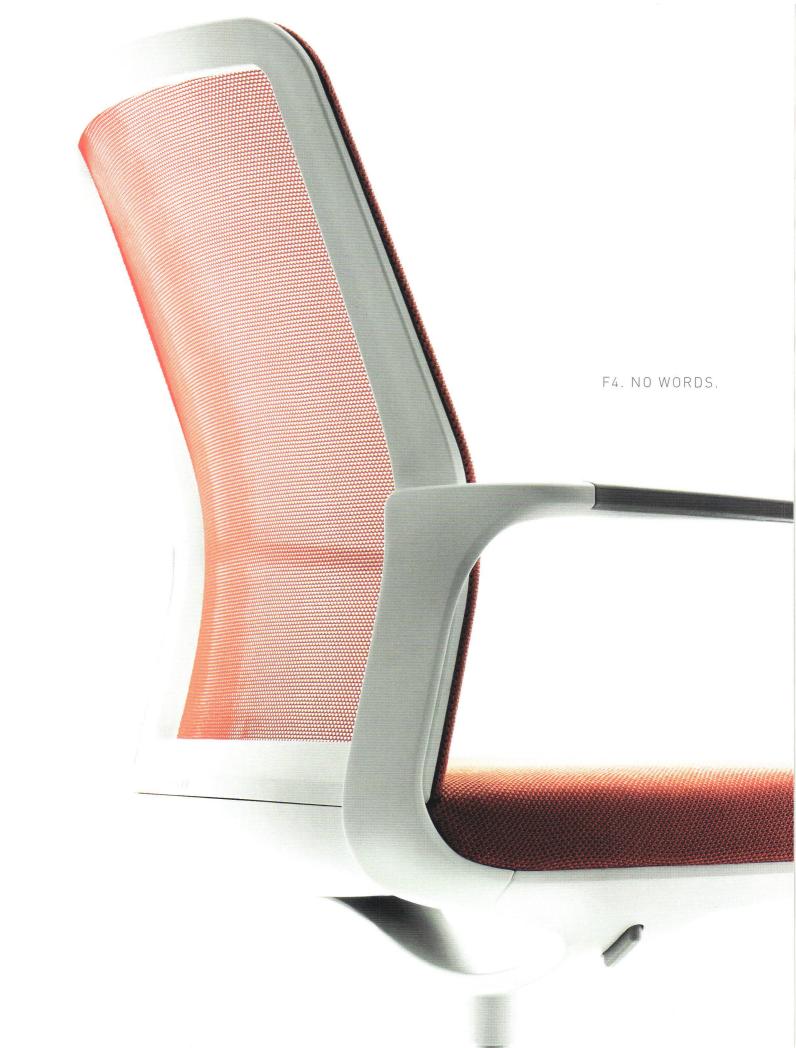
Innovative Workplaces How amenities are redefining the ever-evolving workplace Inside: 2018 NeoCon Preview **Best of ICFF**





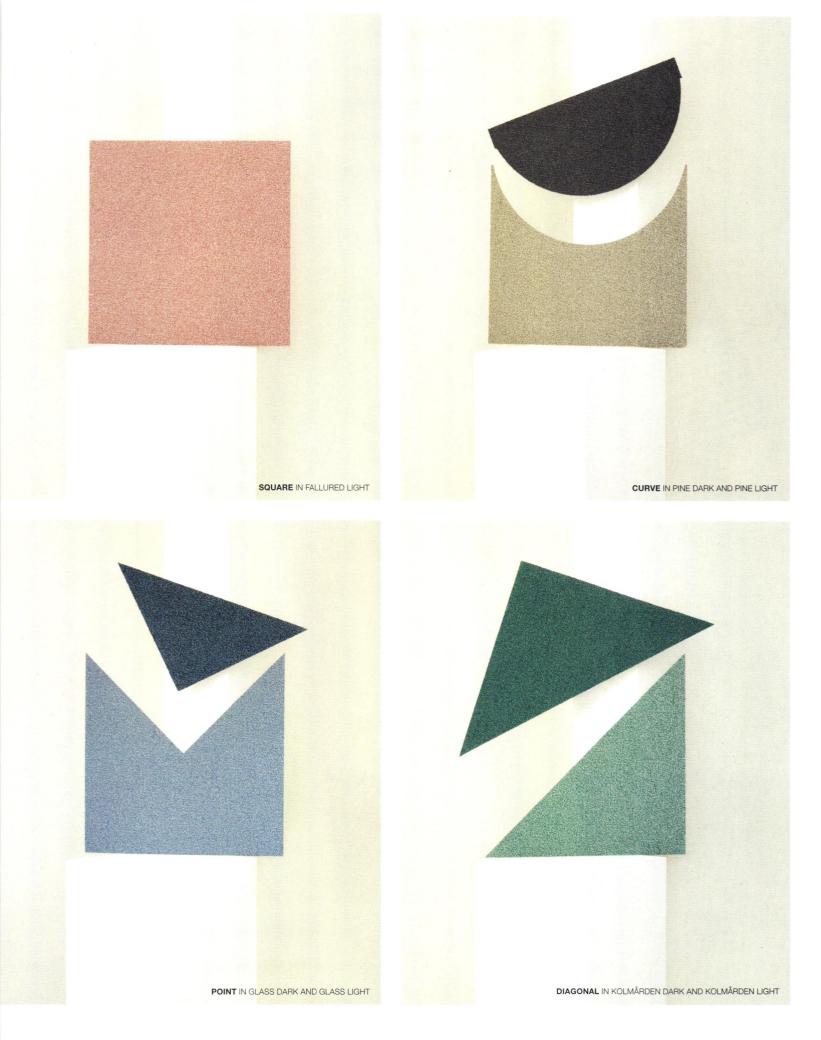
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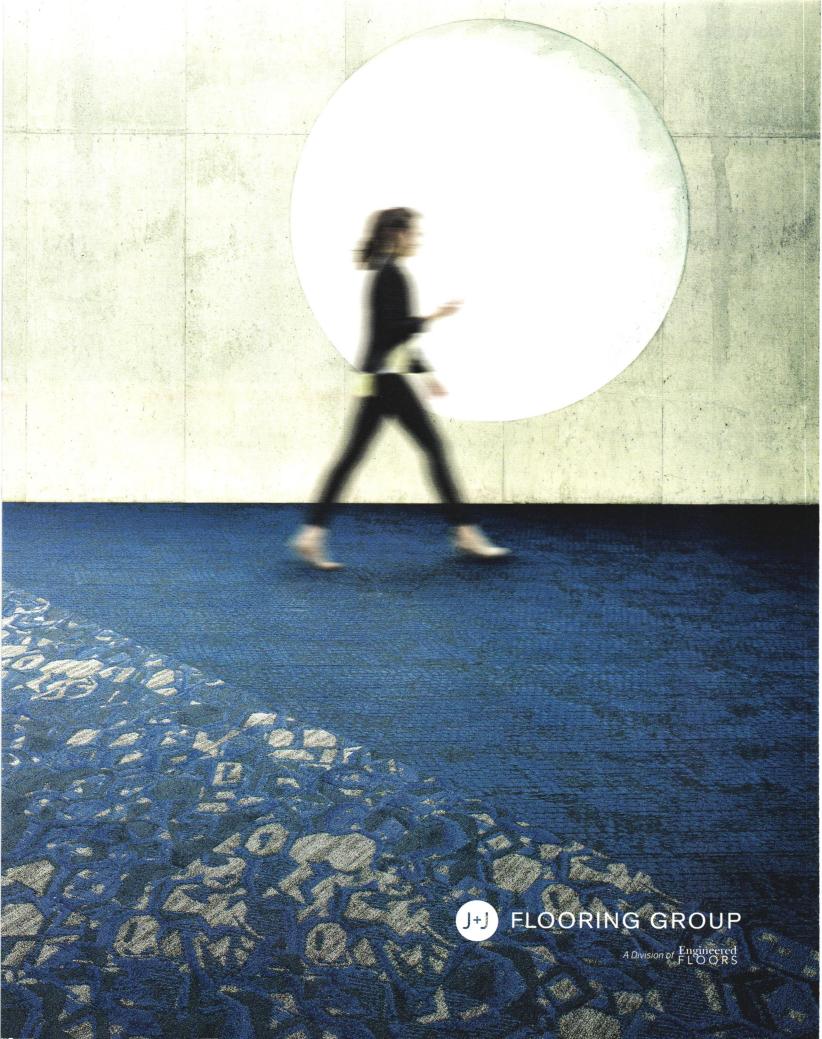
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contents

office

20 Editorial 26 **Industry News**

38 ICFF NYC 42 Coverings

46 **HD** Expo 48 Designer You Should Know: Yaiza Armbruster

52

Columnist: Designing a Better Survey by Evelyn M. Lee, AIA

78

LinkedIn M Moser | New York by Sheila Kim

Hudson's Bay Company SOM | New York by Anna Zappia

56

Product Focus: Invisible Innovation Jasper Morrison transforms material waste into a timeless design for Emeco

86

STORY Blu Dot | New York by Sam Lubell

100

Holder Construction HLGstudio | Atlanta by Lauren Volker

60 NeoCon® Preview

108

Designers Select: Breakout Spaces

110 Sources



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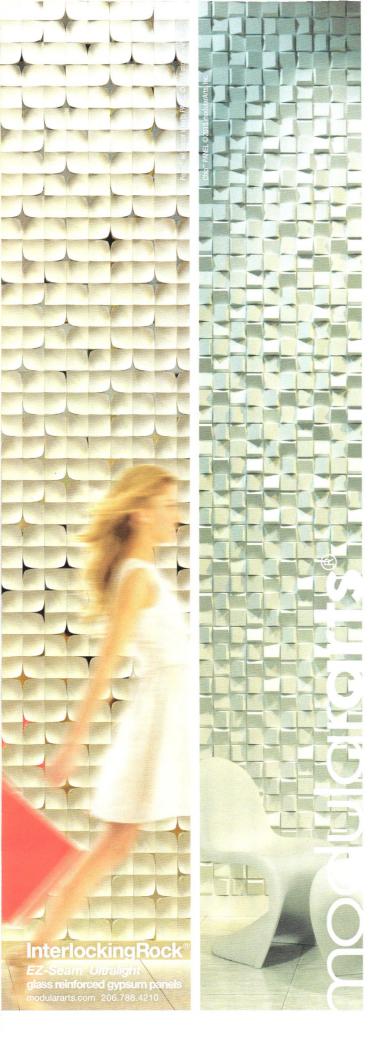














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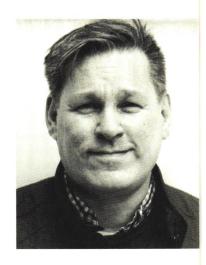




Designing the Ever-Evolving Workplace

We spend so much of our time working that it's important for our surroundings to be pleasant and healthy spaces for our wellbeing. As the design of workspaces evolve, and the lines between work and life blur, workplaces are become more than just offices, bringing art, food, wellness, and community into business environments. In this issue, we focus on LinkedIn's New York campus (page 78), which transforms the myriad amenity areas into spaces for people to connect. As the world's largest social media networking company, LinkedIn turned to M Moser to enhance their cafe and multi-use spaces into a strong sense of community.

If you haven't heard about the innovative New York retail space STORY, you should. Founded by sisters Rachel and Jenny Schechtman, this concept store has been rethinking what an interactive shopping experience can be. The store gets a complete makeover with a new design, product assortment, and marketing message every four to eight weeks. The more than 40 iterations of the store have included everything from yoga and pilates classes to 3-D printers and laser cutters that customers could play around with. We visited the store last May—just as it was announced that Macy's had just acquired it—when it had been transformed into the "Work/Space" concept, a topic that continues to prompt constant conversation as businesses and workers figure out open versus closed environments, co-working, and the merger of home and work life. STORY starts a dialogue about the future of how and where we will work with its Work/Place retail-meets-coworking-space installation (page 86).



A company is only as good as its employees, and a successful, innovative workplace needs to address the needs of its workers. For the new headquarters for the Hudson's Bay Company, the use of art in their workplace is central to that company's ethos. The offices not only boast a clean, modern design by SOM, it is enriched by an impressive artwork collection by artists including Candida Höfer, Hiroshi Sugimoto, and James Turrell, which beautifully enhance the space. The experience of enjoying art is an important part of the everyday experience at their company.

Finally, we visit Holder Construction (page 100), an Atlanta-based construction and management company that promotes employee wellness with a thoughtful, human-centric space. Their goal was to create an environment that appeals to a wide variety of working styles, foster collaboration, and embody their brand.

Today's most successful workplaces are innovating to improve happiness, productivity, and wellbeing. Let's continue the conversation as we use architecture and design to make our world a better place to live and work.

Neocon and Healthcare Environment Awards

For attendees picking up this issue while visiting Neocon, make sure to check out our special Neocon preview beginning on page 60, to help guide you. And for readers who design healthcare, remember that you have a month to enter the Healthcare Environment Awards, presented by *Contract* in partnership with the Center for Health Design, with a deadline of July 13. The winners are published in *Contract* and honored at the Healthcare Design Expo & Conference, which will be held in Phoenix.

Sincerely,

Paul Makovsky

Editor in Chief

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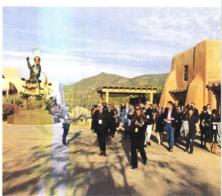
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MVRDV Reveals Redesign for Tirana Pyramid in Albania

The pyramid's original internal beams will adorn the exterior to provide access to the structure's rooftop.

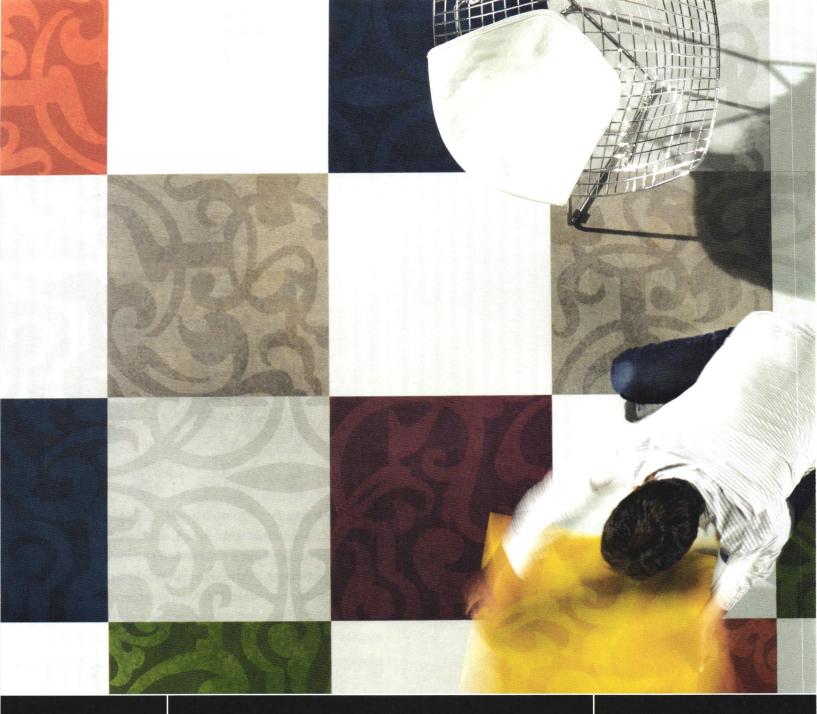


The Tirana Pyramid in the Albanian capital is set for an overhaul, courtesy of MVRDV, which will aim to reimagine the communist-era landmark as a new hub for technology and education that serves the municipality's youth. Home to an array of different attractions since its debut in 1988, the nearly 127,000-square-foot structure has sat vacant for more than a decade. The project is slated for completion in June 2019.

"Though in the past, there were plans to transform this monumental building into a national theatre, this never materialized which left this fantastic building in ruin for more than a decade," says MVRDV co-founder Winy Maas. "The Pyramid of Tirana will rise again by becoming a new center of technology and learning for young people."

The redesign will repurpose the pyramid's concrete beams into stairs that provide access to the rooftop. Internal beams will be made hollow to serve as viewing platforms or display spaces, while the stairs will be punctuated with glass to infuse natural light into the interior, whose height will be contextualized with tall trees. Additional entryways will also be created on the ground to increase accessibility.

"We will open it up to its surroundings as a structure in the park that can be populated by people, trees, and containers for co-working," Maas says. "We will make the beams accessible and safe so that we can all climb to the top and celebrate the structure, with views of the city of Tirana. We create an inhabited monument."



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Contract Celebrates Coverings in Atlanta with CitySCENE Reception

Contract's Atlanta CitySCENE (right) took place during Coverings. The reception was held at the Willow Garden at the Georgia World Congress Center immediately following the show on May 8 (below). Members of the architecture and design community gathered together to enjoy cocktails, hors d'oeuvres, and conversation (bottom).





Contract hosted an Atlanta CitySCENE reception on May 8 in downtown Atlanta to kick off Coverings. Practicing architects and designers attended the event held at the Willow Garden at the Georgia World Congress Center. Coverings '18 sponsored the Atlanta edition of Contract CitySCENE. The reception was one in a series of CitySCENE events that Contract is hosting throughout the country.





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2018 **ICFF Editors' Awards**



At the 30th edition of the North American global design fair ICFF, the winners of its prestigious Editors' Awards, recognizing the best and most innovative designs at the event were announced on May 20th, 2018. Over 800 booths were considered for awards in 12 product categories, with a jury that included editors from Architectural Digest, Canadian Interiors, Contract magazine, Darc magazine, Interior Design, and Wallpaper*.

The 2018 Editors' Awards winners are: accessories: Louise Gray; best booth: Concrete Collaborative; Carpet/Flooring: Ghislaine Viñas x Empire Collection; emerging designer: Eny Lee Parker; Furniture Collection: Fogia; Kitchen and Bath: Inciso Collection for Gessi; Galleries/Artists: Collective Design; Outdoor Furniture: Sergio J. Matos; school design: ECMH_UDB (El Salvador); seating: Ton; wall coverings: Newton Paisley; and lighting: PELLE.

"The Editors' Awards recognize a very high level of design excellence and creativity, which is why we always ask some of the industry's most influential media and editorial professionals to serve as judges. Their measured and thoughtful consideration ensures we are truly recognizing the 'best of the best' in luxury design," said Kevin O'Keefe, ICFF group show director and senior vice president, Emerald Expositions.

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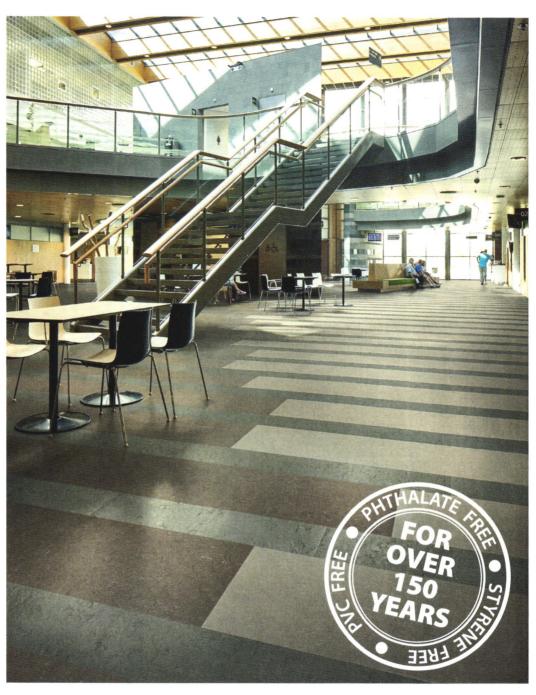












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maison-objet.com

GlassBuild America

September 12-14 Las Vegas Convention Center Las Vegas

glassbuildamerica.com

100% Design

September 19-22 Olympia London London 100percentdesign.co.uk

Cersaie

September 24-28 Bologna Exhibition Centre Bologna, Italy cersaie.it

OCTOBER

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DESIGN: Dauphin Design-Team









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7. ICFF COLLECTIVE x FORT STANDARD

At ICFF, Collective Design created a special presentation, Collective Concept, which was a platform for independent designers who included Fort Standard, who showcased limited-edition designs including new sculptural vessels showing with new work from their standard furniture collection.

collectivedesignfair.com fortstandard.com

8. Fogia: Enclose Chair

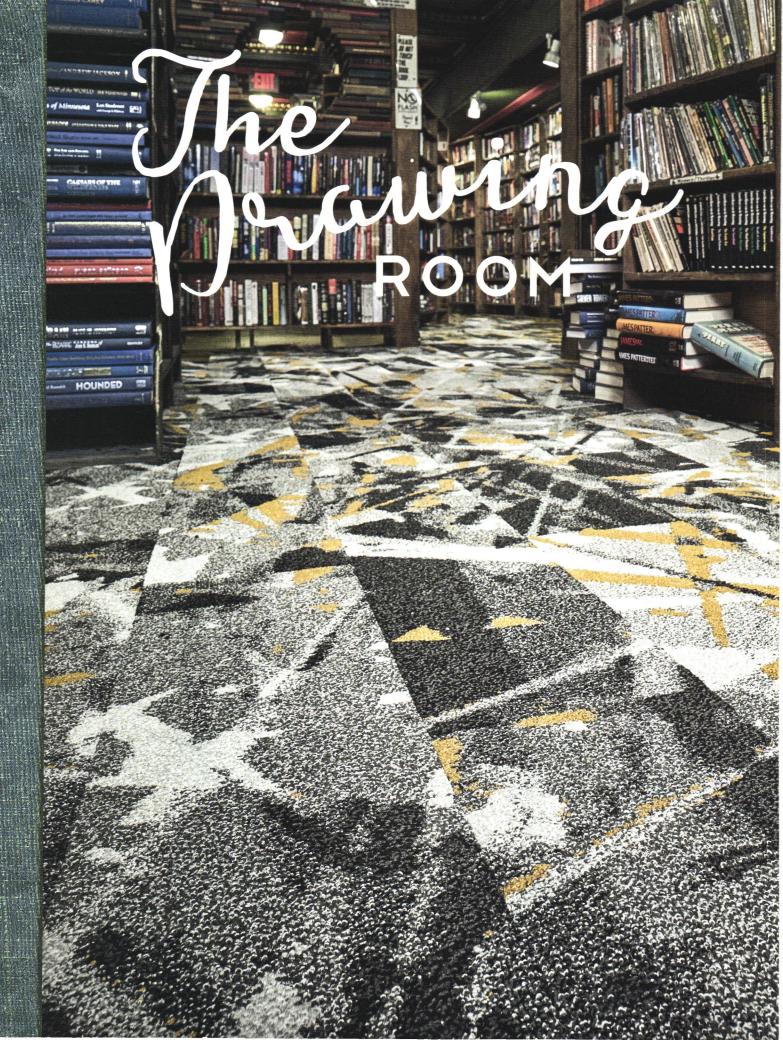
This wingback chair, designed by Norm Architects, is built around a minimalist, functional approach, with clean lines and carefully selected details. Both shells are individually upholstered, making it easier to change the look over time if you desire.

9. Warp and Weft: Frame Rug Designed in collaboration with Yabu Pushelberg, the GRID collection was inspired by large cities and urban typography. The collection features 12 rugs, including new additions: Frame, Radix, Chord, and Sequence-O. Woven by hand, the rugs feature durable tech fiber that feels like soft silk. warpandweft.com

10

10. Ethnicraft: Oak Bok Extendable Table

Just like its matching chair, the Bok dining table, by Alain Van Havre, has an airy shape but a solid construction. The simple but complex details make this piece a timeless design that works in either a commercial or residential setting. **ethnicraft.com**



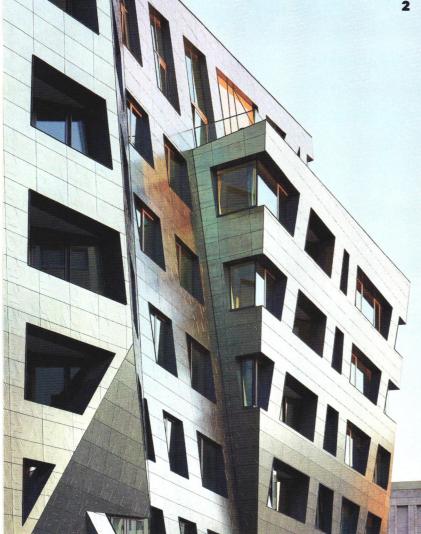
Coverings Showcases Tile and Stone from Around the World

Coverings, the largest tile and stone show in North America, returned to the Georgia World Congress Center in Altanta, May 8–11. This year, the show boasted 9 miles of the latest trends and exhibitors from more than 40 countries.

1. Apavisa: ARTEC

Inspired by the Apavisa's passion for creating shapes, effects, and textures, the ARTEC 7.0 collection can be used to create unique environments. Three colors—black, white, and vison—are available natural and decor finishes.

apavisa.com





2. Casalgrande Padana: Fractile

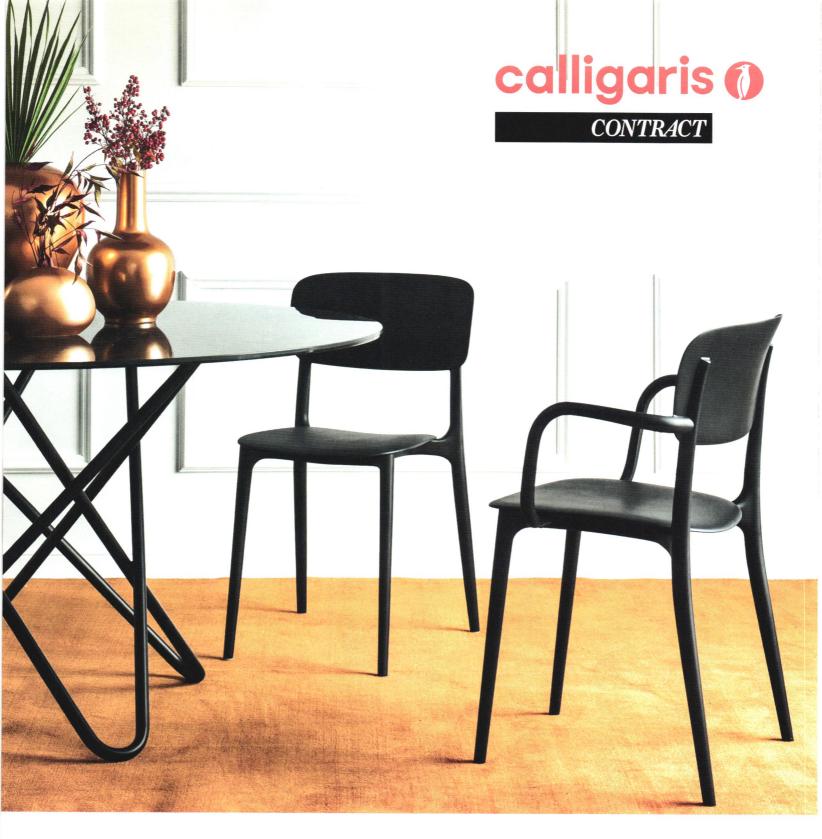
Casalgrande Padana's Fractile was featured in Studio Libeskind's Sapphire, one of four winnners of this year's Ceramics of Italy Tile Competition, taking first-place honors in the Commercial category. The three dimernsional, geometric, patterned stoneware tile was a signature design in the project. Designed by Daniel Libeskind for Casalgrande Padana, the Fractile tiles are technologically advanced to self-clean and aid in air purification.

casalgrandepadana.com

3. Crossville: Retro Active

This Retro Active 2.0 collection offers a variety of color, pattern, and size options. The color palette includes warm and cool neutrals, bright tones, and white and black options. Seven size options—available in polished and unpolished finishes—allow for mixing and matching. Ideal for interior floors, walls, countertops, and exterior walls, the line contains a minimum of 4 percent pre-consumer recycled content.

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INTERIORS FROM SPAIN



The International Interior Design Association (IIDA) announced the winners of the 22nd annual IIDA/HD Product Design Competition during HD Expo, which was held in May at Mandalay Bay in Las Vegas. The three-person judging panel included Chris Evans of Rottet Studio, Michelle Reichert of MGM Resorts Intl., and Patricia Rotondo of Antunovich Associates.

Judges selected winners based on innovation, technical advancements, cost efficiency, environmental consciousness, aesthetics, clientuser benefits, and need and usage in the hospitality industry. The Grid Sink Faucet and Cube Handles by Kallista (1) took home the Best of Competition award and also won in the Accessories or Specialties category under Hardware or Decorative Metal/ Plastics. Reminiscent of De Stijl styles, the 3-D printed Grid faucet is accented with a solid brass composition that is hand-buffed and powdercoated.

Other standouts included D_Segni flooring from Marazzi (2), which reinterprets iconic Italian cement tiles in stone across an array of classic and contemporary variations. Williams-Sonoma Contract's design of the Everrett Sconce for Rejuvenation (3) also won admirers for its clean lines, brass fixture, and LED compatibility. - WILL SPEROS

Best of Competition

The Grid Sink Faucet and Cube Handles by Kallista

Accessories or Specialties

Artwork, Signage, or Accent Pieces Palma by Royal Botania

Hardware or Decorative Metal/

The Grid Sink Faucet and Cube Handles by Kallista

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Casegoods and Freestanding Furniture

Individual Furnishing Items Nia Headboard by Bryan Ashley

Groups, Series, Systems,

The Profiles collection by Robern

"Out of Office" Amtrend solution for no boundaries for hospitality design by Amtrend/DLR Group

Flooring

Carpeting/Carpet Systems and Rugs Crafted Convergence by Durkan

Hard Surface

D_Segni by Marazzi

Resilient

Natural Choreography by Shaw Contract

Lighting

Individual Lamps or Lighting

Everett Sconce - by Reiuvenation by Williams-Sonoma Contract

Seating: Group or Series

Dining Seating Stiletto by Pavilion

Cordial Lounge Set by Jensen Leisure Furniture

Get-Together Table 221 and Bench 187 by JANUS et Cie

Seating: Individual

Dining Seating Flat 923.01 by Sandler Seating

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Designer You Should Know

Yaiza Armbruster

Hailing from Munich, Germany, Yaiza Armbruster trained as an architect and engineer in her native city before landing a number of design fellowships across Europe. Eventually venturing to New York, Armbruster worked as a designer for six years at Selldorf Architects before founding her practice in 2010.

Operating out of Manhattan's Chelsea neighborhood, Atelier Armbruster tackles a diverse range of commercial and residential design renovations, modernizing and streamlining select spaces across the city, while upholding the unique history and identity of each site. The six-person firm's portfolio of projects includes the design of Magic Mix Juicery—a small raw food restaurant and flagship store in Lower Manhattan—as well as the studio for New York-based wedding photographer Christian Oth.



Yaiza Armbruster (left) founded Atelier Armbruster in 2010. The firm's commercial work includes Magic Mix Juicery (bottom) and a New York photography studio (below).





I'm inspired by the culture and aesthetic of the places I've lived—Germany, Mexico, and Spain—and also by the rigor of my educational background I have an engineering degree and have always loved demolition and construction. At the same time, I am passionate about new materials.

What makes the work of Atelier Armbruster unique? And what distinguishes your firm's overall design approach?

We are a woman-owned business. In an industry that is dominated by tough guys, it sometimes feels like you have to be twice as smart—and also cunning—to ensure your design intent is executed. What makes our work unique is a combination of the precision of detailing and craftsmanship and the emotional effect the space has on the people that inhabit it. Think of the formal clarity of contemporary design and then enrich the atmosphere with texture materials, and finishes that truly appeal to people. Our spaces are minimal but never cold.

How wide is the scope of your firm's work?

Over the years we have designed all kinds of

interesting to consider the range of scales that an architect can work on today rather than the typologies. On one given day, we are engrossed in the details of a tile layout for a space as small as a bathroom and on others we are coordinating a dozen consultant for a hotel that will have upwards of 100 rooms. With New York being New York, we do many renovations. What, in your opinion, is important in design today! I think we've come to a place where the things that were once important to me while at university 15 years ago are important to people again. Authenticity, materiality, craftsmanship, timelessness—the basics, really—but still endlessly challenging to execute well. Those qualities of design are more important today than the form, gesture, and expressiveness of the idea.

What is next for Atelier Armbruster?

As a business that is only seven years old, we have built a portfolio and we are working on communicating our vision more clearly. We're documenting our work more diligently by investing in good photography and activel cultivating relationships that will help us become known for what we love to do most. In terms of projects we are always looking for the next big thing. You have to hustle to run a business in New York. I'm sure anyone reading this can empathize with that reality.



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Designing a Better Survey

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.

While anyone can send out a survey, designing one is truly a science. When getting my Master of Public Administration, I took an entire semester on research methodology, during which I learned how to create statistical tools that systematically describe information, apply empirical evidence to the discovery of intuitive and experiential knowledge, and inform decision making through accurate generalization and hypothesis testing. It was one of the most impactful classes of my education, and I continue to reference the class and apply these skills today.

In the same way that designers tend to notice the details in our physical environment, the class made me sensitive to the types of questions asked in surveys and the outcomes they produce. Creating a good survey for clients can be an incredibly powerful tool that leads to better design outcomes. Here are five things to consider the next time your team uses a survey in their design process.

1. Determine Demographics

HR departments frequently urge us to remove questions regarding the age of the individual taking the survey. We often can bring the issue back into play by asking people to respond to different ranges, indicating the generation in which they were born. While it is true that generational bias can poison company culture, understanding how different generations are responding to their current environment and how to future proof against it goes a long way to creating design solutions that work best for everyone.

2. Pick the Right Tool

I am as big of a fan of freeware as the next person.

After all, why pay for something you do not have to? In this case, the survey user experience is equally as important as how you compose the questions. Paying for options that allow you to use slider values, max differentials, conjoint analysis, etc., can be used to create interactive questions that provide a greater amount of feedback in a shorter amount of time. When was the last time you researched the

latest survey tools and took into consideration how the survey experience may be driving the outcomes, including the overall number of completed responses?

3. Minimize Open-Ended Questions

The most insightful surveys quantify qualitative information. Open-ended questions, while fun to read, are much harder to properly evaluate and provide less definitive data. Researchers will sometimes use open-ended questions to discover which answers are the most common and use them to help design questions that best reflect the most popular responses. Finally, people are less prone to answering open-ended questions, either choosing to skip them completely or, in the worst-case scenario, abandoning the survey altogether if they are required.

4. Repeat Surveys

If you are not using the same survey on a regular basis, then you are missing out on a huge opportunity to benchmark your findings across all your clients. To do this, you need to ensure that your survey will pass approval through HR and relative council. We have done a lot of work to ensure that 90 percent of our survey remains the same, allowing us to cater the remaining 10 percent to the specific organization. The process has provided us invaluable criteria to measure individual organizations against. Using the same survey also allows us to look at changes within an organization over time, whether it's 30, 60, or 90 days post occupancy or a more annual basis.

5. Utilize Outcomes

Going the extra mile to analyze and meaningfully present survey outcomes goes a long way to supporting your client's decision-making process and justifying your own design decisions. The best survey tools give you a variety of different ways to utilize the findings. Newer tools, like Survature, assess survey behavior, to understand which responses were chose first by respondents, which were changes, and which were outright ignored. We often export survey data into data visualization software like Tableau or QlikView, which gives our clients the ability to analyze the data in the way that is most meaningful for them or better highlight specific findings.

Surveys can be powerful tools with the potential of creating data that clients will be compelled to pay for. How are you leveraging surveys in your firm and what opportunities are you possibly missing out on?







7-5046









NeoCon[®] 50



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Algorithm, Toan Nguyen



Jasper Morrison utilizes waste material to craft a timeless design for Emeco



"The material used in 1 Inch Reclaimed chair—which Emeco has been using for several years now—makes use of the polypropylene waste at injection moulding plants, mixes it with waste sawdust from the woodworking industry,resulting in a warmer, more natural touch than raw polypropylene," Morrison says. "The fact that Emeco cares enough about their production processes to go to the trouble of developing this material is one of the reasons I want to design for them."

The one-piece chair is stackable, highly durable, and suitable for indoor and outdoor use. It is available in eight moody colors: Blue, Bordeaux, Sand, Brown, Dark Grey, Green, Light Grey, and Ochre Red. According to Morrison,the muted color palette was purposefully chosen to allow the design to fit in with its surroundings and create an evocative atmosphere.

The chair joins the rest of the 1 Inch Collection—also designed by Morrison—which features aluminum-framed chairs, stools, and tables that feature a similar extruded square leg design. The square legs pay homage to Emeco's iconic Navy Chair, which was designed for use by the military on submarines in the 1940s.

The 1 Inch family of chairs also features a delicately scooped seat and back, creating a clean-lined design that allows the material to sing. Morrison's signature simplicity demonstrates that good design doesn't need to be flashy, because that which goes unseen is often the longest felt.—CODY CALAMAIO





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Celebrating its 50th anniversary this year at theMART in Chicago, NeoCon will showcase the latest products for commerical office, retail, healthcare, education, and government interiors. Manufacturers will debut their latest products, including seating, lighting, wall and floor finishes, desking, casegood systems, and textiles. On the following pages, Contract editors preview a selection of products that will be introduced this year.

1. Global Furniture Group: Moda Space 1035

This stylish seating series—designed by Sava Cvek—features a polished aluminum frame and several leg options and finishes, including wood grain and solids. The chair shell is available in several colors with upholstery options.

globalfurnituregroup.com





3rd Floor





7th Floor



11. Friant & Associates: Dash Revitalize Space 7-5046

The expanded collection of towers, bookcases, lateral files, cabinets, and credenzas features high-quality laminate finishes and mix-and-match capabilities. All of the storage products are offered with wedge handles and multiple base options, and towers include pull-out shelves and power grommets.

friant.com







13. emuamericas: Cross Collection Space 7-4086

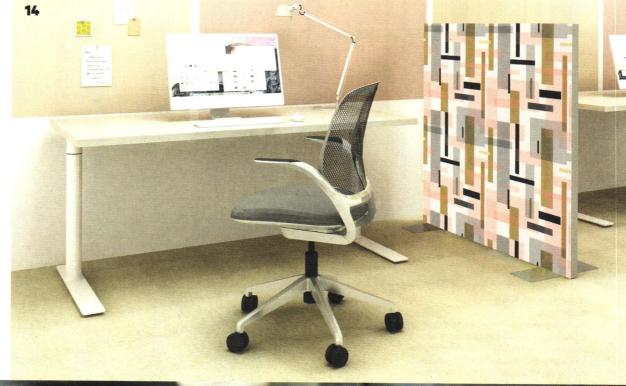
The basket weave backrest of the Cross Collection—designed by Rodolfo Dordoni— is a nod to the craftsmanship of master weavers and the serenity of nature. This outdoor collection features a lounge chair, loveseat, and low table, each available in four color options.

emuamericas.com

4. dTank: CoArt Acoustics space 7-2004

his collection of artistic fabric-wrapped acoustic wall panels features seven different configurations, including wall- and ceiling-mounted iterations as well as a free-standing version. The printed fabric is available in variety of designs and colorways, as well as custom pranded options.

dtank.com





10th Floor



16. Studio TK: Cesto **Space 1041**

Designed by Khodi Feiz, the Cesto collection of interactive seating elements was designed for the dynamic environments of today's offices. The collection features a unified upholstered bottom element and a variety of different tops, creating a comprehensive family of products with a unified look.

studiotk.com

17. Andreu World: Radial Space 10-132

The Radial collection of tables is versatile enough to be used as a workstation, conference table, or benching. The rectangular tables are available in several height and length options, capable of sitting up to 16 people, while the circular version can sit four to six people around.

andreuworld.com







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Designer - Carlos Tiscar

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sandlerseating.com





10th Floor

18. Patcraft: Monochrome and Surface Tone Space 10-160

Patcraft's Monochrome and Surface Tone feature abstract visuals with a natural, yet sophisticated aesthetic. The textural resilient tiles offer contrasting matte and gloss textures, enabling designers to play with the effects of light to control the function and design of various end-use environments.

patcraft.com

19. Groupe Lacasse: Radiance Seating Space 1000

Designed by Massimo Costaglia, Radiance Seating by United Chair offers a sophisticated silhouette, curves, comfort, and style. It is available in an extensive upholstery offering, with optional chrome accents and a choice of three mesh backrest colors.

groupelacasse.com







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The Places of Origin collection from the OBJECT
CARPET brand features eight nature-inspired
designs in broadloom and SL-tiles. The carpets
are made from 100 percent regenerated ECONYL
nylon yarn and are created to lock-in fine dust
to reduce allergies.
summit-flooring.com

22. Enworks Adventure Table, Zerl Collection
Space 19-118
The versatile Adventure Table is highly
customizable with dozens of options including
cable management, power accessories, and
a range of wood and metal finishes. Optional
turnbuckles add style and stability, and the table
is available in seated or standing heights with
multiple table top sizes.

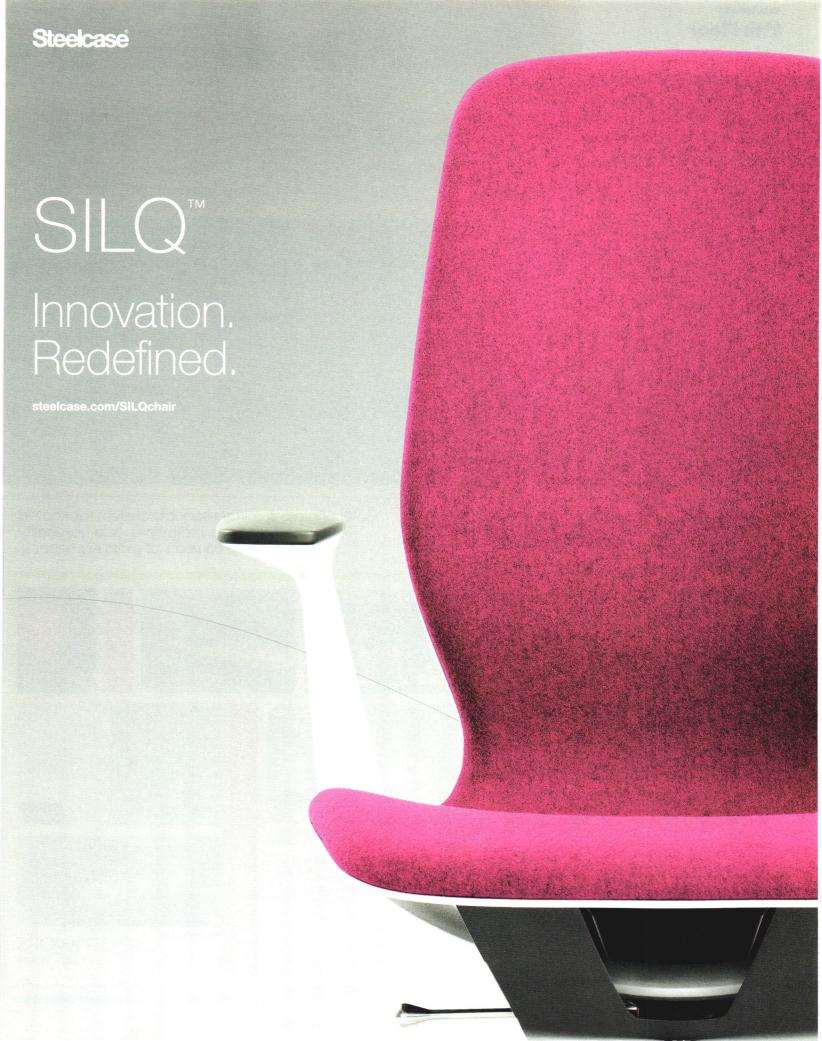


21. Camira: Blazer Space 1123A

In honor of NeoCon's 50th anniversary, Camira will be offering its bestselling wool felt fabric, Blazer, in 50 colors. Fourteen new colorways join the global palette to bring a fresh energy to the popular fabric, including warm neutrals and lively hues.

camirafabrics.com





11th Floor



23. Scandinavian Spaces: Mood Wall Silk

The magnetic glass writing board Mood Wall is now available in a silky matte surface finish that reduces light glare while still providing a superior writing surface. The glass is available in 24 colors with concealed fittings and optional pen trays. scandinavianspaces.com

24. Mayer Fabrics: Savile Row Collection Space 1173

Inspired by tailored menswear, the new Savile Row Collection of Crypton performance fabrics features handsome plaids, stripes, and checked designs, anchored by coordinating solids. The ornate Fretwork pattern nods to the architecture of Savile Row in London.



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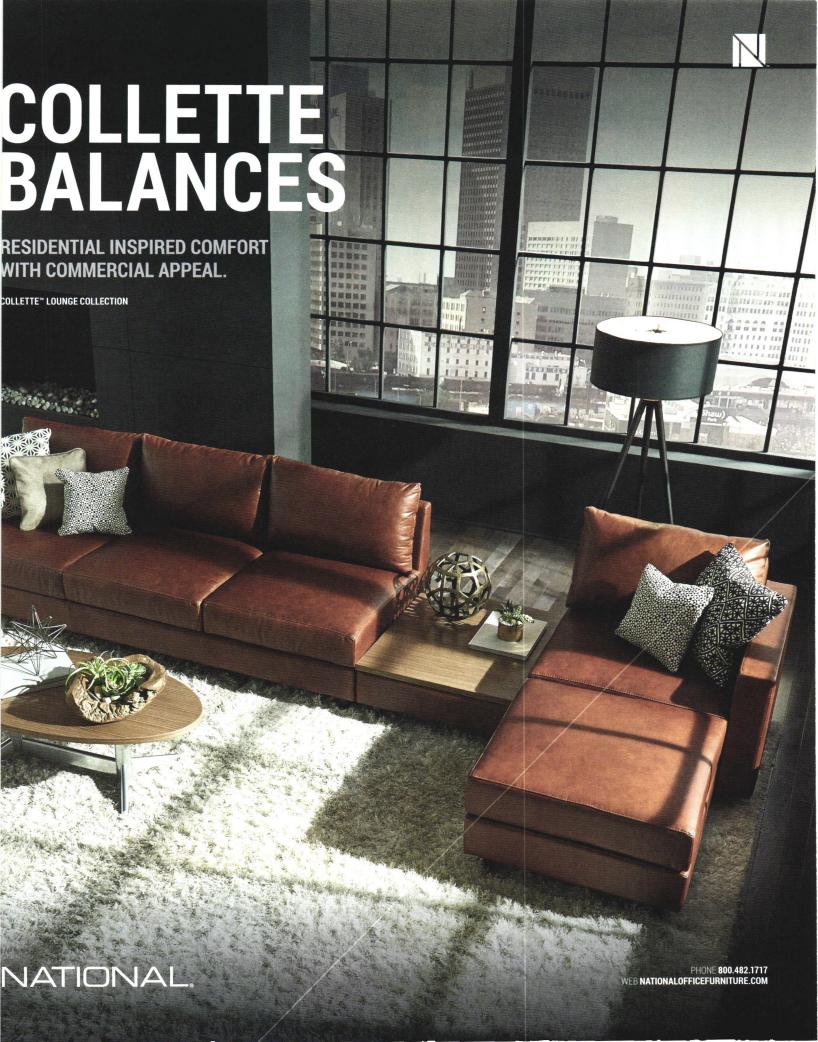






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As the lines between work and life blur, workplaces are becoming more than just offices, bringing art, food, wellness, and community into business environments. At Linkedln's new campus (page 78), myriad amenity areas create spaces for people to connect. STORY starts a dialogue about the future of how and where we will work with its Work/Place retail-meets-coworking-space installation (page 86). Hudson's Bay Company's (page 92) newest office boasts a clean, modern design enriched by an impressive artwork collection and Holder Construction (page 100) promotes employee wellness with a thoughtful, human-centric space. Today's most successful workplaces are innovating to improve happiness, productivity, and wellbeing.

Innovative Workplaces









Visitors arrive on the third floor where alabaster and charcoal framed by unmasked columns provide a neutral palette (above). The cafe spans half of the third floor and features hanging metal fixtures, a black ceiling, a living wall, and tables and benches with power outlets (right and opposite).



80 contractdesign.com JUNE 2018





When your business revolves around professional networking and employment, it's imperative to keep your finger on the pulse of the global workforce. For LinkedIn, the world's largest such company, it's also crucial to understand its own workforce—a belief that is evident in the designs of its various office locations.

"LinkedIn is always pushing the envelope, creating and evolving spaces to attract, engage, and meet the needs of its members and teams, the people who use the space on a day-to-day basis," says Charlton Hutton, a senior associate at M Moser. The design firm discovered this ethos first-hand while crafting LinkedIn's third-floor office in New York City's Empire State Building.

Quietly iconic New York

Although housed within a famed Manhattan landmark, the office is devoid of obvious, kitschy local references. Upon arrival, visitors encounter much more subtle reminders of the building's history and machine-age inspiration in elements such as preserved original terrazzo and concrete floors, exposed existing columns with rivets, and custom screens composed of McNichols black metal mesh. Complementing these, a refined palette of alabaster, white oak, and bronze reflect the urbanity of the city.

"We wanted an aesthetic that was sophisticated yet fun, and enough variety to inspire and delight even after visiting the

LinkedIn New York

Interior Designer **M Moser**

Associates

Client LinkedIn Corporation

Where **New York**

What **90,000 square feet** on one floor

Cost/sf Withheld at client's request

For a full project source list, see page 110 or visit contractdesign.com. The cafe area includes a back-of-house preparation space and five serving stations (this page).
Circulation paths meander through the bays, encouraging chance meetings and connections, and team bays create intimate groupings within the open environment (opposite).

space a number of times," says Brett Hautop, senior director and global head of Design + Build for LinkedIn's Global Workplace Services. Turning right at the Corian-wrapped reception desk leads to work areas and conference rooms, while left heads toward the massive 40,000-square-foot cafe.

The cafe's five food stations each offer different cuisines, from Paleo to Latin or Asian fare, and reside within different seating zones. "We identified five unique parks within New York City as the inspiration behind each server," Hutton says. "The intent was not to directly imitate them, but to take away what each means to the local community." For instance, the design team incorporated the High Line as a "linear promenade with touch points along the way." The only recognizable extraction, perhaps, is one food-station wall of colored-glass squares, which alludes to a sight along the actual elevated park. Meanwhile, an intimate corner—furnished with high-end woven-leather chairs by Holly Hunt and a lush living wall—becomes a private dining space via an operable garage door, a nod to the exclusive Gramercy Park.

Flexible solutions

It may be astonishing that a company cafeteria takes up half of the floor plan, but this is more than a food court. LinkedIn currently occupies seven floors within the building, and prior to this third-floor renovation, there was no communal space large enough to accommodate the entire staff of the company's vertical campus. The new cafe finally unites the staff, whether for meals and social events or company town halls in a dedicated publicassembly area. It's also indicative of where office design is moving: "Technology enables work from anywhere and organizations will not want to pay for costly real estate if activities can be done more effectively in other places. What brings people into the office is social interaction, sense of belonging to a community, and a high-quality experience," Hutton says. "We're going to see more

emphasis placed on creating spaces for people to connect rather than to do focus work."

The cafe's numerous seating options, which range from communal or high tables to banquettes and high-backed booths, provide these alternative collaborative-work settings. Here, the typical amenities enabling seamless work include wireless connectivity and power outlets embedded in most of the tables and benches. The private dining room additionally functions as another meeting, presentation, or executive luncheon space.

Collaborating with the Steelcase ARC team, who conducted workplace observation studies, M Moser gained insight into end-user engagement, which in-turn influenced the floor plan and furnishings of the designated work zones. These boast just as much variety as the cafeteria does: Quiet phone rooms, seating nooks lining circulation corridors, open workstations for up to 240 employees (primarily sales and marketing), meeting and training rooms of different scales, pantries, and even a game room sporting an oversized chess set ensure that there's an inspired backdrop for every activity, group, or individual. "Companies are recognizing their work environment as a business resource for high performance rather than just a place to house people," Hutton says.

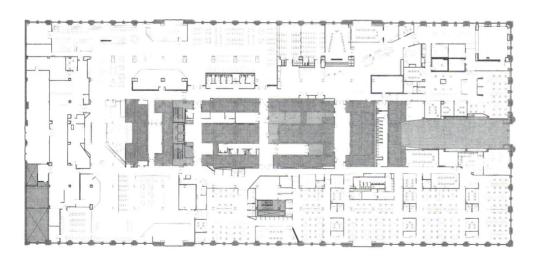
Branding without branding

In addition to programming, one client requisite was to avoid overuse of the company's logo and signature blue. "LinkedIn









wayfinding tool. Tranquil blue shades designate calm, quiet areas, such as in the recording-suite lounge (above). Bright reds denote collaboration rooms (opposite, top). A playful communal area features large-scale board games (opposite, bottom).



A component that's unique to this project is the state-of-the-art broadcast studio where editorial staffers interview LinkedIn Influencers. Situated on the corner facing the buzzing intersection of 34th Street and Fifth Avenue, the studio suite is the one spot where LinkedIn occasionally announces its presence to passersby: Perimeter lighting within the suite can color-wash the corner in LinkedIn blue. As an alternative, the company can also program the lighting color in honor of a visiting client or other guest—or, if in a New York state of mind, match it to the color scheme scheduled for the top of the Empire State Building. **c**



By Sam Lubell Photography courtesy of STORY

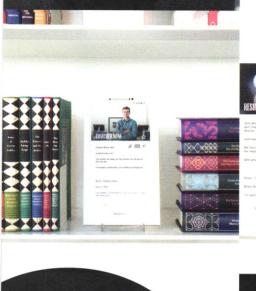


STORY's Work/Space installation was developed in collaboration with David Dewane and Blu Dot. The store-meets-workspace experience sold retail goods and offered private offices and shared spaces for people to work.

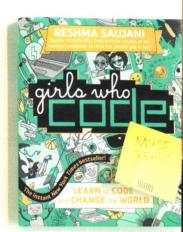
86



The rotating retail space explores the future of how and where we work with a transactional co-working installation



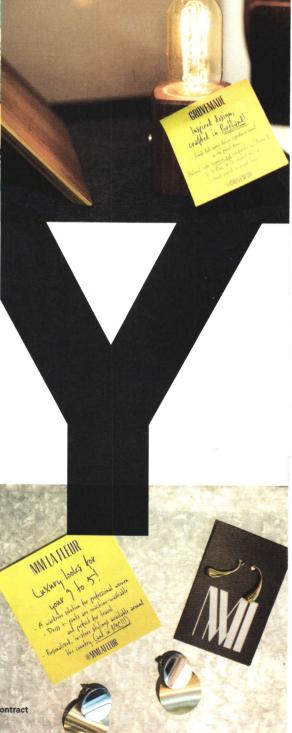






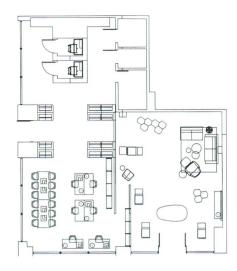








The space maintained its retail presence with more traditional merchandising (opposite), as well as subtle product displays, like book shelves, that blend seamlessly with the workplace theme (below).



"Eudaimonia" ...a state of overall happiness and healthiness.





STORY

Architect and Interior Designer

David Dewane and Blu Dot

Client STORY

Where **New York**

What 2,000 square feet on one floor

Cost/sf Withheld at client's request

For a full project source list, see page 110 or visit contractdesign.com.

For the past six years, sisters Rachel and Jenny Shechtman—founder and COO of New York retail space STORY, respectively—have been installing new environments in their storefront concept space in West Chelsea, about a block from the High Line. Themes, which change every three to eight weeks, have included love, wellness, and being home for the holidays, each showcasing its own relevant spatial design and merchandise.

The most recent iteration, which popped up for eight weeks in April and May, was called "Work/Space," a topic that continues to prompt constant conversation as businesses and workers wrestle with open versus closed environments, co-working, and the merger of home and work life.

"We think of ourselves as a magazine that comes to life, and this is a topic that everyone is talking about," says Jenny.

STORY teamed up with Chicago architect David Dewane, consultant and curator Aaron Dignan, and Blu Dot creative lead Nadia Haddad, who together created a modern, informal environment that would explore emerging ideas in workplace design while also creating an exciting, diverse place to shop.

Designed to optimize productivity

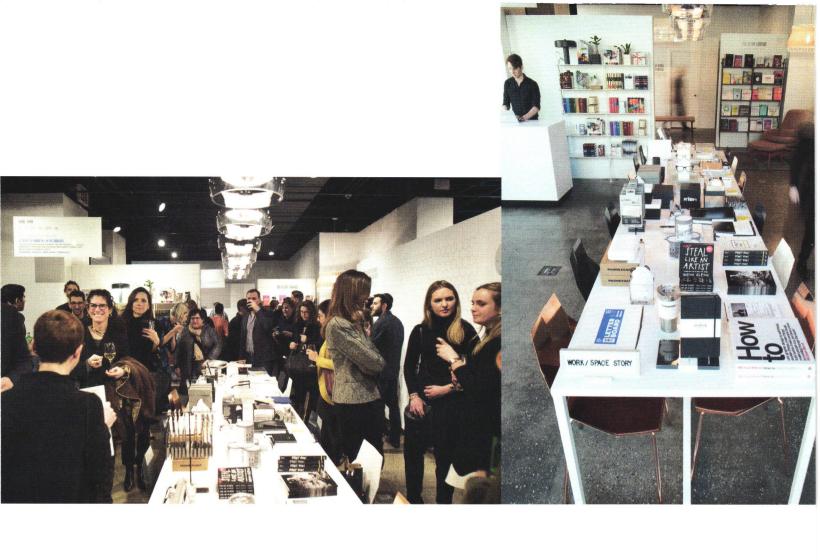
Dewane's concept, inspired by theories in Cal Newport's book Deep Work, is based on the Greek concept of "Eudaimonia," which is a state

of overall happiness and healthiness. His physical manifestation, which he calls the "Eudaimonia Machine," consists of a progression of five interconnected spaces that are designed, as he puts it, "to unlock our potential as co-workers and creators." This pop-up was a modified version of his plans for offices, which don't, of course, contain merchandise and other shopping opportunities.

"This is an environment made specifically for knowledge workers, whose jobs are very cognitively demanding," Dewane says.. "Usually that involves deep focus on a hard problem for some period of time. But we're also social animals. We want to come out of that focus and be social again."

Visitors to STORY's Work/Space moved continuously from zone to zone, divided informally by sheetrock walls with large cut-out entryways and built into STORY's permanent palette of polished concrete floors, floor-to-ceiling windows, and ceiling-mounted track lights. Each space—an evolving collaboration between the creative team and the clients—contained room-specific graphics, merchandise, and Blu Dot fittings, furnishings, and lighting.

"Our brand tends to be more accessible, more user friendly, than other higher-end modern furniture brands. Rachel liked that," says Maurice Blanks, co-founder of Blu Dot, who also appreciated the ability to experiment with the merger of office, residential, and retail design.



Key Design Highlights

Inspired by the "Eudaimonia Machine" concept, the space allows visitors to balance being connected and disconnected with both private work spaces and common area.

Blu Dot designed the environment, providing an extensive range of furnishings throughout.

Visitors enter the store through the Gallery, a room about identity and purpose, and the first of five zones within the space.

The heart of the space, the Chamber is made up of small rooms designed for deep concentration.

Zones foster creativity and concentration

The first of the space's five zones was the Gallery, which contained motivational books, clothing, and accessories, hanging on walls, and resting on walnut tables, shale dressers, and white bookshelves. Introductory wall text, including a "Letter from the Editor," explained the concept and mapped out how to navigate the experience.

"This area is about positive peer pressure," Dewane says. "It sends a message that this place honors positive creativity."

That area flowed directly into the Salon, an open space fitted with couches, lounge chairs, ottomans, floor lamps, coffee and side tables, and a small cafe serving Starbucks coffee and other beverages—all meant to encourage lounging, socializing, and shopping.

Guests then wound past temporary walls attached to bookshelves to the Office, an open space centered on a large Strut table lined with Real Good folded metal chairs and wall-mounted shelves, containing work and home-related objects like planners, how-to guides, and scented candles. One wall contained a colorful collaborative art piece based on shopper/worker feedback, organized by artist Giorgia Lupi. From here, visitors moved directly into the Library, with its shelves full of books on productivity and motivation and its soft lighting via Trace 4 Pendants, and navy and copper Punk Lamps.

Finally, guests made their way to the Chamber, an unadorned white area containing two closet-like rooms meant for heads-down work. "It doesn't have anything distracting," Dewane says. "Just a desk and a chair, and you sit down and you crank."

According to Schectman, every one of the Deep Work chamber times was reserved in a single day, adding that customers love to socialize and shop in the varied spaces, which each take on their own personality and provide an energizing, engaging progression of experiences. The compilation, she notes, has attracted a whole new set of customers, including many that don't know anything about STORY, through walk-ins, word of mouth, and special events.

With each new installation, STORY—which recently was bought by Macy's—aims to bring to light a new theme, trend, or issue. Work/Space hits the mark, prompting dialogue about the components of a productive workplace and the future of office design.



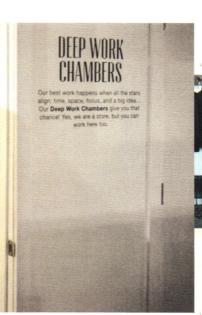


"to unlock our potential as co-workers and creators."



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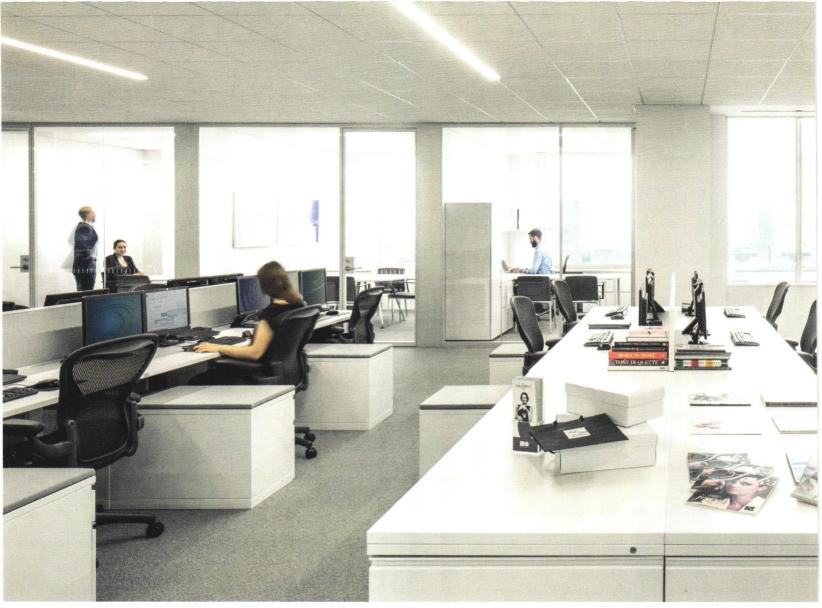




Award-winning data artist
Girgia Lupi's original
installation asked visitors a
series of questions that
informed an in-store
installation updated weekly
(above, right). The space
included areas with
traditional desks (above,
middle) white boards (above,
left) and Samsung Flip's
interactive whiteboard
(below).







Hudson's Bay Company

Interior Designer Skidmore,
Owings & Merrill LLP (SOM)

Client Hudson's Bay Company

Where **New York**

What 350,000 square feet on seven floors

Cost/sq Withheld at client's request

For a full project source list, see page 110 or visit contractdesign.com.



94 contractdesign.com JUNE 2018



In order to meet the company's day-to-day needs, the space provides flexible work areas to accommodate a range of activities (left). Inspired by its locale, the offices benefit from panoramic views above the city and New York harbor (opposite, bottom).

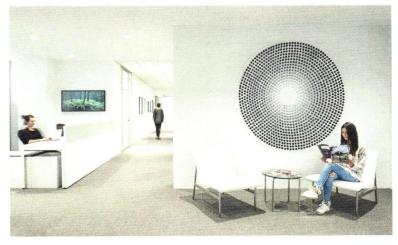
With names like Lord & Taylor, Saks Fifth Avenue, and Gilt under its banner, Hudson's Bay Company (HBC) needed a corporate hub that would blend form and function for its new headquarters in New York. The retail group turned to Skidmore, Owings & Merrill (SOM) to design a 350,000-square-foot space that consolidated the operations of each brand into one location—the Brookfield Place shopping center in Lower Manhattan.

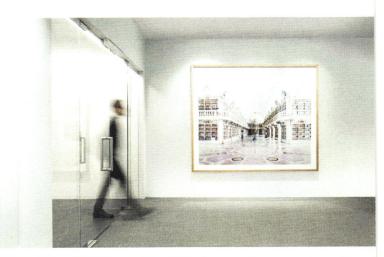
A primary goal of the project design was to meet HBC's day-to-day business needs while also providing an aesthetically pleasing environment for its employees. "The fashion and artwork activate the space," says Jason Anderson, senior designer and project manager. "They are the protagonists."

Gallery-like design showcases art

Indeed, the gallery-like setting is the first thing that catches the eye. With white walls and an expanse of windows in every corner, the attractive views of the harbor and city are highlighted to their best advantage.

Yet just as important as the unobstructed view of the skyline was the proper display of artworks that are part of HBC's extensive holdings, a worksite amenity that is as priceless as the art itself. Begun when the company was first founded in 1670, the collection now boasts more than 3,000 pieces



















he New York headquarters ouses a significant portion f the award-winning HBC ilobal Art Collection. SOM vorked with Lisa Baker, lirector and chief curator f the collection, to create n environment that howcases diverse artworks by artists, including Candida idder, Hiroshi Sugimoto, and ames Turrell.

that are featured in its corporate offices in the United States, Canada, Germany, and Belgium.

Currently, there are more than 1,000 selections in the New York headquarters alone (and counting). "The works encompass the great masters and pioneers in creative photography, as well as pieces from a new generation of artists," says Lisa Baker, director and chief curator of the HBC Global Art Collection.

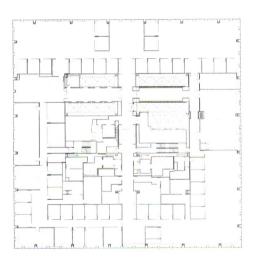
Baker worked with her team to help design the ideal environment for displaying the assemblage. Filippo Brassesco, an independent Italian architect, handcrafted a detailed reproduction of the office, complete with furniture. "A large-scale model was made with each of the seven floors, which can be stacked together or displayed separately," Anderson says. "Each piece of art has been reproduced to scale as well, so that the installation of the collection can be considered across the entire space holistically."

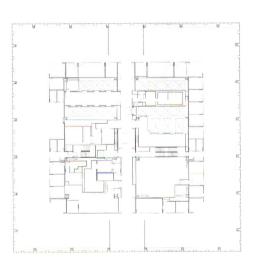
Flexible spaces display fashion

So that the compositions would be the focus, neutral tones and streamlined detailing were used throughout. As Anderson notes, "The palette is very minimal and uniform so that it doesn't clash with the art." The result is an eclectic mix of traditional black-and-white images, computer-generated landscapes, and digital animations.

The visual splendor is not confined to the office, however. Employees and guests alike are encouraged to learn more about the works, even after the day is done. "Visitors can easily access additional information about the artworks and artists exhibited through the use of a mobile app," Baker says. "Interactive captions provide specific content relative to each piece, and all of the artwork that is catalogued is available to anyone on the collection's website."









Large meeting rooms
(opposite) and informal
collaboration spaces (bottom,
left) can be found throughout
the workplace. Merchandise
storage is seamlessy
integrated into the workplace
(left) and conference rooms
can be transformed for "style
outs," with integrated display
systems to showcase fashion
merchandise (below).





Key Design Highlights

The gallery-like office boasts white walls and expansive windows that showcase views of the harbor and city.

More than 1,000 pieces of art from HBC's extensive holdings, along with store photos, advertising imagery, and logos from the company's archives, are on the display.

An office replica, designed by Italian architect Filippo Brassesco, is complete with furniture and the space's many pieces of art, all reproduced to scale.

The workplace features high-density storage options for garments, and conference rooms also serve as showrooms where the newest collections can be displayed.

There is a homogeneous look throughout the offices, but that doesn't mean the areas are lacking in personality. Store photos, advertising imagery, and logos were culled from the HBC archives. They were then reproduced and placed in key areas to reinforce the distinct identity of each brand. As Roger Duffy, the design partner on the project notes, "There was room for branding in the lobby and the collaborative areas."

After pulling the visual elements together, the team focused on HBC's work functions, and the challenge of storage. While most office spaces need room for filing cabinets and standard shelving units, for the HBC group, high-density storage and display options for garments were essential. Conference rooms double as showrooms where the newest collections can be seen, while the clothes are displayed on stainless steel mesh grids that are easy to hang and tuck away when not in use.

There are also plenty of meeting areas and nooks indoors that foster a sense of camaraderie, as well as shops and restaurants just steps away. "Brookfield Place is like a small village," Duffy notes.

For Baker, however, it is the art that's key to bringing everyone together. "The artworks are exhibited in specially designed areas, and in dedicated working spaces throughout the offices. They are intended to stimulate conversations and inspire associates and visitors to think differently." •

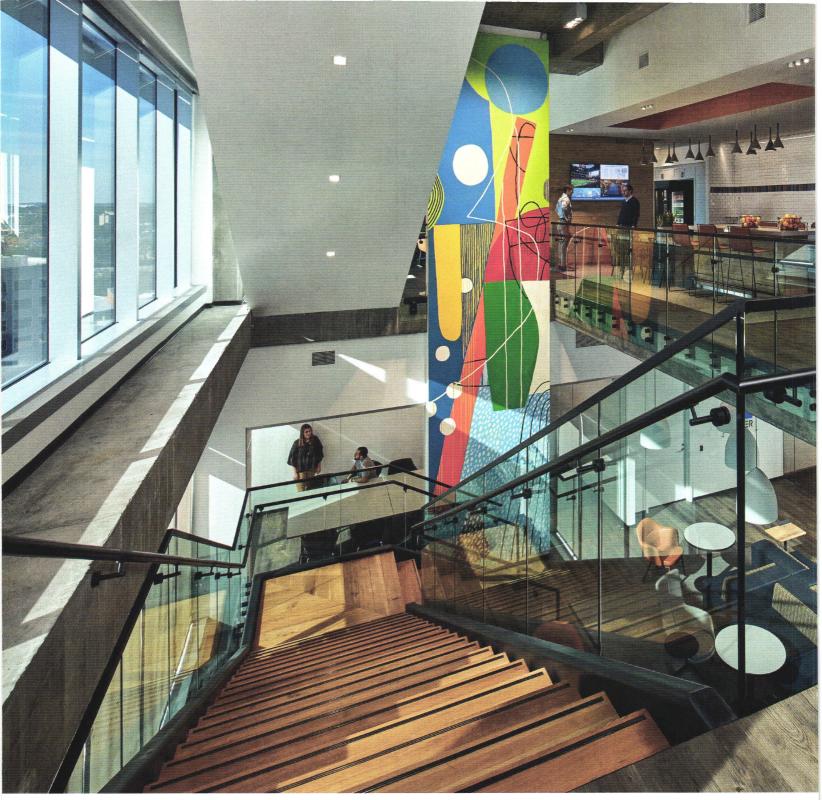
By Lauren Volker Photography by Brian Gassel

HOLD

JUNE 2018 contractdesign.com

Expansive views, a bright art program, and myriad seating and space options define Holder Constructions' new offices in Atlanta.





Holder Construction

Interior Designer **HLGstudio**

Client Holder Construction

Where Atlanta

What **53,335 square feet on** three floors

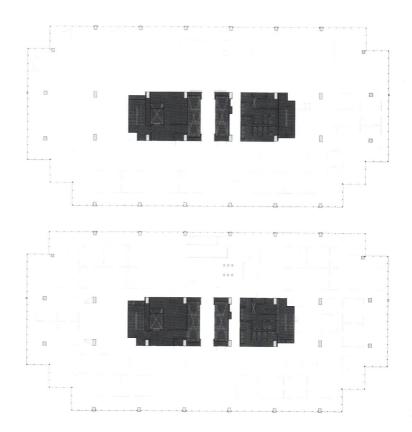
Cost/sf Withheld at client's request

For a full project source list, see page 110 or visit contractdesign.com.

102 contractdesign.com JUNE 2018



Communicating stairs connect the workplace's three floors and are surrounded by community spaces that create opportunity for socialization and impromptu meetings.



Today, the most successful, innovative workspaces are those that uniquely tap into the needs of their tenants, helping them work and perform their best. Seeking a new home catered specifically to its diverse staff, Atlanta-based construction management and contracting company Holder Construction engaged local design firm HLGstudio.

"Our goals were to create an environment that would appeal to a wide variety of working styles, foster collaboration, and embody our visual and cultural brands," says Chrissy Hughes, brand manager for Holder Construction.

Working to fulfill Holder's needs, HLG set out to create a people-centered design but raised the bar beyond work function, creating a space that didn't just help employees be productive, but also live and feel their best. The outcome earned the space a WELL building certification, making it the first office to receive the recognition in the state of Georgia.

Evidence-based design

During the initial focus group process, the HLG team asked employees to outline the tasks they perform throughout the day that contribute to revenue generation—what they call "mission critical work." "That gave us an understanding of what kind of space types they needed in order to perform those tasks successfully," Hayner says. "We then developed an ecosystem of spaces that are tailored to the work of each department."

The resulting network of space types spans three floors: one for reception, the executive area, HR, and finance; another shared by the "project lifecycle team," consisting of the preconstruction, engineering and interiors groups; and a third floor for the in-house IT and BIM departments. Each floor features workspace options for every job function, meeting type, personality, and mood—from small, quiet rooms with acoustic absorption for solo work or client meetings, to flexible "maker spaces" for tinkering and testing new technology.



Ammenity spaces are built in to the office environment, encouraging employees to enjoy healthy snacks and drinks, and offering a place to work away from their personal workspace (above). A varied and vibrant art program defines the space (opposite, top left and right). The executive and HR areas provide sit and stand options (opposite, bottom left and right).

Communicating stairs join the three floors and direct circulation toward a central gathering space called The Commons. "The Commons has become the heart of our office," Hughes says. "Its wide-open floor plan and sweeping views of Atlanta encourage people to gather for working and socializing."

Communal spaces and design consistency across the company's other geographic offices—including locations in Phoenix, Washington, D.C., Denver, and Charlotte, all designed by HLG—create a sense of connectedness and familiarity that makes the office feel like a home away from home. And being that the Atlanta office serves as the main headquarters, it was important that it feel comfortable to visiting employees. "If there's an executive coming from one office to another, they know the general space types so that if they're traveling with their laptops they can go to a touchdown station and seamlessly know how to plug in."

Whether at individual desks or in meeting rooms, technology is thoughtfully integrated throughout the space, as the design team worked to ensure it was simultaneously intuitive and virtually unnoticeable.

Focus on happiness and wellbeing

To earn its WELL certification, the project had to be mindful of a laundry list of elements that can affect employee wellbeing, from lighting to artwork, finish selections, furniture, and water quality.

"A lot of it is operational, like offering healthy food choices and different types of flavored waters to encourage people to drink more," Hayner says. "That did impact the design in that we had to accommodate [them] in a thoughtful way."

But the WELL guidelines also impacted the layout, furnishings, and design touches throughout the office.

"The natural surroundings helped inspire the shaping of the space," Hayner says. Large windows allow light to pour into the office and maximize unique views— the new Atlanta Braves stadium to the north, lush forest to the east, the city of Atlanta to the south, and Vinings Mountain to the west—connecting employees with nature. Interior lighting was also carefully selected, ensuring the optimal styles and color temperatures to support the human circadian rhythm.

Adaptable, flexible furniture, like sit-stand desks and enclosed and stand huddles, throughout the space provides employees the ability to adjust their working position to suit their needs. The finish selections include colors, patterns, and textures found in nature, designed to relieve stress, and zero/low VOC selections reduce negative health impacts such as headaches and asthma.

A colorful art program defines The Commons and can be found throughout the entire office, showcasing local artists as well as Holder's own art: its buildings. All were incorporated strategically to reduce stress and stimulate employees' minds by adding visual variety to the workplace.

"We [were focused on] the functional aspects of how people use the space—the mission critical—but also the subjective side with thoughtful design that considers how people feel."

Following move-in, the client to became instrumental in adopting the ideals of the space, and according to Hughes, the Holder team has embraced their new office. "The space is vibrant and energetic, while maintaining an elegant and sophisticated aesthetic," Hughes says. "The design has definitely enhanced our collaborative culture." •

104 contractdesign.com June 2018





Key Design Highlights

The open, airy space boasts clean lines with abrupt geometries that create visual interest and are contrasted by a colorful art program.

"Cockpit" workspaces designed for critical work are clean and easy to use, offering a standing position with a right return, and a seated position with a left return.

Details like a sloped drywall ceiling reflect Holder's ability to use conventional materials and detail them in a unique way.

A conference room called The Lab is wired with Oblong's Mezzanine technology, which creates a fluid digital canvas connecting team members and their content across all of the Holder offices.





Call for entries

that contributes to the quality Healthcare of healthcare Description of heal 2018 Deadline July 13, 2018

Categories

- Acute (inpatient) Care Facilities
- Ambulatory (outpatient) Care Facilities
- Long-Term Care/Assisted Living Facilities
- Health and Fitness Wellness Facilities
- Landscape Design (healing gardens, etc.)
- Conceptual Design (professional, unbuilt projects)
- Student Design Work [Awards for student work will be given for innovative design solutions that enhance the quality of healthcare delivery. Entries can include, but are not limited to, healthcare products (furniture, furnishings, etc.); healthcare settings (patient areas, examination rooms, corridors, etc.); or technology (equipment, systems, etc.)].

Judging Criteria

Professional Entries for Completed, Built Work

- · Visual and graphic images of interior spaces that support an environment capable of improving the quality of healthcare based on sound evidencebased design principles.
- A demonstrated response to the program statement.
- A noted partnership between the clients and design professionals.
- Client feedback or testimony that the project seeks to improve the quality of healthcare: Does it demonstrate sensitivity to patient needs and seek to improve therapeutic outcomes, enhance staff performance, and increase visitor and community participation? Were higher satisfaction ratings by patients, families, and staff a key design objective?

Professional Conceptual Entries as well as Student Entries

- A demonstrated response to the goals mentioned in the project description.
- · Visual and graphic images that support an environment capable of improving the quality of healthcare

Recognition

- Winners will be announced at The Center for Health Design's awards presentation during the 2018 Healthcare Design Expo & Conference in November 2018 in Phoenix, Arizona.
- One award will be presented to each winning project.
- Winners will be featured in the November 2018 issue of Contract magazine, which focuses on healthcare design, and on The Center for Health Design's website: healthdesign.org.
- Only those that win or receive honorable mention in each category will be notified.

Rules for Entry

- Only entries submitted electronically at contractdesign.com/healthcareawards will be accepted.
- The decisions of the judges are final. The judges reserve the right to make no award.
- Professional entries of built work must be interiors that are fully operational no earlier than September 1, 2016, and no later than July 1, 2018. Student entries must have been completed in either the 2016–17 or 2017-18 school years. Entries must not have been

entered in previous Healthcare Environment Awards competitions.

To recognize innovative,

life-enhancing interior design

- Professional entries of built completed work must include a minimum of six photographs, as well as a minimum of one floor plan, all submitted in .jpg format
- Conceptual submittals and student entries must include.jpg images of renderings or photographs of models.
- Each professional built and conceptual entry must include a \$250 entry fee. Student entries have a \$25 fee.

Jurors

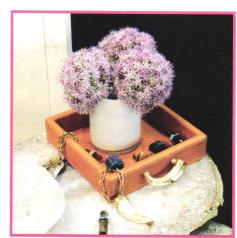
Each entry will be reviewed by a jury of designers and architects with expertise in healthcare design, including one representative of The Center for Health Design.

Deadline

All entries, complete with payment, must be received electronically at contractdesign.com/ healthcareawards by Friday, July 13, 2018. For questions, email Managing Editor, Lauren Volker at lauren.volker@emeraldexpo.com

All entries must be submitted online. For full information, and to submit your project, visit contractdesign.com/healthcareawards



















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Workplace Solutions

Designers name their top new product picks for breakout and collaborative spaces

Sarah Brophy, IIDA, NCIDQ, LEED AP **Buzzispace: BuzziPlank Shelves**

buzzi space



"Personalization is a great way to brand collaborative spaces as well as aid in wayfinding. Floating shelves add a layer of human dimension to any meeting space."

Steelcase: Shortcut X Base Chair

steelcase.com



"Residential furniture is here to stay, but often lounge seating does not support meeting postures. Chairs that offer a comfortable, upright sit with interesting details and materials always catch my eye."

Luxx Box: Dasch Acoustic Lighting

luxxbox.com



"Acoustic treatment can often feel like an afterthought surface applied to walls. Integrated acoustic products are becoming more popular with lighting leading the charge."

Ghislaine Viñas, ASID

Design Director

Boston

IA Interior Architects

Blå Station: Bob Sofa

blastation.com

Mohawk Group: Quixotic Broadloom

mohawkgroup.com

Viccarbe: Burin Table

iccarbe.com



Principal
Ghislaine Viñas
New York



"This sofa has always been a favorite—blurring the boundary between residential and commercial. I fell in love with this colorful version of the Bob Sofa the company did in Milan. The new Bob Cut tables also add to the a



"We were super specific about what colors we needed for our designs for the new Scandinavian Spaces showroom at theMART in Chicago. Mohawk's color range is fantastic. They have the perfect yellows—we love Lemon Twist and Top Banana."



"This table is so inspiring and I love that it ranges from a side table to a coffee table to a conference table to fit to any type of space. It adds a sophisticated and chic attitude for the workplace but Viccarbe always offers a good color range to add some fun."

Greg Merkel

Juniper Design: Lighting

juniper-design.com

Niio: Digital Art Collection

niio com

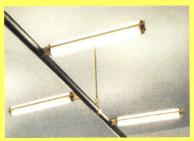
Turf: Crease Ceiling Tiles

turf.design



Creative Director ICRAVE New York

108



"We always say light is our most important material if a space isn't lit well it doesn't matter what it is made of. Juniper makes great lighting, such as the Metropolis Wall-to-Wall product."



"Many companies today want curated art programs. Niio provides a 360-degree digital art solution for any home or office. They have acquired more than 6,000 leading digital artists, along with top hardware partners, to be able to offer premium collection subscriptions, or limited-edition works for purchase or rent, all with professional display solutions including 4K projectors, LCD displays, LED tiles, and video walls."



"These are a great resource. Acoustics are important in any job, especially a workplace. This product's sustainability story—made with 99 percent recycled material—is the icing on the cake."

JUNE 2018

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who Interior designer: M Moser Associates. M Moser project team: Charlton Hutton senior associate; Amanda Bacha, designer: Chris Swartout director; Nicholas Schifferle, global client services. Contractor: JT Magen. Consultants (project management): JLL. Consultants (office interiors): Meadows. Lighting: HLB. Engineering: AKF, Acoustician: Cerami & Associates.

what Wallcoverings: Rollout; Innovations; York; Designtex. Paint/coatings: Wolf Gordon; Benjamin Moore; Sherwin Williams: JTC Painting: Johnsonite. Countertops and tabletops: Dupont; Caesarstone. Flooring: Patcraft; Ardex; Interface; Bentley; Mannington; J&J flooring; Bolon. Glass: Modernus; Mcgrory. Hardware: Modernus, Doors/screens/ partitions: Modernus;

Moderfold: Wilson, Furniture: Haworth; Nienkamper; Nucraft; COR: Allermuir: Heartwork: Herman Miller; Arper; Styles; AllModern; Naughtone; Knoll; Alias: Bross: Coalesse; Bernhardt; Hightower; Davis; West Coat Industries; Keilhauer; Viccarbe: Studio TK: OFS: Vintage King Audio; Original BTC: Fontana Arte: Blu Dot: Tom Dixon; Impressions; Restoration Hardware: Greatbigstuff.com: Decca; Bend; WCI; Emeco; Offect: Johanson; Alias; Holly Hunt; Vitra; Janus et Cie; ICF; Kristalia: Nevins: Andreu World: Oso Industries. Light fixtures: Horton Lee Brogden Lighting Design. Upholstery fabrics: Maharam: Ultrafabrics: Camira: Designtex; Pallas; Carnegie; HBF: Unika Vaev: Teknion: Luna: Stinson; Momentum; Knoll textiles. Acoustical finishes: Armstrong; Robin Reigi; Unika Vaev: International Cellulose Corp.: Chilewich: Acoustical

Surfaces: Acousticord: Mahram. Laminate: Formica; Pionite Metals: McNichols: J. Freeman: Mistral Architectural Metal & Glass Inc. Tile: Nemo: Daltile: American Olean; Crossville; Ann Sacks, Living walls and planters: Artisan moss. Baffles: Norton Industrial Inc. Cladding materials: BVC; Junkers; Terrami: Brick-It

who Architect: David Dewane. Interior Designer: Blu Dot Consultants: David Dewane; Aaron Dignan. what Interior lighting/

workstations/tables/storage systems: Blu Dot.

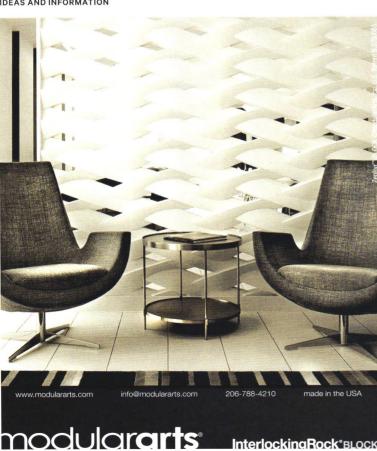
who Interior designer: Skidmore Owings & Merrill LLP. Skidmore Owings & Merrill LLP project team: T.J. Gottesdiener, FAIA Managing Partner; Roger Duffy, FAIA Design Partner; Jason Anderson, AIA Senior Designer/Project Manager; Judy Betts, IIDA Lead Interior Designer; Brian Kaplan, AIA, IIDA, LEED, WELL Lead Technical Architect: Lauren Kosson, Materials Specialist. Project Management: Gardiner & Theobald. Fine Art Specialists: HBC Global Art Collection, HBC Global Art Collection team: Lisa Baker, Director and Chief Curator; Tania Brassesco, Associate Curator: Lazlo Passi Norberto, Associate Curator. Lighting: Onelux

what Wallcoverings: Maharam; Wolf Gordon: Forbo, Fabric wrapped panels: Knoll Textiles. Paint: Benjamin Moore; IdeaPaint, Laminate: Lamin-Art; Pionite. Interior lighting: DeltaLight; LF Illumination; Modular Lighting Instruments; Zumtobel; Flos; Holly Hunt; Robert Abbey Glass: McGrory Furniture: Herman Miller; Wilkhahn; Vitra; Bernhardt; Arper; Andreu World; Millwork and Upholstery: Lamin-Art: Kvadrat; B&B Italia; Fritz Hansen; Knoll; Walter Knoll; Tacchini: Kristalia: Porro: Agape Casa; De La Espada; Benchmark. Office Fronts: IOC. Hardware: Omnia; Rockwood. Tile: Basaltina, Ceilings: Armstrong Techzone. Carpet and Resilient Flooring: Mohawk. High-Density Filing: Spacesaver. Appliances: GE Monogram. Window Shades: MechoSystems. Plumbing Fixtures: Lovair; Kohler; Toto.

who Interior designer: HLGstudio. HLGstudio project team: Matt Havner: Roger Godwin; Keith Scott; Caitlin Matonak; Sam Farra; Rebecca Myers. Consultants (structural KSi/Structural Engineers. Consultants (audio visual): Waveguide. Engineering: Barrett Woodyard and Associates.

what Wallcoverings: Buzzi Space; Maharam; Filzfelt. Paint Sherwin Williams, Laminate: Wilsonart. Solid surface: Cambria, Porcelain tile: Stonepeak Ceramics; Trinity Tile; Specialty Tile. Demountable Walls: Teknion Optos. Wood Flooring: Olde Savannah Flooring; Scofield Concrete, Resilient flooring: Mohawk Group. Carpet/carpet tile: Shaw: Interface, Ceilings: Armstrong. Interior lighting: Metalux: Finelite: Pinnacle: Lumen Truss; Foscarini; Bover Marietta; Luminii; LBL Lighting WAC Lighting; LF Illumination; Dado Lighting. Door Hardware: Dorma; CR Laurence; Johnson Hardware: Fliason. Architectural glass/glazing: McGrory Glass' TGP Pilkington Window treatments: Mechoshades Workstations: Teknion. Workstation/task seating: Herman Miller: Hightower. Conference seating Teknion: Davis, Lounge/ reception seating: Andreu World, Cafeteria/dining seating: Andreu World; Janus et Cie; Hightower; Falcon; Davis Furniture. Other seating: JSI. Keilhauer. Loewenstein. Conference tables: Bernhardt Design; Symphony. Cafeteria/dining tables: Symphony; Contract Furniture Company. Training tables: Symphony. Reception desk: Advanced Interior Designs, Other tables: Hightower, Keilhauer; Loewenstein. Architectural/ custom woodworking: Pegleg Studio.

IDEAS AND INFORMATION





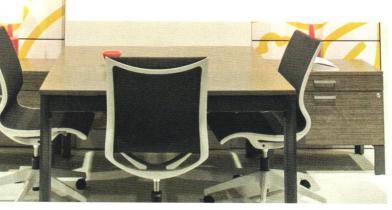


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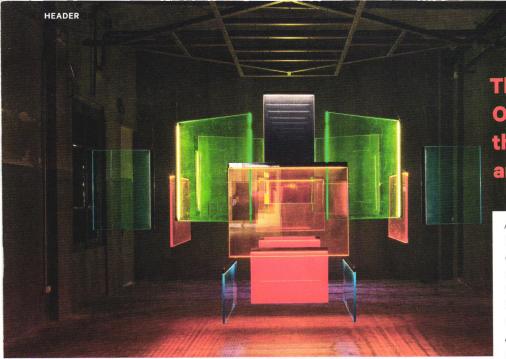












Power of Three



The second edition of Assab
One's 1+1+1 exhibition highlights
the work of an architect, artist,
and designer in Milan

A vast and variegated industrial interior located in Milan, Assab One has operated as an experimental environment for avant-garde artistic expression since its launch in 2002. In its second iteration, 1+1+1 prompted an architect, artist, and designer to respond to the unique identity of the former printing press through a triptych of site-specific installations, which worked in tandem to chart parallels between the three disciplines. This year's exhibition—which was on view April–June 1—spotlighted the work of an international trio of creative collaborators: American architect Johanna Grawunder, Swiss designer Christoph Hefti, and London-based painter Antoni Malinowski.

Recalling stylistic elements that distinguish her expansive portfolio—which includes works produced alongside Superstudio in Florence and Ettore Sottssas in Milan—Grawunder's installation "Alone Together" invited visitors to immerse themselves in a labyrinth of footpaths inundated by light and color. Bright hanging constructions composed of motley materials were offset by the darkness and obscurity of the surrounding spaces, eliciting an experience of crossing between reality and illusion.

Creating a fantastical campsite containing carpets, ceramics, and other craftily conceived creatures, Hefti honed his expertise in the fields of fashion, furniture, and textiles with "That horse, slamming doors," a sensory showcase of visual, auditory, and tactile intensity. The surreal set evoked a happenstance encounter between Hefti's imagination and the reaction of its patrons.

"Almost seen" builds on Malinowski's unfolding exploration of the dynamic of light and pigment interactions on the junction of pictorial and architectural spaces. Illuminated by natural daylight, the illusory installation featureds an alternating assortment of light-sensitive paintings and light-specific wall drawings that adjusted according to the observer's outlook and perspective.—HAYLEY ARSENAULT

The 1+1+1 exhibition featured Grawunder's "Alone Together" (top), Hefti's "That horse, slamming doors" (above), and Malinowki's "Almost seen."

