's important to remember that change is necessary for evolution—in our industry and beyond. We here at *Contract* are on the cusp of more exciting changes, so stay tuned to see what's in store.

Best,

Karen M Donaghy

Publisher

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Designers Honored at the 39th Annual Interiors Awards Breakfast in New York



From left) Alicia Hayley, Luna Textiles; Michael Vanderbyl, Vanderbyl Designs; Lauren Lottet, Rottet Studio (1); Design professionals gathered to celebrate this year's Interiors Awards winners (2); Alessandro Munge, Studio Munge, accepts the award or 2018 Designer of the Year (3); (top, from left) Cynthia Cracauer; Robert Krone; John Czarnecki, Contract; Amy Zannenbaum, SICIS USA; and Karen Donaghy, Contract. (bottom, from left) Joan Blumenfeld, Perkins+Will; James Kerrigan, Jacobs; Cheryl Durst, IIDA; David Sprouls, NYSID; Alessandro Munge, Studio Munge and Grace Zeppilli (4); Joan Blumenfeld, Perkins+Will (left); James Kerrigan, Jacobs (5)



The 39th Annual Interiors Awards Breakfast, presented by *Contract*, was held at Cipriani 42nd Street in New York on January 26, with design professionals gathering to celebrate the winners.

Alessandro Munge, global design leader and principal at Studio Munge in Toronto, was honored as the 2018 Designer of the Year. With a robust portfolio of standout hospitality projects, Munge's work reflects his Italian heritage as well as a knack for innovation and luxury. Joan Blumenfeld, principal and global design director with Perkins+Will was recognized with the 2018 Legend Award as a champion of design excellence, sustainability, and women in the industry.

Contract editor in chief John Czarnecki presented Interiors Awards to the designers of 15 projects, including the National Museum of African American History and Culture, designed by Freelon Adjaye Bond/SmithGroupJJR. Clive Wilkinson Architects won in three categories, including "Office—Large" for its design of the Publicis North America Headquarters.

Visit contractdesign.com/interiorsawards for more information on each of this year's winners.

D.B. Kim Named Design Director for Gensler's APAC Hospitality Practice



Renowned designer D.B. Kim is the new design director for Gensler's APAC Hospitality Practice. Kim will lend his expertise to numerous international projects in the firm's Shanghai office.

Kim's experience in the industry spans more than 25 years; previously, he was vice president of the Wanda Hotel Design & Research Institute, a subsidiary of Chinese real estate giant the Dalian Wanda Group. He helped design more than 30 Chinese projects during his tenure with the company, spearheading the design direction for properties under the Reign, Realm, and Vista banners. Kim also served as vice president of design for Starwood Hotels & Resorts, and as a design associate with Daroff Design and Pierre-Yves Rochon.

Google to Purchase Chelsea Market Building in New York

Google is set to purchase Chelsea Market in Manhattan, across the street from its New York campus. The \$2.4 billion deal will comprise the entire block-long structure, a bustling tourist destination featuring an extensive food court and offices. The deal, slated to close within the next two months, gives Google the right to expand the Chelsea Market structure by up to eight stories or 300,000 square feet.

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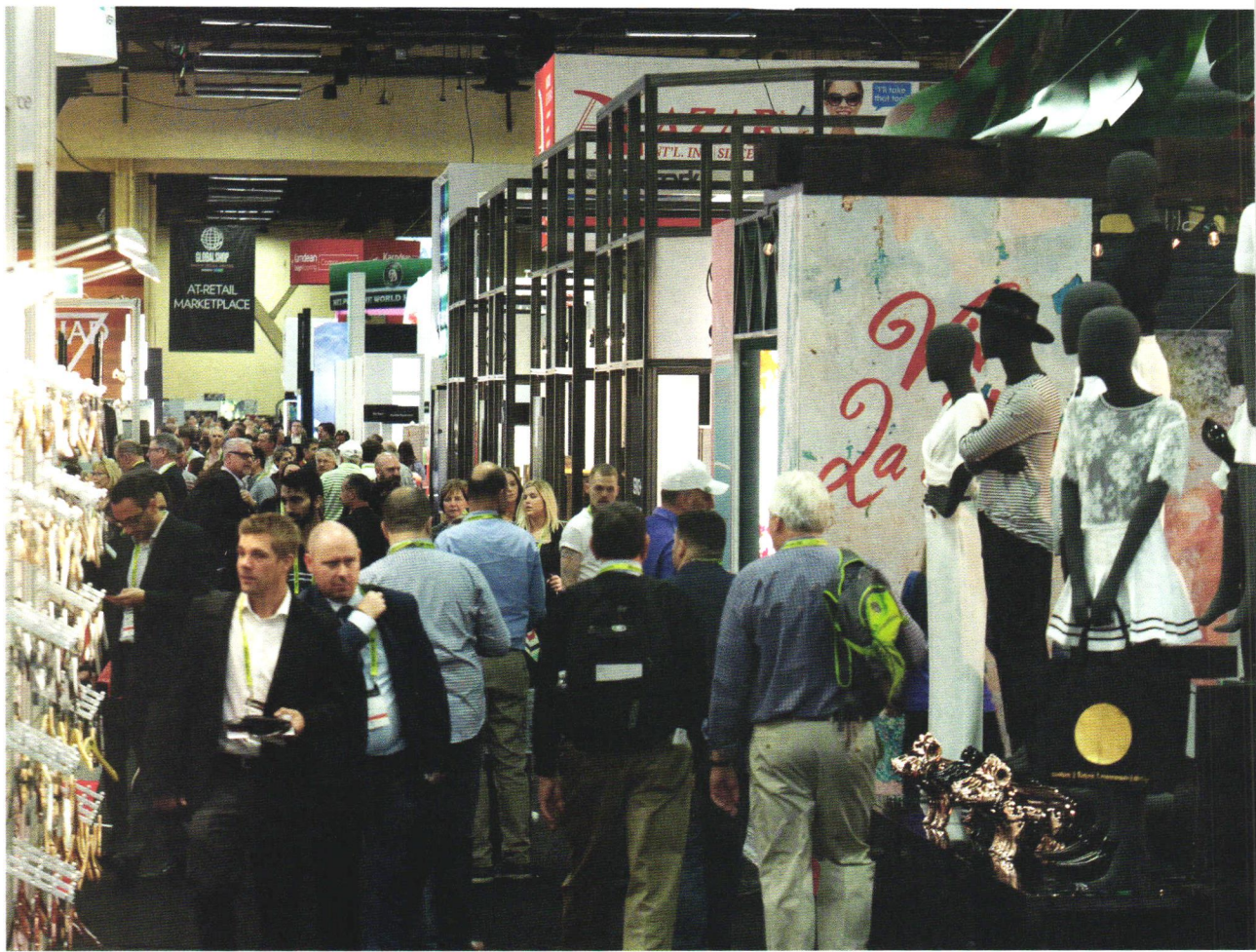
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GlobalShop 2018 to Showcase “Inspired Retail”

Tom Nolan of Kendra Scott will deliver this year’s keynote

The show floor at GlobalShop 2017, held at Mandalay Bay Convention Center in Las Vegas.

The 2018 GlobalShop Tradeshow & Conference, the country’s largest retail design industry tradeshow, will be held in Chicago at the McCormick Place Convention Center, March 27-29. Sponsored by Madden and attended by more than 10,000 industry professionals, this year’s show will embrace the theme of “Inspired Retail” to highlight the latest innovations and trends within the industry. Programming like the Experience Journey will return this year, while new additions like the content-driven leadership hub Design Speaks will arrive on the show floor as a platform to inspire retailers and brands.

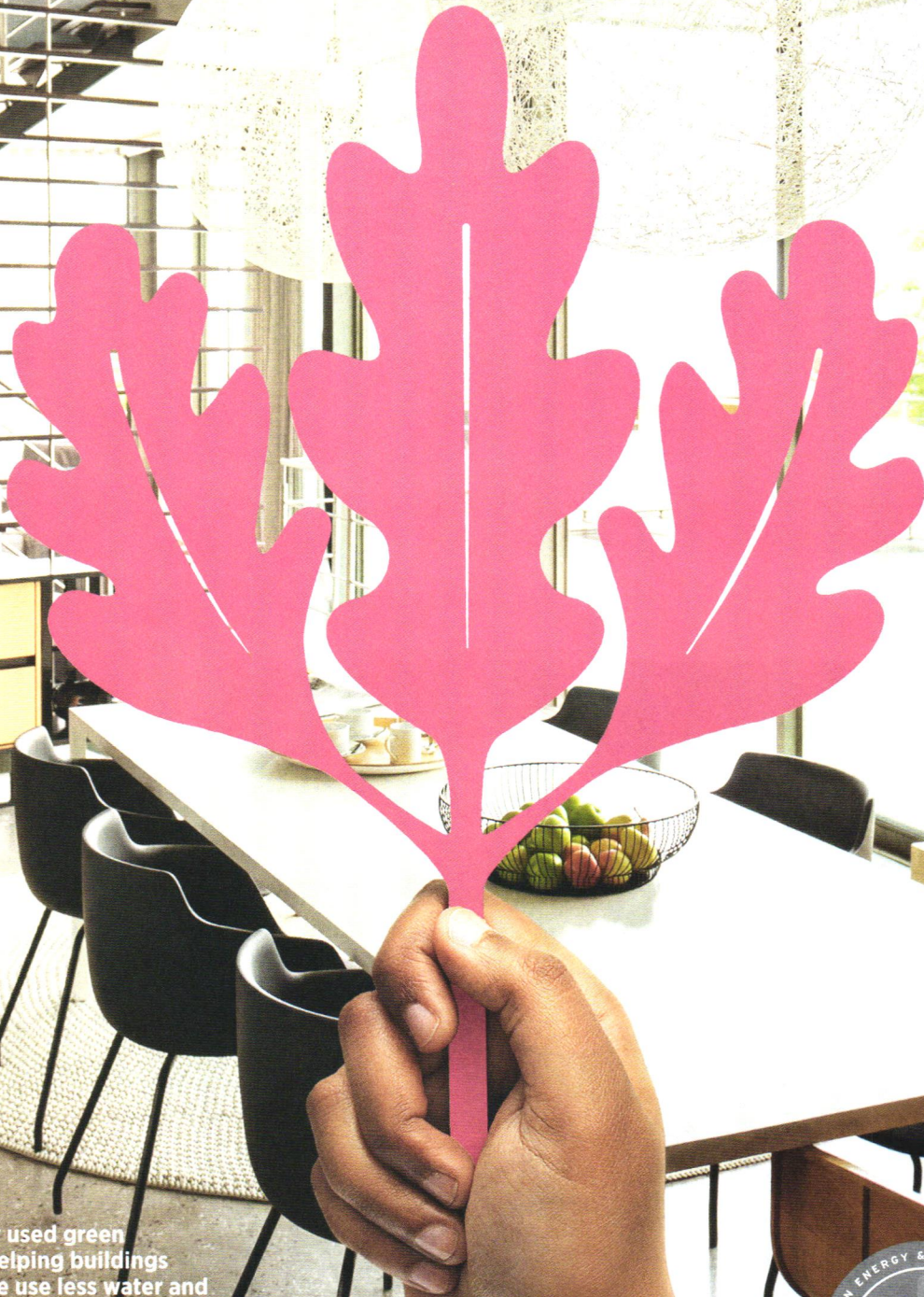
Tom Nolan, chief marketing and revenue officer for global fashion brand Kendra Scott, will be the 2018 *Women’s Wear Daily* (WWD) keynote speaker. The industry veteran will discuss the rapid growth of the lifestyle company and its mission to establish retail experiences founded on family, fashion, and philanthropy. The WWD

session, “Kendra Scott: Inspiring Brand Loyalty, One Store at a Time,” will take place at 9 a.m. on March 27.

“This will be an exciting event, as GlobalShop is headed back to the city that started it all, Chicago,” says Doug Hope, vice president and GlobalShop founder. “Our last year in Chicago was a huge success. All indications suggest that 2018 in Chicago will be even bigger. We strongly recommend attendees register early to take advantage of discounted registration and hotel rates.”

For more information and to register, visit globalshop.org.

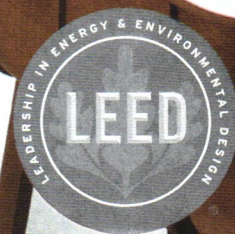
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March 27-29
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Salone del Mobile. Milano

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MAY

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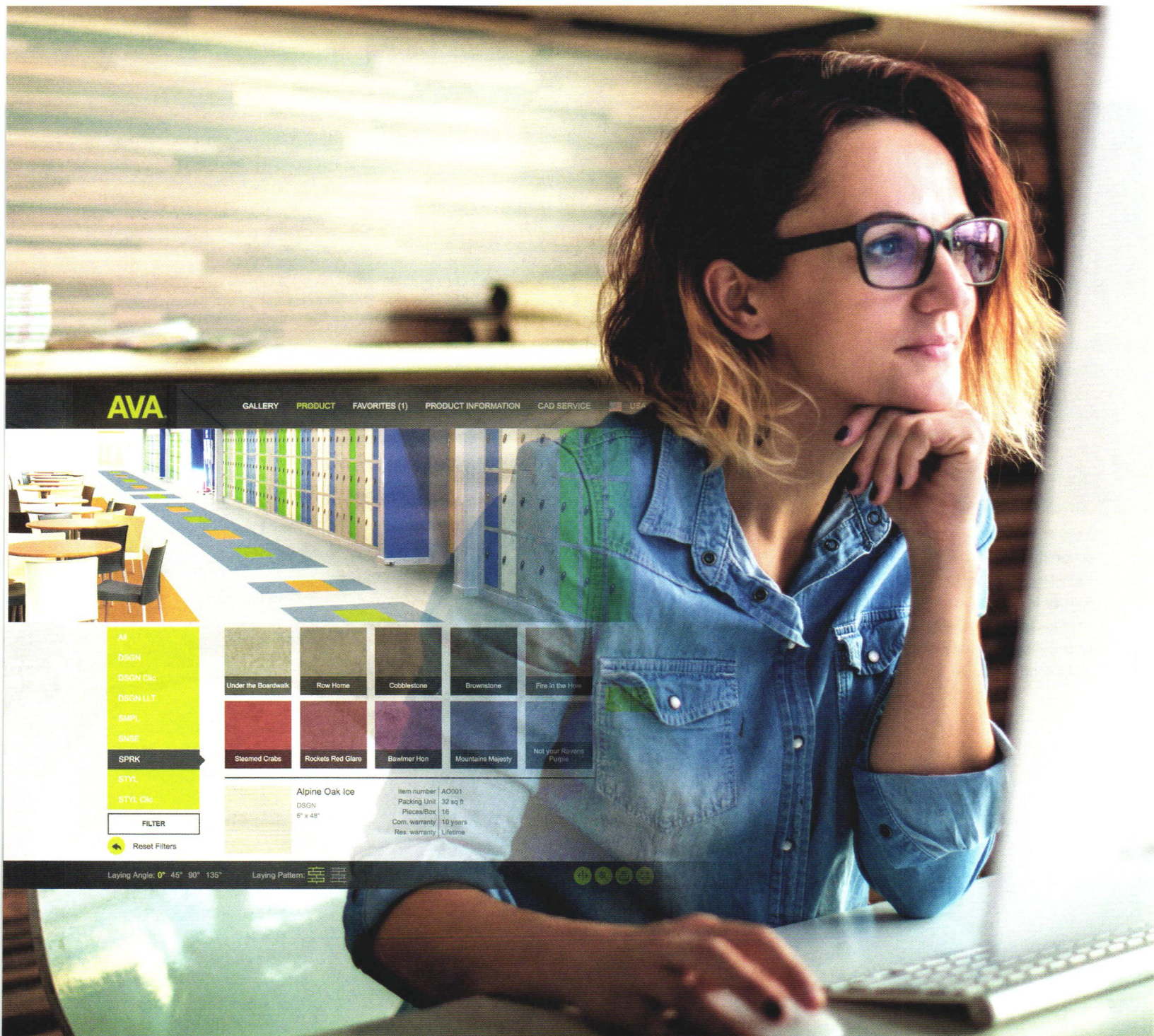
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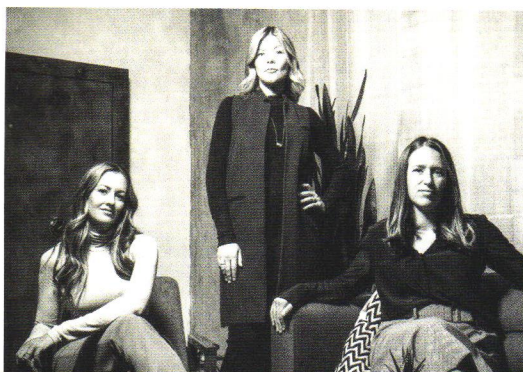


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Designers You Should Know FRANK



Kelly Morrison, Kate Allen, and Kristen Lien (left to right in photo, left) lead the Calgary-based design firm FRANK. Their recent interiors in Calgary include the bar and lounge Bridgette (below, left and right) and Café 29 in the Glencoe Club (bottom, left).



Former classmates in the master of architecture program at the University of Calgary, Kate Allen, Kelly Morrison, and Kristen Lien founded the firm FRANK in 2012 in Calgary, Alberta. Now a firm of 18 professionals, FRANK is designing some of the most popular hospitality interiors in Calgary and western Canada.

Why the name FRANK?

The name FRANK speaks to our business approach, which is open, honest, and frank.

Is there some aspect of being in Calgary that informs your designs?

In Calgary, with cold winters and hot summers, we design each space to transition between seasons to feel cozy in the winter and bright in the summer. We use lighting, textiles, styling, and operable windows to help transform our spaces from season to season.

Is there a recent project that you are most proud of? What is special about it?

Completed in recent months, Bridgette is the latest chef-driven bar in Calgary. Heavily influenced by the aesthetic of the 1960s and early 1970s, the interior is welcoming and unpretentious, yet executed with extreme attention to detail. The active wood-fired cooking method is on display as a focal point of the raised dining level. Bridgette captures the nostalgia of a golden age in music, design, and social gathering, while offering a fresh take on dining out. Taking inspiration from a time in which pool parties and backyard barbeques were the norm, Bridgette provides residential comfort and flexibility of social space while offering the appeal of a night out.

What is unique about your overall design approach?

Each project has an overarching concept that is developed early in the design process. Our goal is to help facilitate a unique and meaningful

experience through concept-driven design that links the interior to everything, including the food concept, music, and beverage program. By establishing a conceptual thread that links all project aspects, we offer a cohesive and considered experience where each element complements and even elevates the next. With restaurant design, we have the opportunity to provide a concise and memorable experience that punctuates everyday life.

What is important in design today?

Telling a story is important. We believe that people are seeking experiences that are rich and rooted. We carefully curate our spaces to include details, finishes, and textures that tie back to the concept.

What's next for FRANK?

We are working on major renovations to the food and beverage offerings at both the Fairmont Palliser in Calgary and the Fairmont Banff Springs hotels. For the Glencoe Club, Calgary's premier sports and social club, we have completed a food-and-beverage master plan that will be rolled out over the next several years. And Elma is a new restaurant in Penticton, British Columbia, that will open in late 2018 with Turkish food and beachy mid-century vibes.





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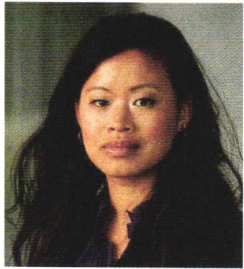
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Disrupting Practice: Findings from the Practice Innovation Lab

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 regional workplace manager, west coast lead at Newmark Knight Frank. 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*.

Last fall, 60 individuals from the design and architecture professions came together with the intent to identify ways to innovate the dated business models on which most design practices are founded. Hosted by the Young Architects Forum of the American Institute of Architects (AIA), the Practice Innovation Lab was a series of discussions focused on enhancing both the value of our services and the sustainability of the design profession over the long term. Full disclosure: I took a lead role in planning for the Practice Innovation Lab.

Participants were selected from a pool of applicants that were both AIA members and non-members. Most, but not all, were licensed architects. Ten teams of six persons each were formed with the goal of creating 10 new delivery models for practice. All participants were given a reading list and as a curriculum to follow prior to the event, to set the stage for what was essentially a one-day charette to design a brand-new firm.

Intense team planning sessions were interspersed by keynote speakers including Susan Chin, executive director of the Design Trust for Public Space, and TED Fellow James Patten, founder of Patten Studio, an award-winning interaction design firm. Strategist Laura Weiss moderated the day, reminding individuals that, "Innovation creates value, and value is the difference between innovation and pure invention."

On the second morning, each team presented "Shark Tank" style, and a vote was given for the best business models. The presentations generally landed within three themes: Building Networks, Data-Driven Practice, and Philanthropic Design.

Building Networks

The concept of networks breaks down the traditional notion of intellectual property held close to the vest in design practices. Not only are the networks a method of sharing knowledge, they enable an exchange of talent, with the core belief that work done in collaboration with others is greater than work done alone. One team's proposal enables small firms to be competitive

with larger firms that have global reach.

The network concept also supports the growing appetite for remote work opportunities as an individual contributor or consultant to a variety of different projects.

Data-Driven Practice

Given the amount of data being collected in and around the built environment, it is not surprising that practices are looking to monetize data associated with their designs. One of the teams recommended trading design for a subscription-based data model that would support facility management in larger developments. Another team looked at how sensors could help inform subsequent projects but also report to their clients the overall utilization of space throughout the building.

Philanthropic Design

The desire for practices to have a greater impact and leave a meaningful impression on their local communities was central to a number of the proposals. One team offered more than half of its office space to co-working and community events. The idea has two-fold benefits: both keeping the firm fresh with novel ideas and giving them a strong connection within the neighborhood through educational classes and community events.

While I didn't anticipate that any single proposal would be adopted wholesale, I could not have been more thrilled with the outcomes. All participants left the Practice Innovation Lab invigorated, eager to share their experience with their own firms or, for firm owners, revisit their existing business plans and begin to make changes. The winning People's Choice practice model team continues to meet virtually to develop a shared-service network that will enable the team members to have a farther geographic reach and practice in more market sectors.

Outcomes from the weekend are documented and published on the AIA website through a video and findings report. Additional efforts are being taken to host the Practice Innovation Lab at a more local level in hopes of continuing the conversation and bringing additional innovation to the design profession. If you are interested in being a part of the conversation or playing host to your own Practice Innovation Lab, please get in touch with me through my website. [c](#)



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Material World

Steelcase's newest polymer technology simplifies the task chair with the sleek, responsive SILQ



Combining groundbreaking materials with high-performance technology, the new SILQ task chair from Steelcase has only 30 parts—rather than the 250 or so in a typical adjustable task chair. The design instead relies on the sophistication of its materials, rather than springs and mechanical elements, to support and move with the user.

The Steelcase team first prototyped the chair in carbon fiber, then experimented with material composition to create a polymer that is thin, strong, and affordable for the mass market. The designers took inspiration from aerospace, prosthetics, and sculpture to create a chair shell that, they say, behaves more like an organism than a machine. Its curved, narrow back does not rely on hinges but on the flexibility of the polymer to respond to the tension of the user as they move, sit up, and lean back in the chair.

"The way SILQ is shaped, what it is made of, and the way it performs are inseparable," says James Ludwig, vice president of global design and engineering at Steelcase. "We pushed the boundaries of materials science and the material became the mechanism."

SILQ will be available this spring in the new high-performance polymer as well as carbon fiber in a variety of colors, upholsteries, and digital printing options. —CODY CALAMAI

steelcase.com

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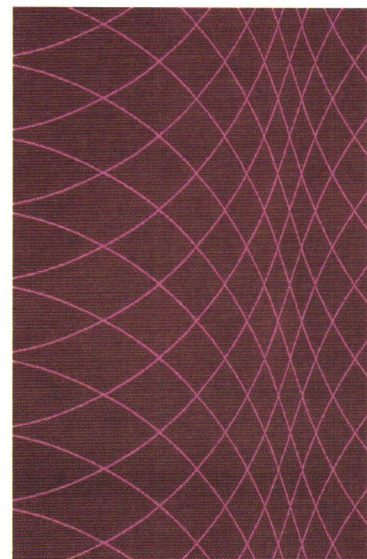
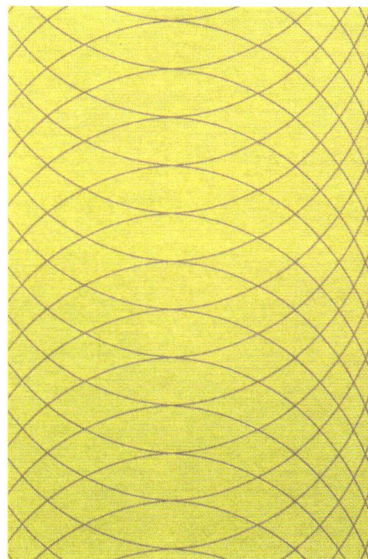


1

1. Maharam: Albemarle

A collaboration with British fashion designer Paul Smith, Albemarle is a woven textile inspired by the cast-iron facade that covers Smith's No. 9 Albemarle Street shop in London. The large-scale pattern of curving lines and interlocking diamonds is available in nine colors.

maharam.com



2



2. Allsteel: Recharge

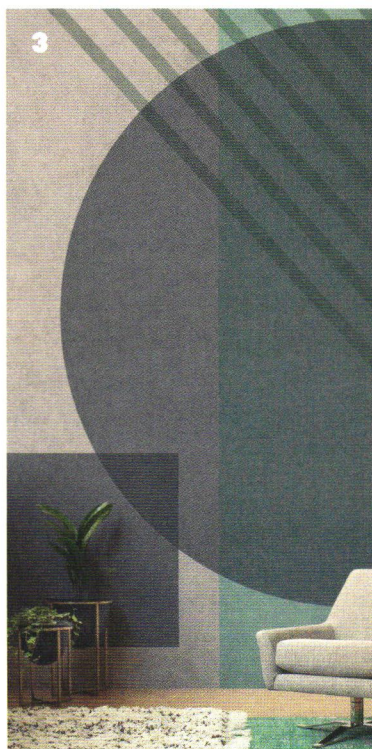
Based on a 29-inch square module, the Recharge collection of soft seating, poufs, tables, and privacy screens designed by Chris Adamick allows for planning flexibility. The lounge seating is designed to provide workers with options beyond their desks with integrated power capabilities.

allsteeloffice.com

3. Murals Wallpaper: Industrial Luxe

Inspired by the shapes and colors of Los Angeles in the 1970s, the Industrial Luxe collection features dusky color-blocked shapes with a textured, concrete look. The collection's six designs are made-to-order, available in three paper-weight options, and custom-sized according to wall dimensions.

muralswallpaper.co.uk





4. Teknion: Zones Modular Seating

This extensive suite of dynamic seating, tables, screens, and easels is the result of a collaboration with industrial design duo Luke Pearson and Tom Lloyd of London-based PearsonLloyd. To foster comfort and collaboration in an office setting, Zones offers a range of upholstery options and wood veneer finishes, and benches can be specified backless, low- or high-back, and with a straight or curved design.

teknion.com

5. KnollTextiles: Bonjour

The Parisian-inspired Bonjour hospitality collection features four upholsteries, a wide-width blackout drapery, and two woven wallcoverings—including the geometric upholstery pattern Arrondissement (pictured), which is reminiscent of the division of the 20 neighborhoods in Paris.

knoll.com



NATHAN ALLAN
GLASS STUDIOS
nathanallan.com

Glass: ECHO Feature Fluted Glass Wall
Project: In Mocean, NYC
Designer: The Switzer Group, NYC



inspirations

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CounterPulse in San Francisco by Jensen Architects

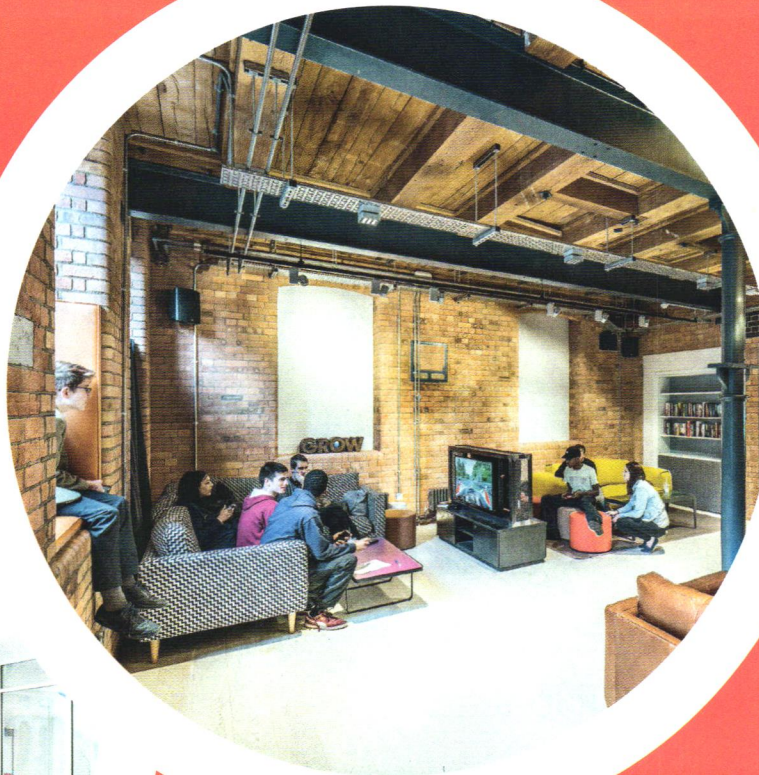
Lakeview Pantry in Chicago by Wheeler Kearns Architects

Planned Parenthood of New York City in Queens, New York, by Stephen Yablon Architecture

Youthscape in Luton, England, by HOK

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call for entries march 30, 2018



2018 Jurors

Jane Hallinan, Perkins Eastman, Pittsburgh

Melissa Price, Quicken Loans, Detroit

Alissa Wehmüller, Helix, Kansas City

The Inspirations Awards, presented by *Contract* with continued support by Tarkett, celebrate the commercial design profession's leadership role in social responsibility. The client of the top honoree will receive a \$10,000 grant, recognizing inspiring design.

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

Last year's awards grants include Lakeview Pantry by Wheeler Kearns Architects, Youthscape by HOK, Planned Parenthood of New York City by Stephen Yablon Architecture, and CounterPulse by Jensen Architects. Go to contractdesign.com/inspirationsawards to learn more about these Inspirations Award recipients.

Inspirations 2018 will be awarded in Chicago during 2018 NeoCon®. Honored work will be featured in *Contract* Magazine print and digital editions and on contractdesign.com.

\$10,000 award grant
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EXPERIENTIAL

In this issue, we showcase projects by architects and designers who did more than create attractive spaces in which to sell product—they merged strong brand narratives with truly inventive design elements to provide memorable customer experiences.

For outdoor goods retailer REI's Washington, D.C., flagship store (page 36), CallisonRTKL created a food hall-style experience for guests to explore, learn, and even take in some greenery and local art—all while giving their bicycle a tune-up. Gensler delivered a gritty, sports-based experience at the adidas flagship in New York, complete with stadium seating (page 42). For luxury leather boot company Frye's Denver store (page 50), Lochte Architectural Group's design evokes a warm mountain lodge that appeals to the locals. London-based interior designer Christopher Jenner breathed new life into 219-year-old perfume brand Atkinsons (page 56) with a moody, sexy shop that honors the brand's roots and heritage building while incorporating modern materials. And for quirky Brazilian footwear brand Melissa (page 62), architecture firm Mancini Duffy took a flashy, funhouse approach to its massive Broadway flagship, recognizing that an unforgettable experience can draw guests in as much as a unique product.

The 51,000-square-foot flagship offers bike, ski and snowboard shops, as well as a rental department.





By Deane Madsen

CallisonRTKL re-imagines a historical Washington, D.C., space, delivering an urban oasis for outdoor enthusiasts



The design team aimed to honor the history of Uline Arena, which originally opened in 1931, highlighting architecturally significant features (above). An onsite bike repair shop serves the growing Washington, D.C.-area cycling community (left and opposite, bottom) and a backpack fitting station provides a 360° view of products (opposite, top).

REI

Architect and Interior Designer
CallisonRTKL

Client **REI**

Where **Washington, D.C.**

What **51,000 square feet on one floor and a mezzanine**

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

For a full project source list, see page 70 or visit contractdesign.com.

Stepping into the Washington, D.C., flagship REI store, it's clear that the company takes its retail environments as seriously as its customers take the outdoors. Within the historic structure of the Uline Arena—a concrete barrel vault supported by flying buttresses, where the Beatles played their first U.S. concert in 1964—REI and CallisonRTKL offer up a natural progression of spaces that open new pathways of retail discovery for REI's guests.

"We wanted it to feel like the outdoors where you're going up a path, or hiking, and you don't know what's around each corner," says Elizabeth Dowd, divisional vice president, retail experience for the outdoor goods co-op. "You're discovering things: a beautiful tree or a great moss-covered rock or a little stream or a waterfall. That's what we wanted our store experience to be—like you're just meandering."

One of the major building challenges was headroom: REI's wish for high ceilings wasn't possible within the confines of the physical structure and the developer's plans for office space above the ground floor. So CallisonRTKL suggested excavating downward into the concrete below the former ice rink—which achieved the desired heights, but introduced the new problem

of leading visitors from the ground level down to the main floor below. A series of terraces (and coffee from local roaster La Colombe, which is tucked just inside the front door) ease that transition, and ramps provide accessibility to the main retail area.

An immersive retail experience

The 51,000-square-foot space derives its retail concept from European market halls that Dowd encountered on culinary expeditions abroad. Within the walls, micro-shops act as repositories for gear and expertise. "You can be under one roof but have multiple different experiences," Dowd says. "You can get a cup of coffee, go shopping, and read about a trip. It's a multidimensional experience, where you can use all your senses."

REI and CallisonRTKL prototyped these micro-shops in REI's innovation lab in Seattle, testing them as pilots in a nearby store and adjusting based on customer feedback before deploying the concept more broadly. In its Washington, D.C., store, REI installed micro-shops for camp cooking, water, backpack fitting—where backpacks spin on repurposed rebar to allow 360° inspection—and an onsite bicycle repair shop. REI found that the community, enjoying the nearby



The store boasts a micro-shop concept, with designated areas for different outdoor activities, surrounded by industrial-style design elements (right and below). A courtyard area was designed to allow natural light into the space and provide inspiration for customers to dream up their next adventure (opposite).



Key Design Highlights

The Uline Arena is a brick masonry structure with a concrete barrel-vault roof.

Original seating from the arena was incorporated as a wall installation and wood panels used to cover the ice hockey rink during basketball games finish the east interior wall.

The space takes cues from indoor marketplaces with separate merchandise and service areas.

An interior courtyard contains one of the arena's original flying buttresses.

Metropolitan Branch Trail, wanted a convenient place to get their tires pumped up, check gears, put some oil on the chain, and get going again. "Biking is really important," Dowd says. "The community told us they wanted this, and now the bike shop is right in the front."

When it came to design elements, REI and CallisonRTKL opted for reductive finishes. Basketball court flooring previously used to cover the ice rink was meticulously stacked and stored, acquiring decades' worth of patina; these were cut into four-foot squares to clad a community meeting room toward the back of the store. And the team installed T1-11 siding on a bias for another micro-shop's wall, creating an over-scaled herringbone pattern.

Bringing the outdoors inside

When REI and CallisonRTKL first began their work, the site was in a state of relative abandonment, having existed through iterations as an ice manufacturing and storage facility, a host to the local music scene, and waste transfer facility before being relegated to covered parking. During the first site visit, Alex Shapleigh, senior vice president for CallisonRTKL, recalls discovering a sliver of light coming from a door eight feet off the ground: "I climbed up and

stuck my head through the door opening, and saw a garden in this little capture of space," he says. The idea: "What if we made this an indoor/outdoor courtyard?"

The discovery, while modest in square footage, is one that adds big value to the REI store. Lined with murals by local artists, the courtyard brings daylight into the ground level while celebrating a pair of the arena's original flying buttresses. Shapleigh calls it a "community give-back," as it's open to the public, providing a pocket of tranquility where visitors can dream and scheme their next adventure.

"It was a challenge to balance our desire to showcase what's really a unique piece of architecture but not overwhelm what needed to be a great shopping experience for consumers," Shapleigh says. Telling the story of the building's history, while still bringing forward the stories of REI, the space was designed to connect with Washington, D.C.'s fast-growing outdoor community. **c**



At ADIDAS

Gensler honors the old-school athletic roots of the adidas brand with its raw, movement-inspired Fifth Avenue flagship.



By Alan Brake
Photography by
Dirk Tacke

Gensler delivers gritty authenticity for the sportswear company's New York flagship

Adidas

Architect and Interior Designer
**adidas AG with Gensler NY
and Checkland Kindleysides**

Client **adidas AG**

Where **New York**

What **45,000 square feet on
four floors**

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

For a full project source
list, see page 70 or visit
contractdesign.com.





neon ceiling fixture
in the shape of a basketball
court by design agency
Checkland Kindleysides lights
up a display area (above).
The glass facade of the
four-floor adidas New York
flagship (opposite, top).
Guests enter via a dramatic,
split tunnel entrance, just like
their favorite professional
athletes (opposite, bottom).

In the age of athleisure, adidas is doubling down on old-fashioned athleticism, sports, and sweat: the company's new flagship store on Fifth Avenue in midtown Manhattan, with a rugged design by Gensler, emphasizes activity and movement. The 45,000-square-foot store occupies four levels connected with stairs and stadium-style seating and crisscrossed with catwalks to create dynamic circulation.

"[Adidas] wanted to reflect its newly evolved point of view of the brand—it's about the athlete's journey," says John Bricker, a principal at Gensler and creative director on the project. "It's about authenticity. For adidas, it's a differentiator. It's not trying to be a lifestyle brand. It's a sports brand."

Kinetic design

A sense of movement is established at the entrance. Visitors enter a square tunnel with dramatic uplighting embedded in the floor, a compressed space that opens into the expansive ground floor. Materials like polished and board-formed concrete, steel and chain-link, and exposed ducts and conduits give the space its toughness. "If you go to a stadium, it's not fancy. It's concrete, cinderblocks. It's very utilitarian," Bricker says.





Bleacher-style seating—used for store events and people watching—and chain-link guardrails work together to create a stadium effect (above and right).



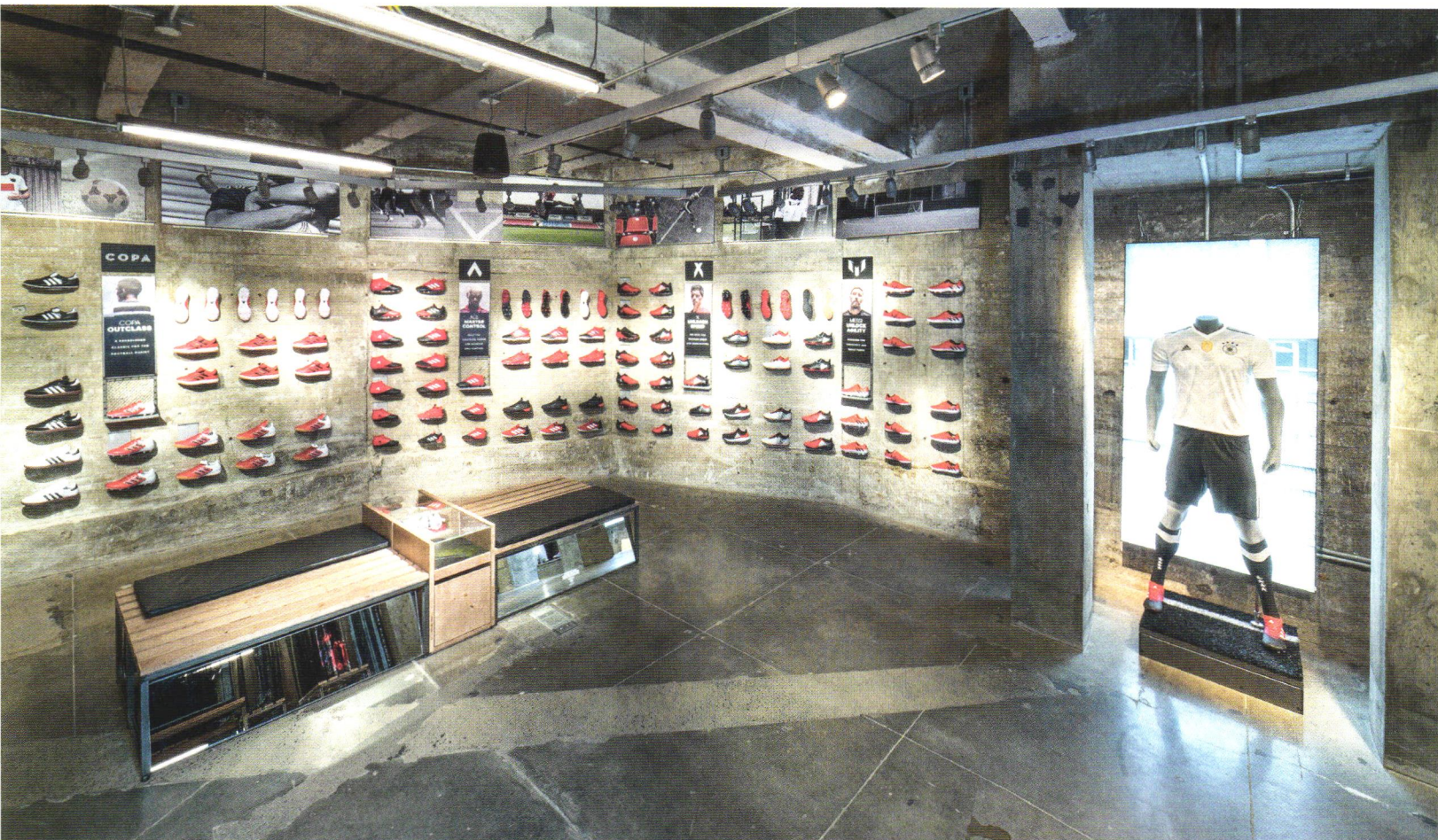
Key Design Highlights

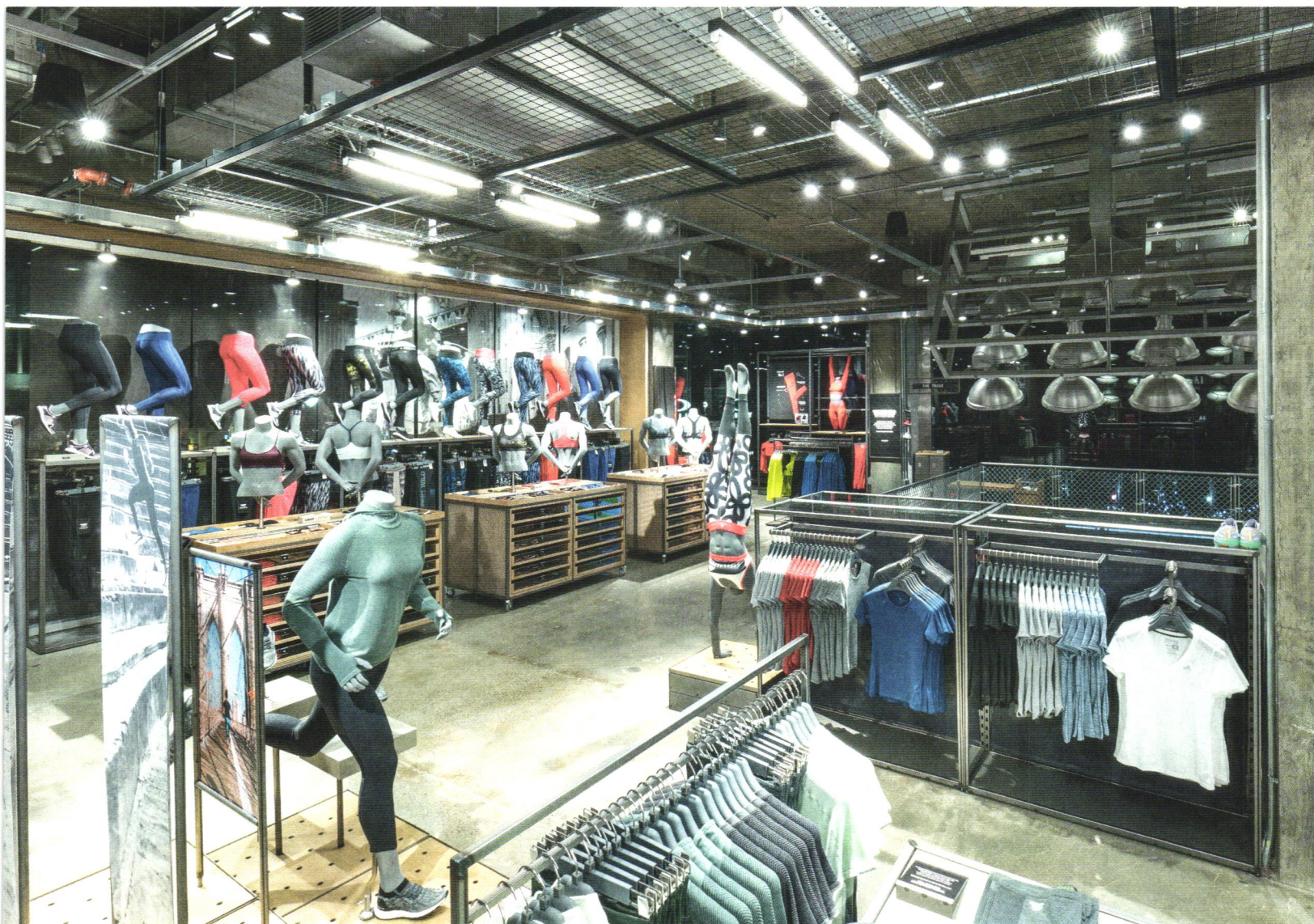
The interior design reflects the old-school, athletic aesthetic of the brand while inspiring guests to move and experience the products.

Stadium seating provides a communal focal point for visitors to rest and attend special in-store events.

Utilitarian touches like flood lighting, poured concrete, steel and chain-link, and vintage seating evoke a stadium-like atmosphere.

Experiential design elements including a dramatic entrance tunnel and dressing rooms decked out as “locker rooms” aim to inspire visitors.





Concrete, exposed ducts and conduits, and floodlights lend a utilitarian toughness above and opposite, top). Authentic training areas allow guests to turf-test products opposite, bottom).

The static, single-use approach to retail has been cast aside in favor of a more active, experiential, and event-based customer experience: stadium-style seating offers ample space for people-watching and is used by the brand to host in-store events, and floodlights hung from above recall high school football fields. “The ground floor is all about launches, showing new products, and letting people test things out for themselves,” Bricker says.


Consumer as creator

For Gensler, the design was about translating adidas’s brand identity into interior space. “Our target consumer is the ‘creator’ who appreciates shopping situations that feel like events, and seeks connectedness with brands that prioritize community and commerce and offer entertainment,” says Kate Maher, senior director of retail concept creation, concept to consumer at adidas. “We designed the flagship as a platform to deliver these experiences and situations, which can evolve over time. We have deliberately designed and provided areas for creators and consumers to meet on the bleachers during a speaker series.”

The “field of play” theme is carried throughout the store: the outline of a basketball court is delineated in a neon ceiling fixture by design agency Checkland Kindleysides, which also created

many of the store’s display systems and fixtures. Fitting rooms mimic players lounges; the designers decorated these spaces with vintage seating and memorabilia from New York-area high schools, adding a note of nostalgia to the hard-edged interiors.

The sports label believes in Gensler’s design vision—it’s teaming up with the designers for variations on the flagship in Paris, Beijing, and beyond. “Each store will be a living expression of the energy of that city,” Bricker says.

Maher adds: “At adidas, we believe that sport has the power to change lives. Our products are the means, and our consumers use those products to transform themselves, to change themselves, and to change the world. Both design and sport truly are transformative.” 



Hickory-wood cube shelving showcases product along the walls and continues up and across the ceiling, making an architectural statement.



By Lydia Lee
Photography
by Brian Tisza

California-based Lochte Architectural Group channels a mountain lodge for one of the venerable boot brand's western outposts



Frye

Architect **Lochte Architectural Group**

Client **The Frye Co.**

Where **Denver**

What **2,500 square feet on one floor**

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

For a full project source list, see page 70 or visit contractdesign.com.





A warm-wood façade welcomes customers into the store's front space (opposite, bottom), which includes black steel display fixtures with whitewashed white oak shelves and cabinetry, and the brand's signature chandelier (opposite, top). The two distinct areas of the store allow the company to display different collections in separate parts of the store (above).

In the late 1880s, The Frye Co. was a Massachusetts-based manufacturer of work boots for local millworkers; today, it is a "leather lifestyle" company offering its top-selling \$350 women's riding boot as well as handbags and accessories. The brand's selling points are high quality and authenticity, and an important aspect of the store's 16 retail outlets across the United States is that each has a local identity. "We want to morph the concept while keeping the brand aesthetic the same, so the store feels more like it's locally owned rather than cookie-cutter and corporate," says Jamie Laycock, vice president of store environments and visual merchandising. For the Denver store, Lochte Architectural Group—which has offices in San Francisco and Sacramento, Calif.—drew inspiration from mountain lodges to create a setting that would resonate with the community.

In charge of designing the last several Frye stores, Lochte Architectural Group specializes in luxury retail design and also counts Prada, Céline, and Valentino among its regular clients. "Many luxury brands have a very well-defined concept that they want to replicate, so the ability to work with a changing palette of materials and personalize each location for Frye is a unique

opportunity," says Steve Lochte, president of Lochte Architectural Group. "Frye stores have a modern feel, but are warm and rustic at the same time."

Establishing a residential feel in a commercial setting

The 2,500-square-foot retail space is located on the ground level of an office building a block from Denver's posh Cherry Creek shopping center. "It was one of the more challenging spaces that we've done for Frye, since there was not a lot of opportunity for storefront identity," Lochte says. To create a sense of warmth, the design team created a cedar-clad portal around the entrance, which continues past the glass wall from the exterior to the interior. They also clad the window mullions in black aluminum, further distinguishing the store from the rest of the building.

The low finished ceiling height—nine to 10 feet, instead of the more typical 12 feet—guided the interior design. Rather than make everything white, the design team painted the ceiling black, covered some of the walls with black crackle-glazed tile, and laid down a stained oak floor to enhance the space's cozy dimensions. Because the floor plan was L-shaped instead





Key Design Highlights

To make the space feel more like it's locally owned, the design team added mountain-lodge accents reminiscent of the mountain lodges of the surrounding community.

The low finished ceiling height gives the space an intimate, homey feel, inspiring the design team to enhance the coziness with black ceilings, black wall tiles, and a stained oak floor.

Frye's signature retail design feature—a chandelier made from brass and silver boot rings—hangs overhead in the front of the space.

The "L" shape of the store creates two distinct retail areas—one with a residential feel, the other dedicated to showcasing product.

The store's back area features a grid of hickory display boxes, which displays product and continues up the walls and across the ceiling (left). A seating area boasts a mountain-lodge feel with a cozy rug and chairs draped with shearing, and a fireplace flanked by decorative logs (above).

of rectangular, they played up the residential sensibility by creating two rooms, each with its own distinctive finishes and furnishings.

Rustic and refined touches

The front room, which forms the long leg of the "L" and borders the street, is set up as a living area. It introduces the idea of a mountain lodge: walls clad in stone veneer, chairs draped in snugly shearling, and a gas fireplace with a large surround clad in matte porcelain slate-look tile. Overhead is the signature lighting fixture of all Frye stores: a striking chandelier made from brass and silver boot rings hanging from leather straps, designed by Laycock.

The smaller space at the back of the store—the short leg of the "L"—is defined by a grid of display boxes, which continues up the walls and across the ceiling. The boxes are made from hickory, chosen for its prominent grain and strong color variation; they allow the store to highlight individual products and display different collections. "This design works quite well, and we've continued to use it in other stores since," Laycock says. "They [Lochte Architectural Group] are great at sourcing new materials with an eye to what would be brand-appropriate, given so much heritage." ●

A rich color palette and opulent design accents create a luxurious setting for the perfume brand...

ATKINSONS



By Ali Morris
Photography by
Michael Frank

**London-based Christopher Jenner reintroduces
a more than two-centuries-old brand with a modern,
experiential perfumery**



A ground-floor perfume display area boasts marble flooring and a matching cash desk with glass pendants highlighting the product (above and opposite).

The design team restored the facade to its original pre-war state (opposite, bottom).

London-based interior designer Christopher Jenner has established a reputation for breathing life back into heritage brands in need of a contemporary update. His latest success story is a 219-year-old perfume brand, Atkinsons, which recently sought his expertise for the design of its London flagship.

Founded by George Atkinson in 1799, the English brand counted royalty and celebrities among its well-heeled customers in its heyday. Italian company Perfume Holding bought the brand from Procter & Gamble 10 years ago to reintroduce customers to Atkinsons's rich heritage.

After a period of dormancy, the brand returned this past year with a new store that occupies two of the small but charming Regency-era shop spaces in Mayfair's Burlington Arcade—a stone's throw from the brand's original Grade II listed flagship on Old Bond Street, which closed in 1955.

Not just a store, but also a home

"We didn't want Christopher to simply design a store," says Perfume Holding CEO Dino Pace. "We wanted him to think about the new house of Atkinsons, an experiential place where people could literally breathe the essence of our creations and feel at home in a cozy and intimate space."

Arranged over four narrow floors (including top-floor office space) that formerly housed two cashmere shops, the team opened up the layout and restored the facade to its original pre-war state. Inside, Jenner introduces customers to the brand and its story through a palette of aubergine and teal with accents of brass and bright orange—a nod to the brand's distinctive packaging.

The basement level houses the store's traditional barbershop service, boasting oak parquet floors, walls wrapped in woven



Atkinsons

Architect and Interior Designer
Christopher Jenner

Client **Atkinsons**

Where **London**

What **1290 square feet on four floors**

Cost/sf **\$580**

For a full project source list, see page 70 or visit contractdesign.com.



Stairs with an orange bannister and handmade Turkish carpet (right) take visitors upstairs to a salon area furnished with bespoke furniture (opposite, top) and to the basement level, which houses the store's traditional barbershop service (opposite, bottom).



grass panels, and a pair of teal blue Etro fabric curtains dividing the lounge-like waiting area from the barber's chair. A tiny bathroom lined in raw orange silk is located off a narrow corridor that originally stretched the entire length of the arcade, back when it was used by delivery boys collecting orders for the great houses of London.

The ground floor functions as a display case for the perfumes. Atop a long black Rio Nero marble cash desk that matches the floor, the Atkinsons complete collection is lined up in jewel-like bottles and lit from above by a row of custom optical glass pendant lamps.

A vibrant orange bannister draws the eye to a set of stairs, lit with custom pink onyx wall sconces and lined with handmade Turkish carpet, as it twists upward on the right side of the shop. Upstairs, an intimate salon area is furnished with bespoke furniture: lounge seating is clustered around coffee tables with low-hanging counterbalanced lamps made from Arabescato marble and stained glass.

All of the store's fixtures and furniture items are made in the United Kingdom—a crucial element for Jenner. "We wanted to align the brand with as many English crafts as possible," he says. "This is fundamental in building upon and communicating the brand's heritage.

"We're changing the way that perfume is presented," Jenner adds. "We're offering the customer an experience, rather than just a product." ●



Key Design Highlights

More than just a store, the space has a residential feel with a salon area and an in-house barbershop.

A bright palette of orange and teal pays homage to the brand's characteristic bold packaging.

Fixtures and furniture—including lamps made from Arabescato marble and stained glass—were crafted in the United Kingdom.

The Atkinsons complete collection sits on a long, black Rio Nero marble cash desk that matches the floor and is lit from above by a row of custom optical glass pendant lamps.

Playing with light and technology, the space features LED installations and mirrors that command the attention of passersby.



GALERIA MELISSA

By Sam Lubell

Mancini Duffy and Muti Randolph deliver a visionary experience that boasts multimedia architecture and showcases artistic minds

Galeria Melissa

Architect and Interior Designer
**Mancini Duffy and Muti
Randolph**

Client **Grendene**

Where **New York**

What **9,000 square feet
on two floors**

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

For a full project source
list, see page 70 or visit
contractdesign.com.





Customers cross a metal bridge surrounded by bright, colorful LED screens (opposite). Angled ceiling lightstrips, shelving, and display tables give the showroom dimension (above). The storefront lacks merchandise, instead showcasing the artful space (left).

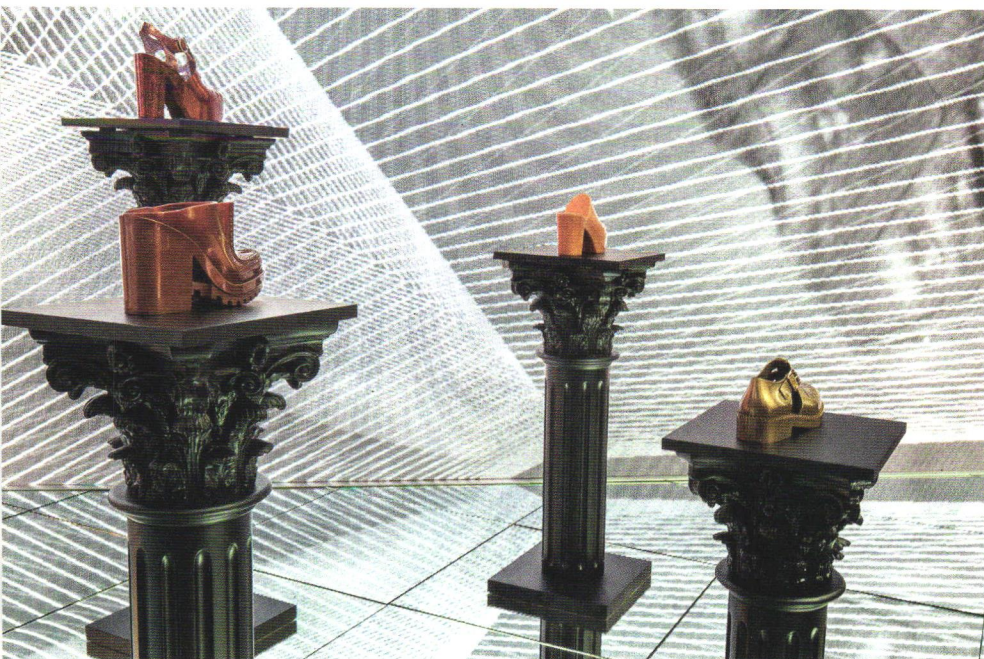
Melissa, one of the most celebrated footwear brands in Brazil, counts star designers like Jean Paul Gaultier, Karim Rashid, and Zaha Hadid as partners, but it's not yet a household name in the United States. Parent company Grendene aims to change that, replacing its small shop on New York's Greene Street with a new 8,000-square-foot flagship on Broadway, envisioned by Brazilian artist Muti Randolph and designed by architecture firm Mancini Duffy.

The eclectic, energizing space is part retail environment, part art gallery, and more than anything a channel of energy from the kinetic cityscape outside.

"We wanted to use what was here and expand on it, so we put a strange lens on it and exaggerated it," says Mancini Duffy associate Ali Aslam.

Modern, tech-infused design creates dimension

This strategy is on display in the first of the store's four major spaces, the entrance or "moving landscape," where visitors cross a metal gate bridge and approach a kaleidoscope of light and color surrounded on all sides by angular LED screens, and mirrored-glass walls and floor panels. The LED experiences are programmed by visiting artists and rotated every three months, as is the artwork inside the store's art gallery, located to the left of the showroom in a small angular space surrounded by mirrors and lit via gallery spotlights. Perhaps the best view of the entrance is across Broadway, where the digital art comes alive through the classic cast-iron building's storefront windows.



Column pedestals display product and create a gallery-like feel (above). In the “green room,” walnut details complement a lush green feature wall by Plantwall (right and opposite).



Key Design Highlights

The store entrance features a metal gate bridge surrounded on all sides by mirrored-glass walls and floor panels, and angular LED screens displaying bright graphics.

Reflections and diagonals are used throughout the space to create a transporting, ultra-modern environment.

The classic cast-iron building's storefront windows showcase the interior's digital art.

The subdued environment of the “green room” is conducive to customer interactions with a standout green feature wall by Plantwall Design.

The next space, the showroom, is the shop's centerpiece, anchored by a suspended ceiling composed of fin-shaped, milled white MDF and LED light strips. The lights bend up and down and funnel your attention to the far end through their narrowing perspective. Like the ceiling, virtually everything is angled, sculptural, and flashy: mirrored glass walls (some double mirrored, revealing ghost-like display cases behind); triangle-shaped hanging plastic shelves; custom-milled Corian and lacquer tables; vinyl wall decorations; and even the original white oak floor, with its repetitive chevron arrangement. All these reflections and diagonals, says Aslam, evoke Melissa's brash products and create a transporting, ultra-modern environment—but they also make the space inside seem bigger, and carve out ancillary spaces for storage and art display.

Beyond the showroom is the “green room,” a darker, relatively subdued environment (albeit also with mirrored glass walls) meant for closer interaction with staff and closing sales. Here, cappuccino-colored porcelain floor tile, a dropped walnut slat ceiling, and walnut veneer benches, shelves, and alcoves complement a lush green feature wall by Plantwall Design and a milled black Corian desk. Small spotlights emerge from above the slat ceiling for a soft, dappled effect.

Selling a brand by engaging customers

All this spatial variety, reflectivity, and funhouse-like playfulness helps the company carry out this particular store's ultimate goal, which is more about selling the brand than its merchandise,

according to Aslam. “We have to rethink how retail works,” he says. “I don't care how many shoes you sell, you can't afford Broadway. The value is about what the space does to expand the brand and engage the customers.”

Store manager Patricia Scipioni was initially opposed to the idea of excluding merchandise from the storefront display, but now understands its power to wow people and draw them inside. “People go crazy for this space,” she says. “They say they've never seen anything like it, and call it the coolest place in New York.” On Saturdays, Scipioni notes, the store usually receives around 1,500 visitors, not to mention thousands more gawking outside—almost all of them taking selfies. **c**



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SOURCES

REI (page 36)

who Architect and interior designer: CallisonRTKL. Project team: Alex Shapleigh; Miku Suzuki; Ryan Benson; Douglas Dohan; Carlos Castaneda. REI store design and visual merchandising team: Elizabeth Dowd; Amber Rollo; Jared Pearce; Joe Kenny; RC Rogers; Barry Shuman; Bebet Caguin; Matt Powell; Nikki Easterday. Contractor: James G. Davis Construction Corporation. Engineering: Hargis Engineers, Inc. (MEP); DCI Engineers (structural). Lighting: Oculus Light Studio LLC.

what Wallcoverings: Homasote. Paint: Benjamin Moore; Sherwin Williams; Matthews. Wood flooring: Terra Mai. Lighting: USAI; Pathway Lighting; Tech Lighting; Reggiani; Lucifer; Amerlux; Spectrum Lighting; Finelite; Restoration Hardware; Hevi Lite; Lumenwerx; Tory Lighting; Hi-Lite. Exterior lighting: Barn Light; Tokistar. Doors: Raynor. Architectural glass/glazing: Courtyard Windows; Marvin. Fixtures: Stylmark; Stageplan Inc.; Northwest Building Tech Inc.; EYELEVEL; PD Instore. Plumbing fixtures: Kohler; American Standard; Zurn; Duravit.

adidas (page 42)

who Architect and interior designer: adidas AG; Gensler; Checkland Kindlesydes. Adidas project team: Paul Gaudio; Kate Maher; Jeff Boylan. Gensler project team: John Bricker; Kathleen Jordan; Amelia Falco; Katharine O'Toole; Alexia Beghi; Tristan Davison; Caroline Lemoine; Andrew Herbst; Tony Rambrich. Checkland Kindlesydes project team: Jeff Kindlesydes; Hannah Shepard; Joe Keating; Steven Ubsdell; Clive Hunt. Contractor: JT Magen. Lighting: Lighting Workshop. Engineering: Timothy Kinneman (MEP); Rosenwasser/Grossman Consulting Engineers (structural); Gilsanz Murray Steficek LLP (facade).

what Paint: Benjamin Moore. Laminate: Nevamar. Walls: County Materials; GetReal Surfaces; Evergreen; Pure FreeForm; PrivacyLink; McNichols; Daltile. Flooring: Element Five Concrete Polishing; Robbins Sports Surfaces; Forbo; Nam Grass; Interface; Construction Specialties; Ross Technology; Ohio Gratings; McNichols. Ceilings: Circle Redmont; McNichols; Mistral. Lighting: Solais Lighting; Times Square Lighting; Contech; Barn Light Electric; Lumenwerx; Bartco; Schoolhouse Electric; Lukas Lighting; V2 Lighting Group; Waldmann; SPJ Lighting; Ketra; Lumenfacade; Lumenpulse. Doors: CR Laurence; Dorma. Glass: Agnora; Bendheim. Seating: Modway; WB Mason; Wayfair; Zin Home; Article Furniture; Rejuvenation; AllModern; Dwell Studio; Restoration Hardware; West Elm; Irwin Seating; Fleetwood Fixtures; Olde Good Things; Angela Brown (upholstery). Tables: Room and Board; Contract Furniture; CB2. Storage systems: HON; CB2; Heartwork; Lockers.com. Custom woodwork: HNY; Galt. Signage fabricator: National Sign. Plumbing fixtures: Most Dependable Fountains; Toto; American Standard.

Frye (page 50)

who Architect: Lochte Architectural Group. Project team: Stephen Lochte; Anthony Roxas; Sruthi Sekar. Contractor: Elder Jones General Contracting. Lighting: Schwinghammer Lighting LLC. Engineering: Dialectic (MEP). **what** Wall Tile: Armourfx. Brick: Fireclay Tile. Stone Veneer: Kodiak Mountain. Hardwood flooring: Columbia Flooring. Carpet: Shaw Carpet Group. Lighting: Intense Lighting; Juno Lighting; Lithonia; Ecosense; Jesco Lighting. Seating: Restoration Hardware, custom. Tables and custom woodworking: JPMA. Signage fabricator: American Sign Crafters.

Atkinsons (page 56)

who Architect and interior designer: Christopher Jenner. Contractor: ITS Interiors. Lighting: Erco. Graphics: PJ Drew. Acoustician: Bose. **what** Wallcoverings and upholstery: Pierre Frey. Paint: Little Green; Paint and Paper Library. Lighting: Erco; Christopher Jenner, custom. Hardware: AH Brass. Seating: Christopher Jenner, custom. Decorative glass panels/partitions: Ruth Parker.

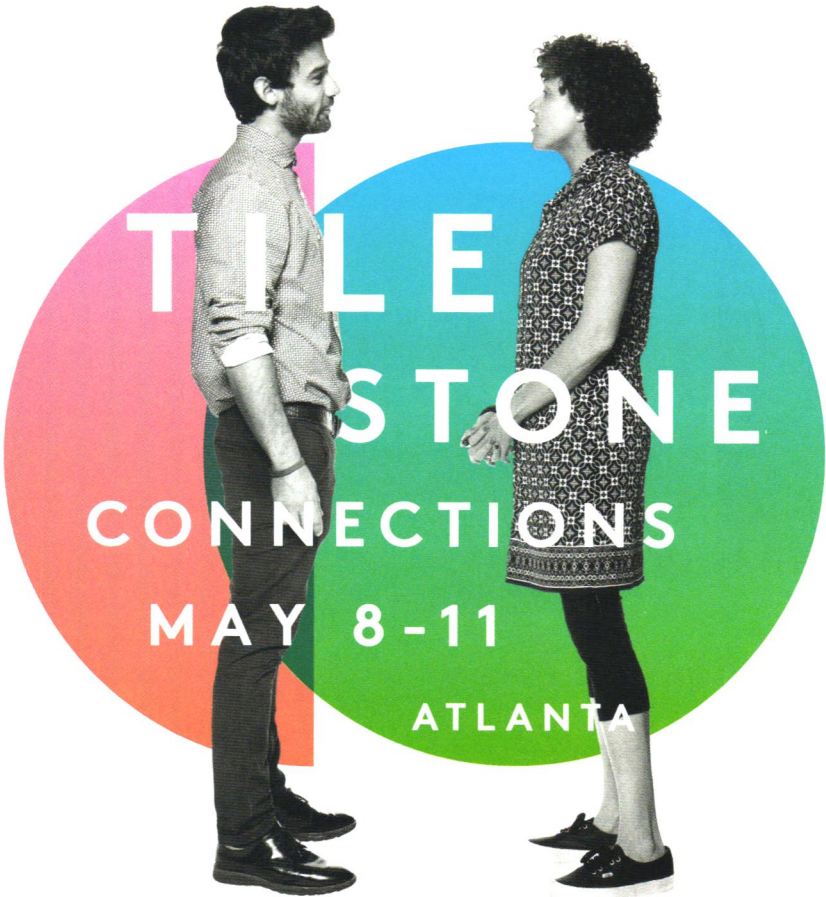
Galeria Melissa (page 62)

who Architect: Mancini Duffy. Project team: Ali Aslam. Interior designer: Muti Randolph. Contractor: Nycon. Engineering: C&B (MEP); Gace Consulting (structural). **what** Paint: Benjamin Moore. Lighting: Millwork Lighting, custom. Drawers, casegoods, and custom woodwork: Viecelli. Planters and accessories: Plant Wall Design. Signage: New Style Signs (fabricator); Fastsigns (vinyl installation).

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Time Flies

French architect Emmanuelle Moureaux harnesses color, direction, and time for her installation at the Toyama Prefectural Museum of Art & Design, helping visitors go with the flow

Emmanuelle Moureaux of Tokyo-based Emmanuelle Moureaux Architecture + Design makes tangible the concept of *shikiri*, or “dividing or creating space with colors,” with her immersive, rainbow-hued art installation, “Color and Time.”

On display at Japan’s Toyama Prefectural Museum of Art & Design (Nov. 16, 2017–Jan. 8, 2018), her work was part of a series of exhibitions dubbed “Art and Design, dialogue with materials,” exploring the different characteristics and functions of materials.

Showcasing the beauty and possibility of paper—120,000 cutouts worth—the installation superimposed sensory elements like color and shape with mathematical elements to translate the passage of time into a truly tangible experience. The paper cutouts, composed of numerical figures from zero to nine and a colon symbol, were systematically aligned in a three-dimensional grid of 100 layers. Within each layer, time flowed from left to right, and each row of numbers represented a different time of day, ranging from sunrise to sunset. The transitional journey takes place over 799 minutes, moving through 100 shades of colors—starting with soft hues and gradually shifting to darker shades throughout the day until, finally, blackness. A narrow corridor running through the middle of the space offered benches for museumgoers to sit down and contemplate the progression. The end result was a reflective, sensory experience where guests could both see and feel the seconds, minutes, days, and years all at once—time travel, rendered beautifully in full color.

—JESSIE DOWD

