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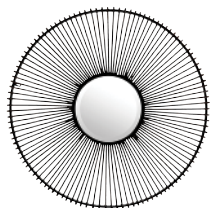
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VOLUME 2/NUMBER 2

The magazine of the
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the Interior Designers
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THE SPEED OF CHANGE

Today's touch screens and other digital design tools offer the best of the past and the future, encouraging a return to hand sketching and faster interactive communication with clients.

BY ROBERT NIEMINEN



Image: Joe Fletcher

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OFF THE CHARTS

The interior design of private yachts, jetliners, and other luxury transportation modes requires a unique juxtaposition of form and function.

BY JESSE BRATTER

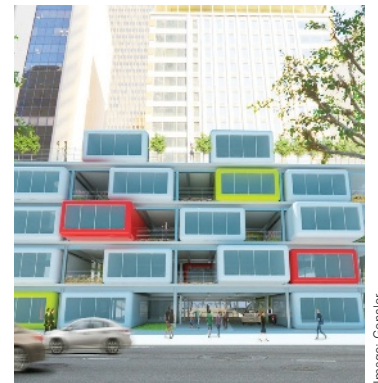


Image: Gensler

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MAKING CONNECTIONS

Beyond getting individuals from Point A to Point B, transit hubs are making each journey memorable through creative design and top-of-the-line amenities.

BY BRIAN LIBBY



Image: Morpholio

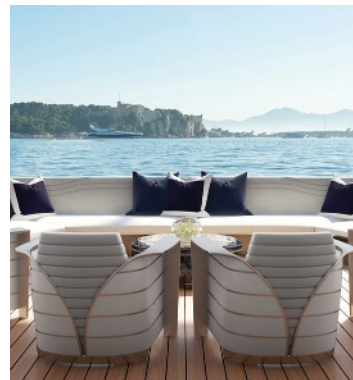


Image: March & White

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CURB APPEAL

As driverless cars become more commonplace, city planning and design in the future will be anything but conventional.

BY LYDIA LEE

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Charles Aydlett

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ICONIC PROFILE: COLLIN BURRY

Designing for the likes of Apple, Pixar, and Nokia, as well as the San Francisco International Airport, Collin Burry respects each environment, every client, and thought-provoking ideas.

BY AMBROSE CLANCY



Image: Rob Karosis

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EVERYTHING IN ITS PLACE

Decluttering, downsizing, and maximizing space are powerful buzzwords for homeowners and renters alike. The key to success? Practical, attractive storage solutions.

BY PAUL MAKOVSKY



Image: Danilo Agutoli

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ON THE COVER

Manhattan is more connected than ever with the addition of a new subway line and modern stations to mark its path.



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EDITOR-IN-CHIEF

Jennifer Quail

EDITORIAL

Contributing Writers

Jesse Bratter, Ambrose Clancy,
Lydia Lee, Brian Libby,
Paul Makovsky, Robert Nieminen

Translation

Sylvie Trudeau

Editorial Advisory Committee

Kati Curtis, ASID, LEED AP,
Kati Curtis Design;
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Jason Kasper, BID, MFM, PIDIM, IDC,
IDEATE Design Consulting Inc.;
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PUBLICATION DESIGN

Gauthier Designers

Lisa Tremblay, Principal
Shawn Bedford, Creative Director
Élyse Levasseur, Artistic Director
Carole Levasseur, Project Coordinator

PRODUCTION

Stamats Commercial Buildings Group

Stamats Communications, Inc.
T: 800.553.8878, x5025
Tony Dellamaria, President
Mike Stanley, Publisher
Tom Davies, i+D Advertising Director
Candy Holub, Production Manager
Linda K. Monroe, Project Manager

ADVERTISING

Tom Davies, i+D Advertising Director
tom.davies@stamats.com
T: 319.861.5173
Toll-free: 800.553.8878, x5173
F: 319.364.4278

Send comments to editor@iplusmag.com.

AMERICAN SOCIETY OF INTERIOR DESIGNERS

1152 15th Street NW, Suite 910
Washington, D.C. 20005
T: 202.546.3480
F: 202.546.3240
www.asid.org

ASID Chair, Board of Directors

Tim Schelfe, FASID, CAPS

ASID CEO

Randy W. Fiser, Hon. FASID

ASID Vice President, Communications

Joseph G. Cephas

INTERIOR DESIGNERS OF CANADA

C536-43 Hanna Avenue
Toronto, Ontario M6K 1X1 Canada
T: 416.649.4425
F: 416.921.3660
www.idcanada.org

IDC President, Board of Management

Jason Kasper, BID, MFM, PIDIM, IDC

IDC CEO

Tony Brenders

IDC Senior Manager, Communications

Vesna Plazacic

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Randy Fiser, CEO, ASID, and Tony Brenders, CEO, IDC.
(Image: Lindsay Cephas)



FORWARD MOTION

From the earliest days of settlers, the human race has looked to modes of transportation as a means of exploration and advancement. From seafaring vessels that would cross oceans, to the trains, subways, cars, and more that would connect cities and nations, bringing people together and expanding horizons.

The significance the transportation field holds for current and future designers runs deep. With autonomous vehicles set to enter the marketplace, new opportunities for custom designs naturally arise. As those vehicles make their way to our streets, we'll witness greater roadway efficiency, paving the way for a rethought grid that designates greater space to nature, alternate modes of transport, and human interaction. Parking garages will be upcycled to serve a greater purpose. And, cities will increasingly define themselves by the majesty of their transportation hubs, enticing visitors and locals alike.

In this issue, *i+D* dives into the topic of transportation and the many ways design professionals—from interior designers and architects, to industrial designers and urban planners—are working to usher in a new era where efficiency and safety live in harmony within sustainable, engaging environments. We take a look at the consistently increasing usage of public transportation and the hubs that connect passengers

serving as destinations unto themselves (“Making Connections,” p. 26) and we explore the combination of safety and luxury that go into the design of private yachts and jets (“Off the Charts,” p. 32). We also get a glimpse of the city of the future, one being designed for less congestion, greater functionality, and an adaptable built environment (“Curb Appeal,” p. 38). Beyond transportation, we turn our attention to the changing face of client presentations and interaction, the issue of efficient storage, and more.

Already, design firms are involved in the conversations that will bring our cities, and the ways we move around them, into the future. Design thinking and practices are creating a more connected world that manages to not only function better, but look better doing it. ●

Randy W. Fiser
ASID CEO



Tony Brenders
IDC CEO





DESIGN
WITHIN
REACH



The development of the site included the planting of 35 trees.
(Image: Chris Miele)

CREATIVE COMMUNITY

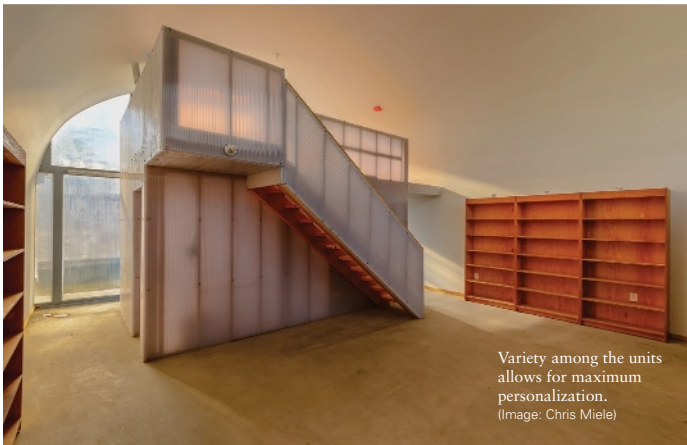
RACKING UP DESIGN AWARDS, NOT TO MENTION TURNING HEADS IN ITS HOMETOWN, THE TRUE NORTH COMMUNITY IN DETROIT HAS CREATED A VISUAL EXPERIENCE AND AN ENTIRELY NEW MICRO-NEIGHBORHOOD IN WHAT WAS AN ABANDONED CORNER OF THE CITY.

Built on land that was overgrown and trash ridden for nearly two decades, the project is the result of the combined creative power of developer Philip Kafka of Prince Concepts with EC3: Edwin Chan as design architect and Studio Detroit as Architect of Record. The 10 Quonset huts that make up True North are inspired by World War II bunkers but have incorporated elements of modern architecture to elevate the structures. The community of huts may appear nearly identical on the exterior but actually include multiple interior layouts. Even so, according to Prince Concepts, the structures were delivered to their new tenants in a mostly raw state to inspire the inhabitants to create a truly personalized experience within their unique walls.

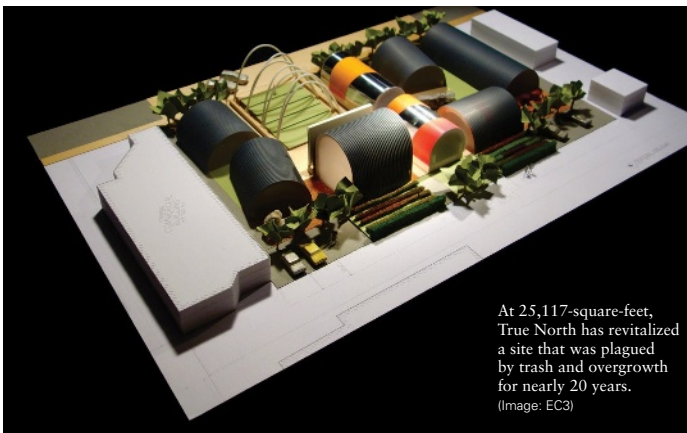
The bulk of the huts are devoted live/work spaces, but the grouping also includes a wellness center, landscaped outdoor gathering spaces, and two apartment-style hotel rooms. The project bills itself as providing “space for self-stimulated people,” referring to the individual huts as residents’ own personal laboratories. True North also brought nature back to the blighted 25,117-square-foot site by planting 35 trees within the new community. ●



Landscaped gathering spaces are among the community's amenities. (Image: Chris Miele)



Variety among the units allows for maximum personalization. (Image: Chris Miele)



At 25,117-square-feet, True North has revitalized a site that was plagued by trash and overgrowth for nearly 20 years. (Image: EC3)



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Digital tools can make it easier to share design ideas and communicate with clients.
(Images: Morpholio)



THE SPEED OF CHANGE

BY ROBERT NIEMINEN

Digital design tools are altering the nature of presentations in the boardroom and the classroom—and ushering in a revival of hand sketching in the process

IN HIS SEMINAL 2012 OP-ED PIECE IN *THE NEW YORK TIMES*, THE LATE MICHAEL GRAVES LAMENTED THE DEATH OF HAND SKETCHING IN ARCHITECTURAL CIRCLES. The celebrated architect mused: “What has happened to our profession, and our art, to cause the supposed end of our most powerful means of conceptualizing and representing architecture?”

His conclusion? “Computers, of course.”

Bemoaning the trend among practitioners to almost exclusively rely upon computer-aided software programs to design and create presentations, Graves asserted that, while there is nothing inherently wrong with their use, they cannot be an architect’s only tool. “Architecture cannot divorce itself from drawing, no matter how impressive the technology gets. Drawings are not just end products: They are part of the thought process of architectural design,” he wrote.

Of course, he’s right—in part. Digital design tools have advanced tremendously over the past five to 10 years and are ushering in a kind of rebirth of hand drawing in both the classroom and the boardroom that is augmenting, rather than detracting from, the design process. Echoing Graves’ remarks, Anna Kenoff, co-founder of creative app development company Morpholio, suggests “drawing is thinking,” and digital tools will never replace the tactile nature of design work. But, they *can* make it easier to share ideas, create boards, and communicate with clients, for example.

Students at Ryerson study anthropometric and ergonomic concepts to draw to scale plan views and corresponding elevation views of one or more people in action. (Image: Courtesy of Andrew Furman, Ryerson School of Interior Design)



Ryerson students utilize virtual reality to reimagine a Victorian-era home with elements from other time periods. (Image: Courtesy of Andrew Furman, Ryerson School of Interior Design)

Presentations have become more informal than in the past. Many designers now are using online tools to pitch clients with initial concepts in the moment to stay ahead of the curve.

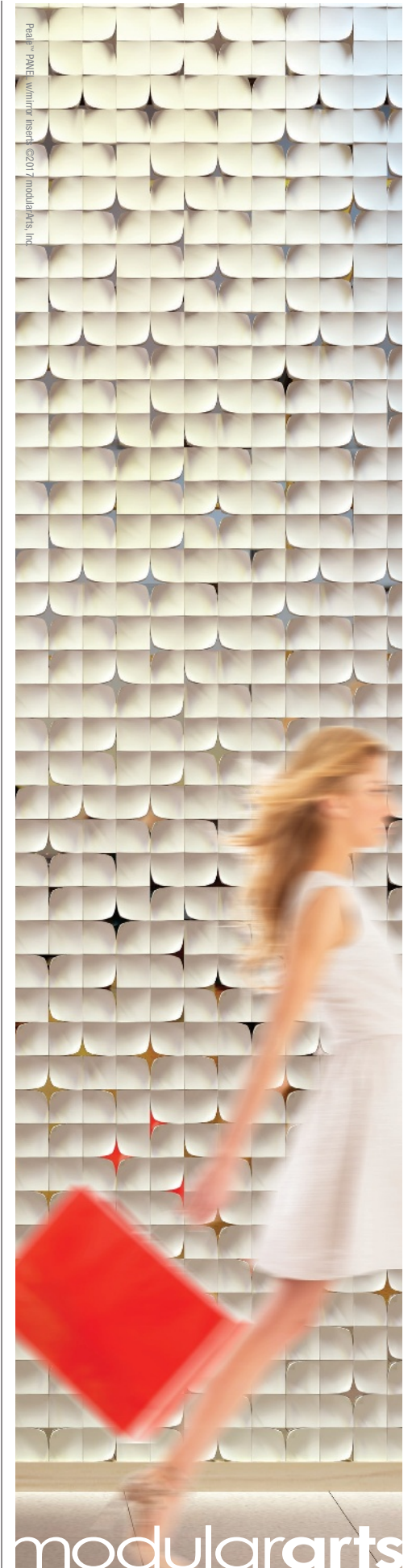
Agility & Limitations

“The touch screen is a gift to creatives,” Kenoff says. “You’re able to work more intuitively, you’re able to use your hands, whether it’s drawing or even just the way that you’re pinching and moving around your imagery. There’s a lot of intuition between the hand and brain that designers are able to access again. So, we feel like this particular technology is a blessing to designers.”

That connection between the brain and the hand is critical in terms of understanding how to communicate without the use of a computer, according to Ellen Cusick, interior designer and founder of EMC Interior Design, and interior design instructor at The Art Institute of Portland. “One of the things that I find when my students are preparing presentations and doing design development is, I discourage them from going to a computer because often their creativity is limited by what they’re capable of doing in that software depending on how well they know it,” she notes. If they’re unable to create a curved wall in a particular design software program, she suggests students just pick up a pencil and a piece of paper.

Kenoff recalls how, 20 years ago, the tendency in design education was to forgo hand drawing instruction and skip straight to computer rendering—a trend that now is reversing itself, thanks to the possibilities opened up by touch screens and new drawing interfaces that have made the barrier to entry lower. “It’s a lot easier to sketch on an iPad,” she observes. “There’s a lot of tools to help you. It’s difficult to learn how to paint with watercolor, but doing watercolor on an iPad is much easier. So, I think students are starting to re-access that craft and, given the touchpad and a touch screen, we think there’s a bit of a drawing renaissance; students are interested in drawing because it’s kind of cool again.”

To be clear, the goal of educating students in hand sketching isn’t necessarily to develop fine artists, but rather to cultivate designers who can communicate clearly. “I try to establish the idea with incoming students that the reason why we’re drawing isn’t to become a magnificent illustrator,” explains Andrew Furman, associate professor and associate chair academic at the Ryerson School of Interior Design in Toronto. “It’s really about quick communication, to communicate the illusion of shape—and [drawing is] the fastest way to do it.”



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Business of Design Presentations



Anna Kenoff,
Morpholio

Andrew Furman,
Ryerson School of
Interior Design



Furman says he encourages undergraduate students to envision a real-world scenario with clients in which they'll need to deal with a problem requiring an instant solution without the use of a computer. "The hand sketch is the quickest tool to basically communicate, because [visual] communication is really nothing more than giving another person the illusion of shape or space to fool the eye to trick someone into thinking about space three-dimensionally or conceptually. So, that handy quick sketch...you can't compare the speed of it to express what you need to communicate quickly," he explains.

Gaining Momentum

When it comes to selling clients on a design, timing is essential, according to Stephanie Dixon, co-founder of Wecora.com, an online solution that helps designers organize and present their ideas. "If designers can paint a picture for the client right on the spot and help them picture a vision of some kind they're trying to sell them, they can capture them, they can excite them," she says. "And, there's time lost when you have to go back to put together an idea—you open that window for that excitement to be lost."

Thanks to innovative apps and tools, like Wecora and Morpholio, the process of presenting has never been more efficient—or more different. Whereas in the past, a design professional would attend a meeting with a potential client for an initial consultation and spend a tremendous amount of time researching, shopping, and creating a beautiful, detailed presentation, Dixon says that old process doesn't work in today's world for a number of reasons. First, thanks to sites like Pinterest and Houzz, clients have access to so many ideas at their fingertips that they can be inspired and take an entirely different direction than discussed during an initial consultation.

Additionally, Dixon explains that presentations have become more informal than in the past. Rather than waiting to develop a detailed presentation, many designers now are using these online tools to pitch clients with initial concepts in the moment to stay ahead of the curve. "What we're finding is that these early-on ideas, even if they're loose and informal, they get the ball rolling and designers stay ahead of the client, as opposed to the client really pushing the project along and dictating what's going to happen," she says. "It really keeps that professional in charge of things and helps to validate the need for [the professional] to be used in the project."

Cusick agrees that clients care less about the format of an idea—whether it be hand sketched or digital—but they do expect design presentations to be well thought out. "Whether it's prepared by hand or whether it's prepared in some sort of software, I don't think clients care how the presentation is prepared. I think they care that it's thorough, and, if you can do it digitally, it's really nice to be able to email them drawings," she says.

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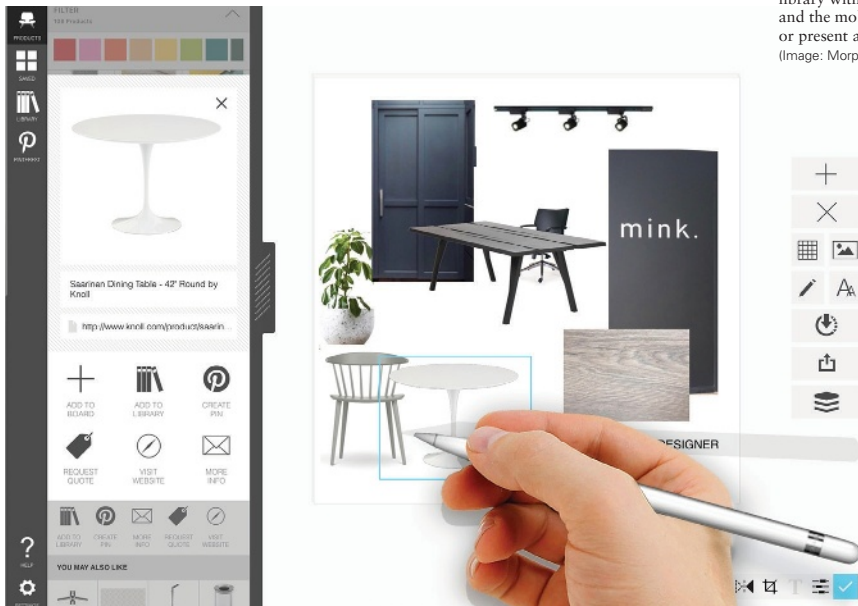
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The Morpholio Board combines a products library with a set of tools and the mobility to work or present anywhere.
(Image: Morpholio)



Ultimately, technological innovation has changed the design universe and designers who continue to keep a tight grip on the creative process are doing themselves a disservice, according to Dixon. “The more we can let the process become organic and let the clients have some input, the more we really become a breath of fresh air to manage those projects,” she states. That doesn’t need to be a frightening proposition, either. As Dixon points out, clients hire designers for a reason; while they have their own ideas, a professional is the only one who can bring them all together and get it done in a timely fashion.

“Clients have awesome ideas too, and working together with them, I think the sooner we can all accept that this is a new kind of workflow and just run with it instead of being knocked down by it, it’s going to be a better result for everybody involved,” she concludes. ●

ROBERT NIEMINEN

is a freelance writer and regular contributor to The Architect’s Newspaper, retrofit, and Retail Environments magazine, as well as the editor-at-large of interiors+sources. He also was a contributing author to the book, The State of the Interior Design Profession (Fairchild, 2010), which was placed on the International Federation of Interior Architects/Designers’ “50 Must Read, Must Have” list.



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STATE OF THE INDUSTRY

In the *2018 Interior Design Outlook and State of the Industry*, published by the American Society of Interior Designers (ASID), researchers examined the global and United States economy, data points from the interior design industry, various trends affecting the design industry, and the future direction of the profession. The report takes a systemic view of the interconnected parts of the interior design industry and profession and puts it in perspective with design implications.

Subdivided into sections, including the economic outlook for employment, inflation, and construction, as well as business, social, and industry trends, the *2018 Outlook* dives into design-related topics like the continuous advancement of technology and the health and wellbeing movement. The research covers millennial geographic movement and Gen Z's coming-of-age; construction activity in the residential, commercial, and institutional sectors; and how the integration of robotics, artificial intelligence, virtual reality, and 3-D printing is expected to both revolutionize design projects and presentations and pose environmental and social problems for designers to solve in the future as well.

The *2018 Interior Design Outlook and State of the Industry* is available free of charge to ASID members or for purchase at asid.org/resources/research. ●

Top 5

Highest Employed Industries for Interior Designers

Industry Segment	Number of Interior Designers Employed	Percent of Industry Employment
Specialized Design Services	20,120	14.7%
Architectural, Engineering, and Related Services	10,170	0.7%
Furniture Stores	4,850	2.2%
Residential Building Construction	2,300	0.3%
Furniture & Home Furnishing Merchant Wholesalers	2,290	2.2%

Source: U.S. Bureau of Labor Statistics, *Occupational Employment Statistics*, May 2016 (updated March 2017), adapted for 2018 Interior Design Outlook and State of the Industry

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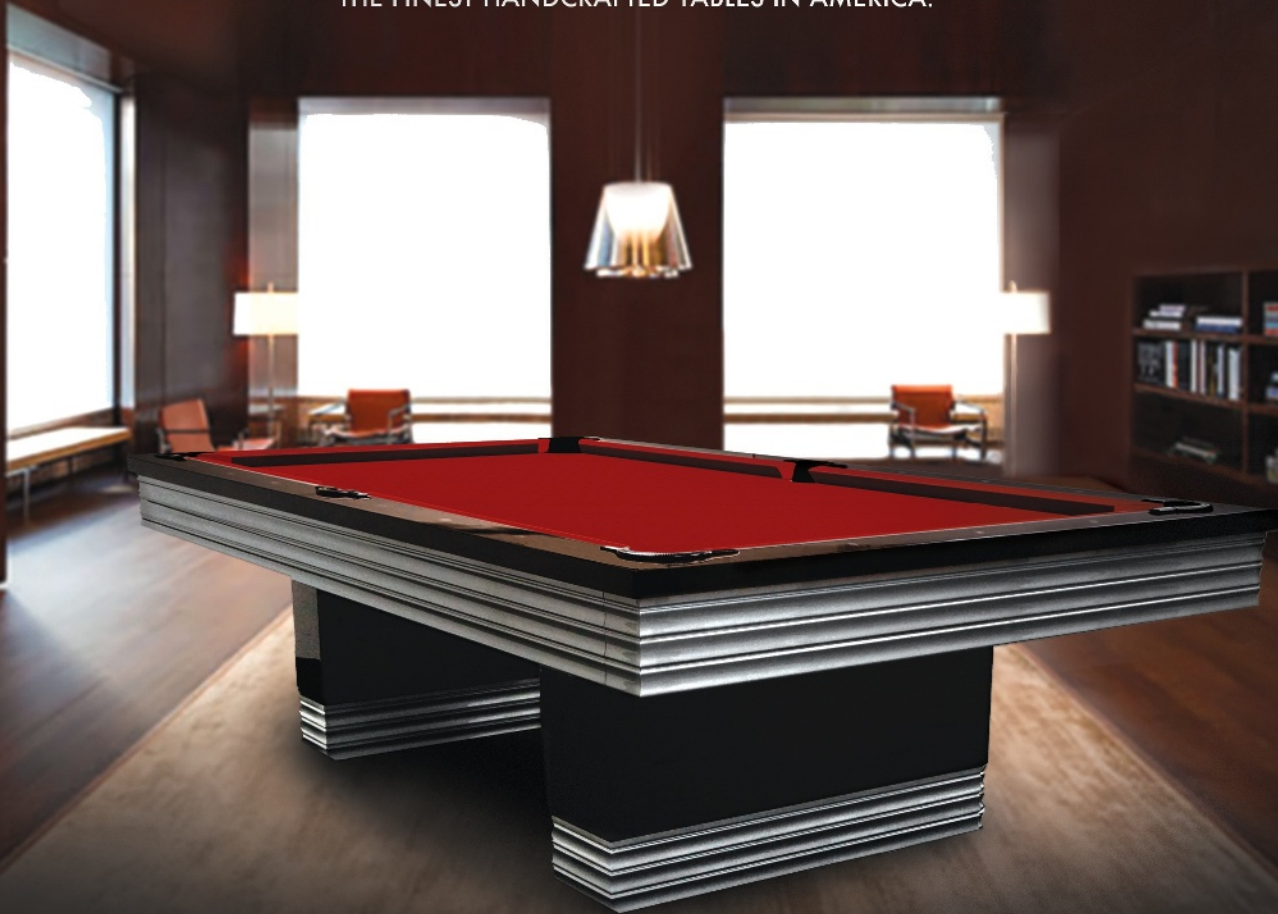


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Contributors

Destinations *unlimited*. Whether physically embarking on a journey through a familiar transit hub—the focus of our cover story—or mentally taking direction from the sources in this issue of *i+D*, our contributing writers always recognize each is a boundless experience.

1. Brian Libby, *Making Connections*

Among his preferred activities, Brian loves to travel. As a result, his experience in writing this issue’s lead story, as well as describing a unique transportation venue, is particularly appropriate. He notes: “I love grand old train stations, but my favorite may be King’s Cross in London because of how it combines historic and new architecture. The 2012 addition created a soaring new departures concourse that’s as modern as anything in London, but in fusion with the original 1852 structure. It’s more functional than ever, but also a powerful symbol of looking to the future even as we remember the past.” One of the things he was most impressed about while writing his article on transit hubs was “the increased attention being given to passengers seeking a bit of quiet solace before their journey. I’m glad to learn that I’m not the only one who doesn’t want a TV blasting cable news at my airport gate.”

2. Lydia Lee, *Curb Appeal*

“The collective amount of space allocated to cars—roads, parking lots, parking garages—is mind-boggling,” declares Lydia, when discussing her article on the impact of driverless cars on the design of future cities. “We’ve built our way into one conundrum, but this also means we have the potential to build our way out of it.” Although she may now have a glimpse of that future, Lydia wishes the transit hubs of the here-and-now could offer more. Her wish list? “While many airports have play structures for kids, it would be nice to provide exercise/fitness equipment for adults right next to them so their parents could also get some much-needed activity during layovers,” she says.

3. Jesse Bratter, *Off the Charts*

The opportunity for a bird’s-eye view of luxury transportation was both fun and surprising, says Jesse, especially “thinking about how much consideration must go into the movement of the interior; the fact that an aircraft or seacraft will be in motion—and fast motion at that—continuously during the life of its owner..You can design your space, while imagining all of the adventures it will take you on.” Looking back at her own travel experiences and stopping points along the way, she recalls “the first time I ever stepped inside one of the restrooms at the Paris Charles de Gaulle Airport, I was completely mesmerized by the vibrantly lacquered red and fuchsia stall doors. It’s the last place I’d expect to see color blocking at its finest, but there it was! There truly are fashionable moments wherever you go in the City of Lights.”

4. Ambrose Clancy, *ICONic Profile: Collin Burry*

From his dialogue with renowned designer Collin Burry, Ambrose found the idea that “a design must treat the people who inhabit it with respect” most interesting. He continues: “That if you build something solely to be indestructible, you’re disrespecting the people who will use it. Make a space beautiful and people will care for it.” Among transportation settings, Ambrose clearly loves Grand Central Station in New York. “The vast cathedral-like hall lifts your spirits just by entering it,” he says, adding that other terminals should be as grand. As such, he’d like to see “space, space, and more space. Instructions that are clear. And, employees who take pride in their work.”

5. Paul Makovsky, *Everything in Its Place*

Schiphol Airport in Amsterdam (a special place, according to Paul) is designed like a city, “with great spaces like a playground for kids, a meditation room, and—my favorite—a museum gallery with real artworks from the Rijksmuseum. It’s a quiet oasis where you can spend some time seeing real Dutch old masters without ever leaving the airport.” He suggests transit hubs in North America should follow Schiphol’s lead as “a wonderful place for curated collections. Museums should be bringing cultural content to the people, instead of having people always having to go to them.” When writing his article on storage, Paul was surprised by the massive growth of storage spaces: “We all seem to have too much stuff and have so much trouble letting go!”

6. Robert Nieminen, *The Speed of Change*

Robert fondly remembers a 2016 trip to Napa Valley, when he flew into San Francisco International Airport and experienced the Gensler-designed T2 Terminal for the second time after having published a story about it (it’s featured in “Making Connections,” p. 26, too). “It’s as fresh and fluid as when it first opened,” he says. While interviewing his subjects for his article on digital presentations, he explains: “I was encouraged that we’re experiencing a renaissance in terms of hand sketching—thanks, in large part, to technology that is making the transition between pencil, paper, and digital formats easier than ever. While computer-aided software initially seemed to replace drawing by hand, much to the dismay of industry veterans...we’re no longer faced with an either/or proposition and I think it’s inspiring to see the two harmonizing. ●

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Making

A new generation of transit hubs is meeting unprecedented demand with dynamic interior spaces, enticing us to relax, shop, and dine, as well as travel

Con

We are traveling in unprecedented numbers. According to U.S. Department of Transportation statistics, in 2017 airlines carried an all-time-high number of passengers. Amtrak and Via Rail Canada also have reported record ridership, while subway systems in cities like New York, Washington, D.C., and Toronto are filled to capacity.

At the same time, passengers are expecting more from these transportation stations. With increased security leading to longer pre-journey stays, and municipalities sometimes cutting subsidies to airports and train stations (even as ridership increases), more transit hubs are looking to expand retail and food offerings. Customers today also expect gates, concourses, and ticket counters to possess more welcoming atmospheres with hospitality-like interiors. And, with all that investment, cities are looking to transit hubs as symbols of civic ambition, be it through soaring architecture or evocations of local landscapes.

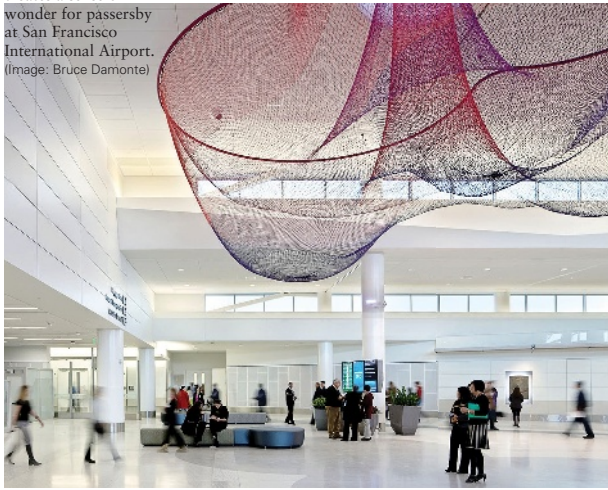
There is no single formula for a successful transit hub, but a coast-to-coast journey through North America's new and renovated airports and rail stations shows a connecting thread of imagination and expansion.

Art was designated
as an important
part of the experience
at San Francisco
International Airport.
(Image: Nic Lehoux)

nections



Janet Echelman's ceiling installation, "Every Beating Second," creates a sense of wonder for passersby at San Francisco International Airport. (Image: Bruce Damonte)



Art and Light

San Francisco International Airport (SFO) is taking passengers into a brighter, greener future and the results are paying off, with Skytrax routinely ranking the airport among the top in America. "We said, 'This is as much a place to work, to exercise, to shop, and to dine as it is to fly,'" Jeff Henry, interiors design director and principal at Gensler, the airport's principal architect, says of the project.

Not only do SFO's renovations feature a host of organic and locally focused dining options, as well as amenities like yoga rooms and private dressing rooms, but artwork abounds. Before entering Terminal 2, one is greeted by Norie Sato's "Air Over Under," a grid of 120 hand-painted glass panels forming the entry façade. The airport even established its own art museum—a first—with rotating exhibitions throughout. "They put a stake in the ground to say that art is an important part of the experience," Henry says. In Terminal 3, a mosaic mural by Amy Ellingson, called "Untitled (Large Variation)," dazzles visitors with its sense of kinetics, while Terminal 2, in what's called the Recompose area after security, the "Every Beating Second" installation by Janet Echelman (above) cuts three round skylights into the ceiling, with delicate layers of translucent colored netting hanging underneath. "You always find these Instagram-able moments within the terminals," Henry adds, "and that's something passengers are looking for."

Throughout SFO, a major emphasis has been natural light, which not only reduces the need for electric fixtures, but helps passengers feel less confined. The ceiling planes undulate to allow a series of clerestory windows, and electric lighting is what's called circadian-adaptive, which helps travelers passing through different time zones maintain a natural sleep and wake cycle. The designers also have embraced what's called dynamic glazing, which combines with external shading to adjust and regulate how much light comes into the space and eliminate glare. "It's finding that right balance," explains Ryan Feters, senior associate at Gensler.

Natural Balance

San Francisco also has made a major commitment to sustainability, as evidenced in Terminal 2 becoming the first LEED Gold-certified terminal in the United States. A low-air-velocity distribution system reduces the airport's heating and cooling load by 20 percent so that it "feels more like a natural environment," Feters explains.

Today, passengers also are looking for touches of nature in terminals, and designers are following suit. "Whether you've just landed or you're waiting for your flight, plants help you feel better: calm, relaxed," says JOanne Craft of Ambius, an interior landscape consultant that worked with Vancouver International Airport on a series of renovations and expansions.

For its Pier D expansion serving international travelers, Vancouver International Airport is doing more than just placing potted plants amongst the gates and concourses. In community outreach before the expansion, recalls the airport's in-house architect, Nancy Stern, "the response from the community was, 'We live in this amazing rainforest. Can you go further?' We were inspired by that." A primary idea came from the airport's president and CEO, Craig Richmond. "He said, 'Why can't we grow big 30-foot trees in the terminal?' He actually handed me a sketch," Stern recalls. "It was a tree in a container in the middle of the building. He said, 'Make it happen.'"

Pier D will include a miniature forest between the gates surrounded by glass with mature trees growing toward an opening in the ceiling. "You'll really feel like you're out on the coast of Vancouver Island," Stern notes.

But, recreating a temperate rainforest like British Columbia's, complete with native plants throughout a climate-controlled airport, isn't always possible—at least once you're outside that glass-enclosed landscape. Ambius' Craft selected a variety of tropical plants "that would have a shape resembling shrubs, lower plantings, and taller trees with canopy foliage," she says. "You can't always bring outdoor native trees and plants indoors. They may not tolerate those interior environments."



An aquarium in Vancouver International Airport's International Terminal entertains waiting passengers. (Image: Vancouver International Airport)

Stop to Shop (and More)

Perhaps the biggest recent trend in transit hub design has been increased emphasis on retail and, in particular, local businesses. While airports can take advantage of early passenger arrival times to prompt travelers toward dining and shopping, big-city railroad hubs like Toronto's Union Station, Canada's busiest rail hub, are finding their customers increasingly are not just travelers, but people living nearby.

"There are dozens of new condo towers springing up in Union Station's backyard. The downtown core of the city is becoming a place to live," explains Alexander Josephson, a partner with Toronto firm PARTISANS, which designed the interiors for a new \$81 million excavation underneath the seven-acre Union Station site as part of a broader \$800 million renovation. "From a design perspective, it's becoming a destination, not just a pass-through," he adds.

The new 165,000-square-foot space features an emphasis on food vendors, including dining for travelers, as well as a market with a butcher shop and fishmonger geared toward local residents. "It's an attempt to create a cultural platform with independent retail," Josephson says, "which becomes a kind of portrait of the city."

But PARTISANS and its collaborators for Union Station, which include NORR Architects and Zeidler Partnership Architects (recently rebranded as Zeidler), had to make the new subterranean space inviting. Instead of a drop ceiling, the team created a series of curvaceous ceiling modules that integrate lighting, speakers, sprinklers, and HVAC. "You get taller, more open ceilings without the banality of a drywall ceiling," PARTISANS Partner Pooya Baktash explains.



Showcasing the diversity and best of the spirit of Toronto, the new spaces at Union Station include an eclectic mix of retail, restaurants, cultural events, and more. (Image: PARTISANS)

"From a design perspective, [Toronto's Union Station] is becoming a destination, not just a pass-through."

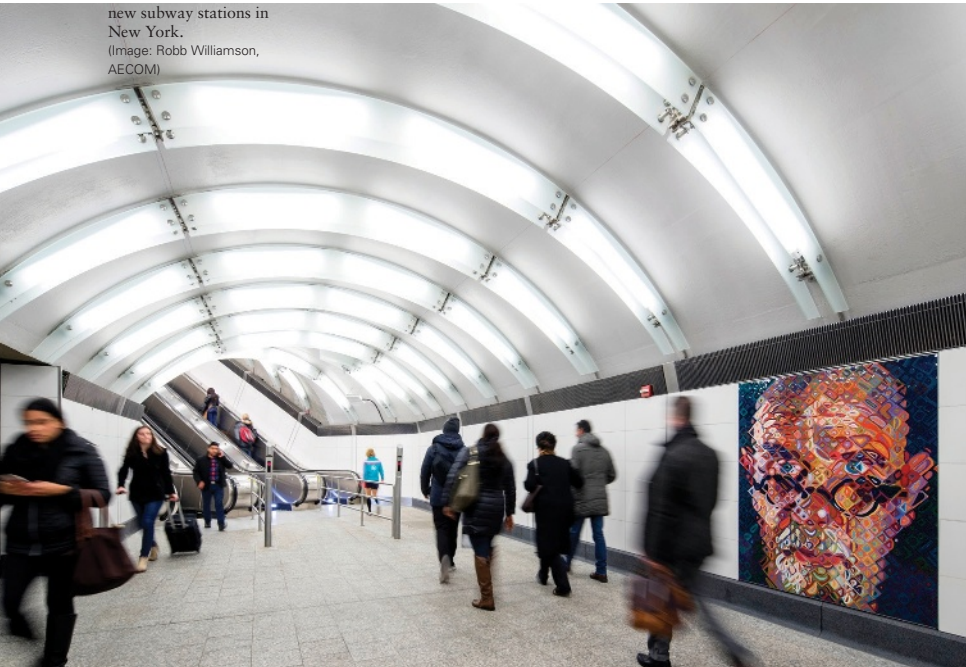
—ALEXANDER JOSEPHSON, PARTISANS

Civic Symbol

At Toronto's Union Station, the designers were working on a historic landmark: The circa-1927 Beaux Arts-style structure was designed by Ross and Macdonald, one of Canada's most acclaimed architecture firms of the early 20th century. Its colonnaded loggia facing Front Street is comprised of 22 massive Roman columns, which communicate the station's importance as a cornerstone of society and the grandness of train travel.

Yet, such opulent transit-hub architecture is not merely a relic of the past. Today, new landmarks, such as the World Trade Center Transportation Hub in lower Manhattan, designed by architect Santiago Calatrava and better known as the Oculus, can rival even the most enduring landmarks in a city already full of them. Though controversial given its nearly \$4 billion price tag, the building is an uplifting counterpoint to the sobering National September 11 Memorial & Museum across the street. Beneath its soaring skylight and amidst its opulent white marble surfaces, the Oculus allows everyday commuters to "have an architectural experience there that may renew your faith in the potential of the public realm in New York," architecture critic Paul Goldberger has written.

To improve the passenger experience, AECOM worked to maximize the interior volume of new subway stations in New York. (Image: Robb Williamson, AECOM)



Wayfinding and Circulation

The Oculus' civic symbolism aside, subway stations are ultimately about something more practical: moving people across the city and through their subterranean spaces efficiently. For a long-awaited extension of the New York subway up Second Avenue on the Upper East Side, the architects at AECOM sought ease of use and a reduction in the sense of confinement.

"The major differences between New York's hundred-year-old stations and these new stations is an attempt to maximize the volume so you're not in a confined space visually," explains AECOM Vice President Kenneth Griffin. "We've opened the mezzanine above the platforms to the maximum. Another feature is the elimination of columns and platforms. All of the vertical circulation is sized properly, so the passenger experience of just getting in and out of the station is unencumbered and pleasant."

The designers sought to reduce the sometimes abrasive noise of the subway experience, through a series of acoustical control measures, such as sound-absorbing ceiling panels. They also worked to make the subway more accessible for all, particularly the visually impaired. "Where we have a gray granite floor and a white porcelain wall, at the spot where they come together is a black granite strip. You need to visually be able to identify that intersection of a wall plane and a floor plane," Griffin says. "Those are subtleties, but it's a big audience group."

Ultimately, that's the power of transit hubs. Ideally, they are a unifying and egalitarian presence: functional architecture and interiors that are about getting people from Point A to Point B. But, more than ever, transit hubs are being designed to make that journey memorable and pleasant, and increasingly are becoming places even non-travelers want to visit. ●

BRIAN LIBBY
is a journalist, photographer, and award-winning filmmaker. His articles have appeared in *The New York Times*, *The Wall Street Journal*, *The Atlantic*, and *Architectural Digest*.

Materials and Spaces



A next-generation public seating system from Arconas, Place delivers integrated power and USB at every seat, generous tablet arms, drink holders, under-seat storage, and plenty of personal space. (Image: Arconas)

When choosing surfaces for transit hubs, designers increasingly are looking to natural materials and tones that reflect local geography and offer interesting patterns. "When tile works well, you don't notice it. But something feels really good about the space," explains Stephen Brooke, vice president of sales for ceramic tile manufacturer Mosa. "In each range, we go from a cool to a warm palette, which enables designers to integrate and to put different collections together. You're using a neutral base, but varying between tiles." Mosa's tiles are colored with a dry-pigment method (rather than a protective coating) to emphasize their individual variation.

Transit-station furniture is trending toward increased variation. "In offices, there's this idea of multiple kinds of environments for different ways of working. I think that's happening, too, in airports and other transit stations," notes Pablo Reich, executive vice president for transit-seating manufacturer Arconas.

The company's Place line of seating, for example, is intended for working travelers and includes built-in USB and electricity outlets (among the most common passenger requests), as well as an arm on which to place one's laptop or food. These seats, like raised tables with barstools, can anchor a quieter area of their own, while leaving the more plentiful traditional gate and food-court seating to families and groups. Arconas also has introduced corresponding products like the Leaf Lamp Tree, a synthetic tree made of sound-absorbing material. "If you have an extra couple of hours getting there early or during a layover, you may not go straight to the gate," Reich says. "It's about creating different experiences in different parts of the terminal."



Mosa's Terra Maestricht Collection was used in Toronto's Union Station. (Image: Mosa)

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By Jesse Bratter

Off the

In spite of unique challenges, designers of luxury modes of transportation like yachts and private planes prove that creating these aircrafts and seacrafts are truly that—a craft



March & White sees a focus on fun, exploration, and wellbeing as a new direction in superyachts. (Image: March & White)

Charts

It's enough of a feat for a designer to bring a client's vision for their home to life. To reach into their minds and pull out all the ways that person will live in that space: where they'll eat breakfast; where they'll tackle their paperwork or tend to the gardening; where they'll gather with friends and family or steal a few moments of quiet repose. And, all the while, keeping in mind their likes, dislikes, preferred color palettes, materials, millwork, space planning, furniture, fixtures, accessories, and personalized details that must work in harmony with the architecture and craftsmanship of the house.

But, what happens when those living spaces are whipping through the sky 40,000 feet above ground, or navigating the high seas at 50 knots while braving saltwater spray, strong winds, and rainstorms? Suddenly, designing interiors takes on a whole new meaning.



Waves of Inspiration

Ally Maloney, of Maloney Interiors in Rhode Island, can attest to the difference. Maritime codes and classifications, weight tonnage, and marine construction methods and materials play an imperative role in every interior design decision she makes. With formal training in both residential and yacht design, and living in such a hub for boating as New England, she's keenly aware of the unique challenges that come with creating a luxury seacraft. "On a yacht, the woodwork often enwraps the walls and flows into the furnishings, which are more often than not built into the boat as opposed to being stand-alone pieces. Everything from the millwork and cabinetry to the furniture and equipment must be scaled to fit not only the smaller-than-average rooms, but also the unique shaping of a curved hull," she says, noting the necessity to do even more custom work on a yacht than in a luxury home. "Some additional things I always consider are the placement of grab bars, so that when a boat rolls, the passengers can grab hold of the bar. And, all corners and finished edges should have a radius, so that when someone falls or bumps against it, they won't be injured by a sharp corner."

While Maloney might generously use house-appropriate textiles like silk, cotton, and sateen for draperies, pillows, and bedding on yachts where continuous temperature and humidity-controlled air-conditioning is in place, she'll go for synthetics and outdoor-grade textiles that are treated to be mold and mildew resistant when the interior air won't be quite so under control. For woodwork that satisfies function and form, she's drawn to white oak, cedar woods, acacia, and eucalyptus as hardy alternatives to the more

commonly found teak—all of which fare well in marine environments. But, it's the new possibilities that excite her the most. "Boat manufacturers are trying to appeal to the tastes of younger boaters; they're modernizing the aesthetics through the styling of their boat lines, as well as offering modern amenities on-board," Maloney explains. "Progress in material technology and construction methods paves the way for many new trends; for example, advances in structural glass have allowed yacht designers and builders to use more of it. Who wouldn't want a wall of windows on their yacht to take in the beautiful views of the ocean?"

Elliot March and James White, co-founders of March & White in Los Angeles, New York, and London, are just as motivated when it comes to the exploration of materials in their custom work for superyachts. "The artisans and craftsmen that we work with for superyachts bring another level of quality to the project and really understand our concepts and creativity," says White. "This is something that has influenced our residential work; we're privileged to create some incredible private spaces, and some of the homes we're designing demand the same level and layering of detail, which undoubtedly changes the aesthetic. Historically, many superyacht interiors have been designed to feel like floating homes—many with dark wood panels and interiors that don't match the exterior. But, there has been a big move within the younger generation of owners toward yachts with a real focus on fun, exploration, and wellbeing. We see superyachts heading in the same direction as these new owners—an openness to striking forms, something different and unique, explorer vessels with luxurious interiors that work with the exterior and reflect the concept of having fun on the water." Like the upper lounge deck they once designed that morphs into a catwalk so the client can host fashion shows on-board. "We developed a lap pool that could drain very quickly, and the motorized floor raises up to form the platform," says March. "It's a bit mad, but super fun."

That fun, however, comes with responsibilities. Aside from extensive UV testing for wood veneers, stringent fire regulations for all textiles, and space planning with children's safety and visibility in mind, almost everything needs to be bespoke and permanently affixed. In fact, according to White, "we choose the majority of the plates, cutlery, accessories, and the artwork before the yacht leaves the shipyard so they can be completely integrated and sea fastened."

And, while March and White, who also are trained architects, might work with 20,000 square feet of interior space or lengthy superyachts like the 123-meter *Al Lusail*, their luxurious lean does not mean gratuitous. "For us, the space within a yacht feels extremely precious. Every detail, finish, and design solution must have a purpose on a superyacht or else, in our view, it should not exist," March says. "Plus, we try to ensure that the materials we use are as sustainable as they can be. We never use any non-sustainable animal products. And, some of the younger generation of clients we are working with place this very high on the list of must-dos, which is very encouraging for the future of the industry."



Yacht interiors demand inventive finishes and materials that eventually translate to residential, hotel, and restaurant interiors.
(Image: March & White)



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Uplifting Interiors

One might think size, safety, and functionality needs could make for fewer possibilities of customization on the private jets that glide overhead, but designers would argue the very fact we can fly at all proves the sky is the limit. The square footage might shrink from 20,000 square feet to 2,000 or even 200, but that opens the door to creative design solutions.

Take AirJet Designs, for example, with offices in Miami, Hong Kong, Toulouse, France, and Montreal. They, too, must consider weight (think stone veneers versus natural stone) and safety (sudden events like cabin depressurization or cabin fire, turbulence, and emergency landings—so no crystal chandeliers or sharp edges), and they must affix every piece of furniture to the aircraft frame.

Still, even with all the challenges they face, luxury is the name of the game. “Our challenge is to take safety regulations and requirements into consideration and be compliant with them, but, at the same time, go through a design process that will result in an interior that will, as much as possible, make passengers forget that they are in an airplane,” says Jean-Pierre Alfano, AirJet’s founder and creative director. “We can integrate bars, wine cellars, showers, saunas, smart mirrors, gym equipment, and even electric fireplaces. On one of our projects, we were asked to incorporate an aquarium on board an [Airbus A320 aircraft]. We designed the interior around it and the fish tank became the central part of the circulation layout, located above the wing area to minimize weight and balance impact.

“Recently, I’ve noticed an increased demand for traditional materials and techniques, such as straw marquetry, mother-of-pearl, and white lacquer with decorative wood or metal inlays,” he continues. “For flooring, we use wool or silk carpets, and even wood or stone flooring panels of a different nature and design.”

Bombardier Business Aircraft, with offices around the world, knows a thing or two (or 7,000) about customization as well. Its new Global 7000 business jet, which can be configured for up to 19 passengers, considers every need a traveler might have. That’s why the company designed four distinct living spaces: a well-appointed kitchen, a six-seat dining and conference area, a high-tech entertainment lounge, and a stateroom for overnight flights—all equipped with a lightning-fast Wi-Fi system called Ka-band. “At every step of this experience, we want to bring beauty and



Luxury and safety meet in custom aircraft from AirJet Designs. (Image: AirJet Designs)

functionality so that our customers can feel that they are being taken care of. This is where good design can really make a difference,” says Tim Fagan, Bombardier’s manager of industrial design, who views the Global 7000 business jet as an extension of the owners’ home and office. “Each aircraft is personalized to the individual customer and can be tailored with a near infinite selection of floor plans and furnishing designs.” Expansive windows next to every seat and centered on every table allow for unparalleled sightlines and maximum natural light.

“The owner’s intent is what really drives the layout at a very basic level,” Fagan explains, “so, at the first meeting with our clients during aircraft specification, the most important thing is to listen and understand how the aircraft will fit into their life: Where and when do they most frequently travel, who is most typically on board, what is the mix of personal versus business travel? With this understanding, we can then work with our owners in more specific choices of cabin layouts that will best meet these functional requirements, followed by the owner’s personal taste on fabrics, colors, and finish materials”—the latter of which are handmade by skilled craftspeople working in close conjunction with the designers and engineers.

Perhaps White says it best. Though designing luxury transportation like yachts and private jets comes with a host of regulations and restrictions, looking to air and sea might just be where to find the most forward-thinking inspiration. “We have to conform to very strict guidelines on weight, durability, safety, and extreme environments,” he notes. “At the same time, we are pushing materials to the limit. The most creative yacht interiors are inventing the finishes and effects that are at the forefront of research and development and will translate in time to residential, hotel, and restaurant interiors.” ●

JESSE BRATTER

is a freelance writer, editor, and stylist based in South Florida. She contributes to *Modern Luxury*, *1stdibs*, and *Meredith publications*, including *Beautiful Kitchens & Baths*, *Mediterranean Homes & Lifestyles*, and *Country French*. Formerly, she was an editor for *Luxe Interiors + Design* and *Florida Design Magazine*.

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By Lydia Lee

Curb Appeal

Autonomous vehicles could be the catalyst for more livable cities

The future may be coming first to a 12-acre site in Quayside, a waterfront neighborhood of Toronto. Developed as a test bed for the latest ideas in urban design by Sidewalk Labs, a subsidiary of Google's parent company Alphabet, a large portion of the neighborhood will be blocked off to cars. Instead, people will get around by bicycle, foot, and autonomous shuttles, and robots will deliver goods. The vision is to provide options that are sufficiently convenient and more affordable than owning a car. It's a plan where technology, transportation, urban planning, and design come together to write a better future.

With approximately \$80 billion invested in the technology, autonomous vehicles (AVs) are likely to drive massive changes in how people and goods are transported. Among the anticipated benefits is a major boost to public safety: In 2016, auto crashes caused an estimated 4.6 million injuries and 40,000 deaths in the United States alone. And, while Canada is experiencing a downward trend in serious injuries resulting from car accidents, Transport Canada's National Collision Database showed a very slight uptick—less than half a percentage point—in fatalities in 2015. AVs also could unlock a significant amount of human productivity that currently is wasted in transit. And, they could allow cities to recoup a substantial portion of the surface area that is devoted to roads and parking, making them more vibrant places to live and work. "Great cities generate traffic; traffic does not generate great cities," affirms the official policy statement on automated vehicles by the the New York-based National Association of City Transportation Officials (NACTO). "Technology has the power to help communities achieve their visions both for transportation and for land use, taking public space back from congestion, traffic, and parking."



A new parking garage—one that can be adapted for other uses in the future—is part of a makeover at One Post Office Square in Boston's Financial District. (Image: Gensler)

Driving Forces

General Motors, Ford, and BMW are among the major automakers that have announced plans to release autonomous cars within the next few years; GM is expected to be the first out of the gate with the electric Cruise AV, scheduled for 2019. Meanwhile, self-driving car startup Waymo has been testing its minivans in Phoenix and is about to launch a driverless ride-hailing service for the public. However, the general consensus is that it will take a few decades for AVs to be widely adopted. “The good news is that our cities have some time to prepare for this,” says Joshua Karlin-Resnick, senior associate at transportation consultancy Nelson/Nygaard. Already, design thinkers of varying backgrounds are collaborating on the most effective concepts for these future cities, from the re-designation of roadways to the re-appropriation of parking garages.

Transportation wonks are sounding the alarm now, warning that our societal dependency on automobiles and attendant environmental problems could worsen with the arrival of AVs. “If everyone has their own autonomous vehicle and commutes from the wilds of suburbia, then sends their car off to do errands all day, we’re looking at an autonomous but very congested future,” explains Gerry Tierney, associate principal at Perkins+Will and co-director of the Perkins+Will Mobility Lab. “We’re at a fork in the road, where we can end up with the selfish, hands-free version of the future, or one where we share AVs through a subscription-based model and use them to reclaim the public realm. As designers, we need to put that vision in front of people.”

Ride-hailing services Uber and Lyft have jump-started the public policy discussion, and have already made a significant dent in parking demand at airports and downtown garages. The hope is that they reduce the need for car ownership and help solve the “last mile issue”—the gap between mass transit and final destination. However, a recent survey of 4,000 users by researchers at UC Davis found a 6 percent reduction in public transportation among those who used the services, and that a significant number of trips would have not happened at all without them. The authors of the study concluded that Uber and Lyft were likely adding to—not reducing—the amount of traffic in the city.

Autonomous vehicles
could unlock a significant
amount of human
productivity that currently
is wasted in transit.



The looming disruption may help urban planners make the case for “complete streets” and alternative forms of transportation. “We’ve been arguing for decades that we should reduce the parking requirements for developers, develop more public transit, and implement road pricing,” states David King, assistant professor of urban planning at Arizona State University. “None of these policies are unique to automated vehicles, but they can be a catalyst to drive these changes.” In particular, King argues that on-site parking is outdated. “We don’t have to outlaw parking, but we should divorce it from the building itself. New parking should be built to standards that will let it be converted to some other use in the future,” he says. In the meantime, Seattle and San Francisco have created statements of principle to help guide future policy decisions; and Los Angeles and Vancouver, British Columbia, have set up innovation centers within their transit departments to conduct their own experiments.

A proposed concept for Wilshire Boulevard in Los Angeles reimagines a transformation from 10-lane car traffic into a multi-transit space with wider sidewalks, benches, planters, bike lanes, dedicated bus lanes, and lanes for shared self-driving cars. Below: Wilshire Boulevard today. (Images: Perkins+Will)



Unpaving Paradise

The Joni Mitchell song “Big Yellow Taxi” got it right: An enormous amount of land is paved for parking. “Most people don’t realize the dominance of space for cars in cities today,” notes Karlin-Resnick. A website called “What the Street?!” breaks down the square footage designated for cars, trains, and bicycles in 23 cities; for example, San Francisco is a city of seven square miles, and two-thirds of a square mile is devoted to parking—space that could ostensibly go towards parks, open space, more housing, and other uses.

An oft-cited statistic is that the average car spends 95 percent of its time parked and only 5 percent of its time in use. If the future AV is a rented vehicle that is always on the go, parking needs could be reduced as much as 90 percent, speculates Kara Kockelman, professor of transportation engineering at The University of Texas at Austin. Furthermore, AVs could make more efficient use of existing roadways since they wouldn’t need to maintain the same following distance or buffer between lanes.

To help visualize the best-case scenario, Perkins+Will and Nelson/Nygaard were commissioned by Lyft to reimagine a section of Wilshire Boulevard in Los Angeles. The conceptual design includes a lane for autonomous buses and another for autonomous cars, along with a broad, landscaped sidewalk and a protected bike lane. In the design team’s analysis, the utopian version would be able to move more than twice the number of people than the current situation—going from 29,600 people to 77,000 people per hour. “This is a street where you reclaim about 40 percent of the asphalt, and it’s actually more efficient,” says Tierney. NACTO’s “Blueprint for Autonomous Urbanism” posits that roads other than highways should have only one lane in each direction, and that speeds should be limited to 20 miles per hour.

In a pick-up/drop-off culture, the curb becomes very significant. In the short term, the city of San Francisco is converting some parking spots into designated stopping areas for Lyft and Uber in order to prevent double parking and blocked bike lanes. In the long term, cities could manage curb use based on real-time needs throughout the day. “When there’s much more pressure on the drop-off and pick-up area, how do we make sure that it’s not like the airport?” asks J.F. Finn, III, a principal in Gensler’s Boston office. “Lobbies are also going to change dramatically since people are acting in a pedestrian mode and coming through the front door instead of driving into a garage.”



Image: iStock.com/Jesusanz

Paving the Way



The year is 1962: Marilyn Monroe famously sings her sultry rendition of “Happy Birthday” to JFK; superhero fans meet Marvel’s Spiderman for the first time; John Glenn becomes the first American to orbit the Earth; and ABC releases its first color TV show—an animated series by Hanna-Barbera about a family 100 years in the future. Audiences watch as George Jetson flies his vehicle through a floating city and folds it into a briefcase upon arriving to work. *The Jetsons* series quickly became, and remains still, a point of reference when speaking about high technology in pop culture conversations. And, while you might not yet be able to fly your kids to school or fold up your car and carry it with you, the notion of what it means to drive from point A to point B is transforming before our eyes.

Case in point is the recent CES conference in Las Vegas, hosted by the Consumer Technology Association. Boasted as the global stage for innovation, the show introduced attendees to the latest in artificial intelligence, augmented reality, and smart cities. So, it’s no surprise that vehicle technology—and especially self-driving cars—would take its moment in the spotlight. And, because the way people drive (or don’t) affects us all, representatives from the automobile world and even beyond the road joined in on the conversation, from automotive executives and enthusiasts to insurance agents, IT professionals, and government officials.

Of course, technology is at the forefront of this advancement: Innovations abound, like AEye’s advanced vision hardware, software, and algorithms that act as the eyes and visual cortex of autonomous vehicles, or Foresight Automotive Ltd.’s QuadSight four-camera system that detects obstacles night and day in any kind of weather.

With the freedom from having to worry about the road comes the freedom to be innovative with the interior design of these vehicles as well. BMW, for instance, unveiled a concept car at CES that features a large flat-screen TV, and Rolls-Royce has a concept car that takes it a step further, with not only a giant television in place of the steering wheel, but also a sofa instead of typical car seating. In other words, these conceptual vehicles are mimicking a living room or lounge more so than a traditional car. Without the need for steering wheels, changing gears, or stepping on the gas and brake pedals, space suddenly is freed up for other configurations and passengers can focus on entertainment, on work, on business meetings—all because there’s no need to keep their eyes on the road. The car is doing it for them. And, the concepts don’t stop at CES. Renault, for instance, boasts the cocoon-like SYMBIOZ, which offers 180-degree-swiveling seats; three different driving modes; and colors, shapes, and materials that help the car act as an extension of an owner’s home interiors. And, the Mercedes-Benz F 015 Luxury in Motion research model sets out to prove that self-driving vehicles are not solely about technology, but, rather, they will change the way we view transportation entirely—as mobile living spaces, rather than simply a means to get from one place to another.

All these concept cars, as expected, feature sleek, futuristic lines on both the interior and exterior that call to mind the beloved Hanna-Barbera family and their flying vehicles. It feels far away for some, but more than a decade ago when the conversation first began, cars did not yet have capabilities like smart cruise control or automatic lane-changing or lane-keeping assist as they do today. We may not be able to fly from one green light to another just yet, but the future is now and it’s blurring the lines between home and the road.

—JESSE BRATTER

Garage Strategies

Current designs for parking garages are starting to reflect the uncertainty around the future. While it’s difficult to adapt the existing bulky concrete structures with low ceilings and ramps, they can be built with adaptive reuse in mind.

In Boston’s Financial District, for example, an office building called One Post Office Square is getting a makeover from Gensler that includes a new parking garage. The six levels of parking will all be flat and incorporate an automated lift system. The three above-ground levels are designed structurally as a single 24-foot-high floor and clad with glass curtain wall on two sides; in the future, the lift system could be removed and a concrete slab could be inserted to create two 12-foot-high floors of office space. As for the three below-ground levels, they could be devoted to uses that don’t require natural light, including urban farming. Gensler also has proposed The Mod, a concept garage with flat floors and a central atrium, which can be retrofitted with modules that contain utilities and infrastructure in order to create affordable housing.

It may not, however, be economically viable to build a garage designed for double-duty. “Our back-of-the-envelope calculations show that increasing the ceiling heights has the effect of adding 60 percent to the cost,” says Tierney. “Instead, you could build a garage out of something reusable, like mass timber, then dismantle it later on.”

As these forward-looking concepts near reality, designers and planners have the opportunity to rethink the garage, the roads, and the cityscape with the greater good in mind. “We should feel empowered,” says Karlin-Resnick. “We can flip the equation around and make policy decisions based on our values.” ●

LYDIA LEE

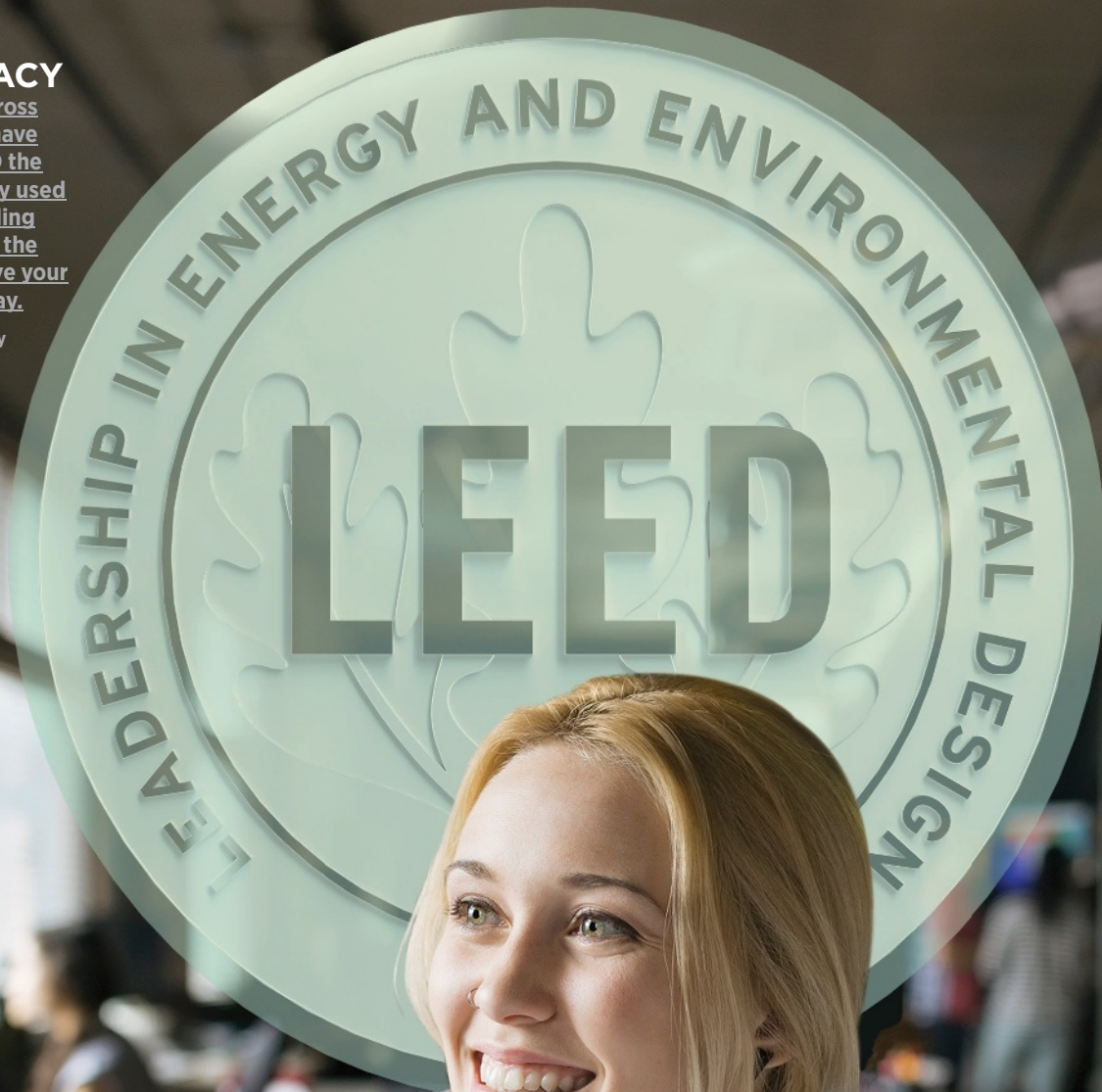
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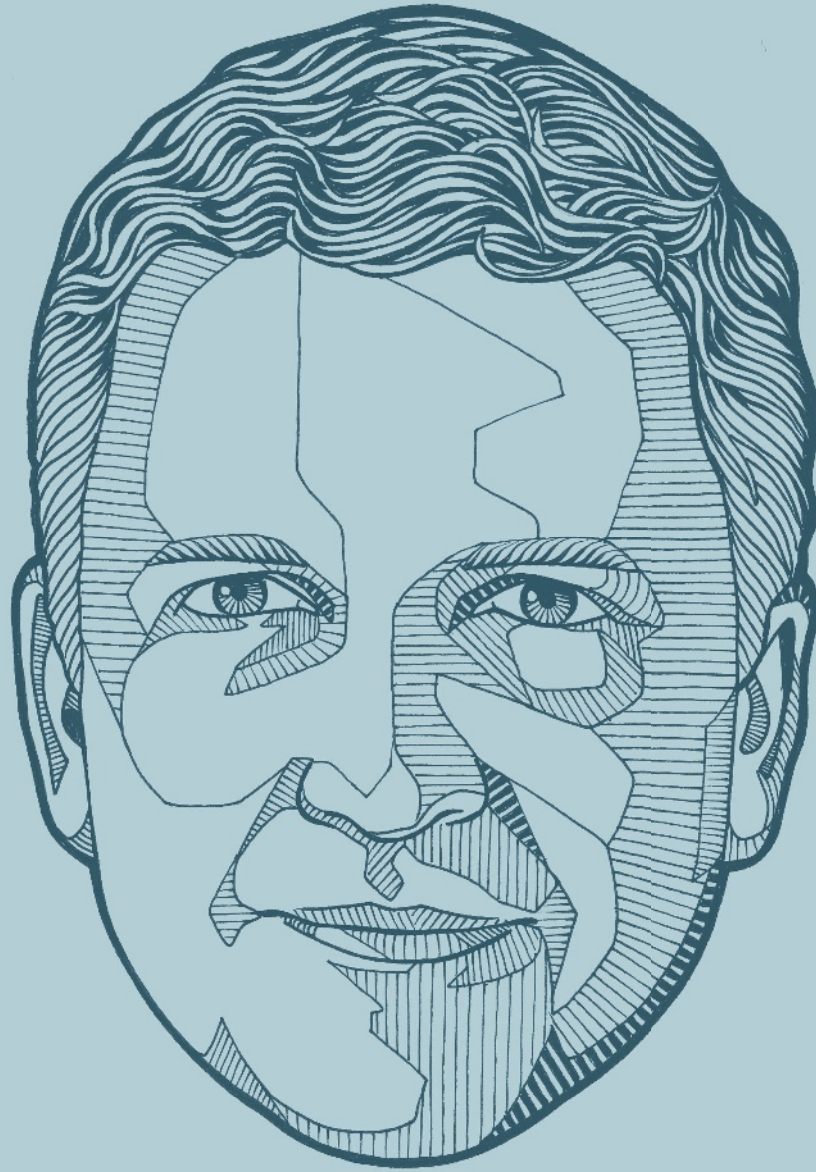
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ICONic Profile



Collin
Burry

If you've been in an Apple retail store anywhere in the world you've experienced the stunning work of Collin Burry, design director and principal of Gensler, the San Francisco-based architecture and design firm. The same is true for Burry's designs for other immediately recognizable international brands, such as Samsung, E. & J. Gallo Winery, and Dolby. His groundbreaking work has been recognized with more than 60 prestigious design awards, including being named to the Interior Design Hall of Fame. A writer published in many publications and media platforms, Burry also is a teacher, bringing his experience and expertise to students at the California College of the Arts and chairing the board of the Council for Interior Design Accreditation. One of his signature accomplishments was leading the team that redesigned Terminal 2 at San Francisco International Airport, a \$383 million project that took in 640,000 square feet and houses 12 restaurants and nine retail stores among its many amenities.

Born in Alberta and raised in Vancouver, British Columbia, Burry went south to college at Woodbury University in Los Angeles, where he earned a bachelor of science in Interior Design. He lives in San Francisco with his partner, real estate professional Milko Encinas, and their rescue dog, Frieda.

i+D spoke to Burry from his San Francisco office, where he looks out on panoramic views of the East Bay.

i+D: What's the first thing you designed or built?

Burry: I spent every summer with my grandparents on their farm when I was little. When I was about five, my grandfather took some 2-by-6s he was working on and carved out blocks for me to play with. It cultivated my imagination. I had to make something. And, then, when I was about 11, I started doing home plans. I had a three-ring binder and I'd draw on lined paper. I was fascinated with houses that had courtyards. I have no idea why. Maybe because I lived in cold places.

i+D: What was your first job?

Burry: Working for my dad, tarring roofs.

i+D: Any great lessons learned?

Burry: I discovered I wasn't a laborer.

i+D: Going to most airports these days is entering the ninth ring of hell. It wasn't always that way. What happened?

Burry: The big thing was 9/11. Before that, security wasn't cumbersome and there wasn't fear or anxiety in an airport. The airlines also were struggling to make money—none of them were doing very well, and it was a race to the bottom.

i+D: So, you didn't have to go looking for challenges when designing a new wing of an airport?

Burry: The cool thing about Terminal 2 is that we had a visionary client—Airport Director John Martin—who said he wanted to bring joy back to the passenger experience because it's become so awful. We decided there's no reason why people shouldn't have great healthy food, a place to fill their bottles with filtered water instead of buying it. There should be places that, when you're on your way home, you can grab a bottle of wine or a roast chicken to take home to the family. We also wanted to treat the entire waiting area like the red carpet area of a business lounge, with comfortable chairs, including egg chairs, bringing a hospitality aspect back to travel. The restrooms are like those in five-star hotels, rather than the horrible, institutional places built just to be indestructible, which says to the passenger, "We don't respect you to take care of this place."

i+D: That message comes in loud and clear in most spaces.

Burry: You should never design down. Design up. If you respect people, if you don't talk down to them, people will take care of the environment.

i+D: I heard there's a "recompose zone" at the airport. That sounds like a time-out area in school.

Burry: It's right after security, somewhere comfortable and dignified where you can put your clothes back on and regroup after the security line.

i+D: Have you ever lost work because you refused to take ideas from a client?

Burry: Luckily, no. Clients are almost always an amazing source of inspiration. But, you don't go to your doctor and tell them how to diagnose you. Working for Apple, for example, designing retail offices, I realized that these people have designed some of the most beautiful objects in the world. But, designers have to be leaders, guides, and earn the client's trust.

i+D: The future of cities always seems tied to transportation, with changes over the years made for trains, and then cars, and getting to and from airports. What's next?

Burry: Look at millennials, many who say they don't want to own cars, and, in some cases, even a home. But, they want to be mobile.

i+D: Public transportation, then, becomes essential and cities become greener?

Burry: I hope so. The suburban, automobile-dependent utopia has turned out to be a nightmare for many people. The United States is so far behind in the area of public transportation. The first time I went to China in 2000, there were no subway lines. I went back a year later and there was one;

a year after that, there were 12. A real revolution is driverless cars. Living in San Francisco, we see them being tested all over the city, much to our dismay, because they sometimes stop in the middle of an intersection. The car is misbehaving, but still learning.

i+D: How do driverless cars change a cityscape?

Burry: There's not a real need to build more, bigger, wider roads. The efficiency of a driverless car is five times that of humans.

i+D: Meaning more green spaces?

Burry: Potentially, yes. And, with people using Uber or Lyft more and more, think of repurposing parking garages and the garage at your house.

i+D: What do you always have with you?

Burry: Not any object, necessarily. My memories. But, I do have an art problem.

i+D: Trouble kicking it?

Burry: Yes. Photography and some painting. Collage, mixed media. Artists who push boundaries. Kind of a case of the weirder the better.

i+D: What elevates you?

Burry: People. My mom taught me that everyone brings something unique to the world. And, teaching and mentoring also do it for me.

i+D: What's wrong with design today?

Burry: Design is having a major moment. There's more awareness and it's more valued than ever. But, it's bittersweet, because, for example, people see what we do on [television], what we do on [social media]. The downside is there's a generation of designers who are not being thoughtful and just copying ideas. That's a death spiral. Clients go to contractors, show them something online, and say, "Build this." It's incumbent on all of us to keep pushing ourselves to be original. There's no problem being inspired by contemporary art or other people to help solve problems, but we have to be careful. With information becoming ubiquitous, people forget and cross lines.

i+D: When you wake in the morning, how long is it before you think of work?

Burry: (Laughing) Depends on the day. I always try—it doesn't always work—to have a work/life balance. When I'm at home, I'm at home. I try to put my phone away. I try. ●

AMBROSE CLANCY
is the editor of the Shelter Island Reporter and a novelist, nonfiction author, and journalist. His work has appeared in GQ, The Washington Post, and Los Angeles Times.

By Paul Makovsky

Everything



in Its Place

Storage solutions should be part of every space plan

Let's face it, North America: We are drowning in having too much stuff. According to the *Los Angeles Times*, there are 300,000 items in the average American home. And, while 25 percent of people with two-car garages don't have room to park cars inside them, only 32 percent have room for one vehicle. Topping that, one in 10 Americans rents off-site storage—the fastest-growing segment of the commercial real estate industry over the past four decades. In Canada, one storage company alone—StorageVault Canada—enjoyed revenue growth of 150 percent in just one year, escalating from \$11.1 million in 2015 to \$27.8 million in 2016. That's a lot of stuff.

Thankfully, a movement in recent years addresses the idea of “decluttering,” and emerging organizational gurus are teaching us to embrace the idea of having too much stuff.

Take Marie Kondo, for example. The acclaimed Japanese cleaning consultant and best-selling author of *The Life-Changing Magic of Tidying Up* is all about “sparking joy” in her clients' everyday lives using her KonMari Method—a practice that teaches people to recognize and keep only those essential belongings that spark an emotional connection (and rid items that don't). If that's not enough for you, you could try other concepts, such as “Swedish death cleaning,” a rational and unsentimental approach basically aimed to deal with our possessions long before we die. It asks the question: “Will anyone I know be happier if I save this?”

Every inch of space is maximized and the sleek style of the appliances is reflected by the clean lines of the cabinetry in a kitchen design by Robin Baron.
(Image: Rob Karosis)

Thinking Outside the Norm

Homeowners, more than ever, are looking to maximize and optimize the space they have, explains Erin Hardy, California Closets national design manager. “This noticeable trend is encouraging consumers to rethink the typical “closet” and consider a dressing room/vanity/office/closet, all in one,” she says, pointing to a trend where spare bedrooms, for example, are being transformed into multifunctional spaces that become a bedroom/ yoga studio/office and make the most of real estate to accommodate the changing needs of growing families. “Consumers are excited to see just how much space they gain by collaborating on a smart, thoughtful, and beautiful custom, storage solution,” she notes.

“From young professionals and family members to recent retirees and design experts, everyone is looking for smarter ways to maximize their time and their space,” adds Samantha Hochman, content strategist at transFORM Home, a company that designs, manufactures, and installs custom storage solutions. “Homeowners crave a system that not only fits into their routine, but also enhances their day-to-day life.” Once considered a luxury or an afterthought, people now view custom storage solutions as an indispensable part of maximizing space. Homeowners are no longer interested in the standard, one-size-fits-all system. “Instead, they are inspired by cutting-edge designs and products from around the world,” she says. “It’s all about how the unit looks, feels, and functions in their everyday setting.”



Ancillary spaces, such as garages, have become extensions of living areas—complete with organized work and storage solutions. (Image: transFORM Home)

To attain a home that is a clean, uncluttered environment, New York-based interior designer Robin Baron favors an approach to build storage into everything that she can. That way, it eliminates a lot of furniture with storage throughout the room or home. “Of course, there will be some,” she acknowledges. “But, it’s about building storage solutions in so that you can have a cleaner, more minimal-looking environment. This means knowing and figuring out what it is that you’re going to be putting where, so that the pieces you do find, make, or build are pieces that will house what you need.” Baron very much favors collaboration, so she often works with closet companies and professional organizers when she is designing a home. “I will design closets in tandem with a closet company because I’m all about the accoutrements and accessories,” she explains, pointing to the need for well-designed jewelry drawers as an example. “What’s worse than having a jewelry box, or not having a place for your jewelry? I use plexi dividers, instead of the melamine or wood for my jewelry drawers...That way, you open the drawer and see all of your jewelry and decide what to wear,” she says. In short, everything has a home. Baron brings a professional organizer to a client to help edit, purge, and really figure out their needs—what to let go and how to organize what is kept. She believes the less you have to think about what you have to organize (because it is organized), the easier your life is.

Timing Is Everything

For Baron, the role of storage comes into play very early in the design process. When she starts to think about designing a furniture plan, she already has talked and listened to the client to understand how they live and what they need. “I do a lot of construction in my work, so storage plays a very big deal in how I space plan...I’m always trying to fit more storage and finding ways for people to organize their stuff,” she says.

When people find their closets and other areas cramped and cluttered, they are quick to blame it on their tight living quarters. “What they fail to realize is that there’s a huge difference between not enough space and an ineffective use of space,” states Hochman. “Everyone dreams of a spacious walk-in closet, but, at the end of the day, you have to work with what you have. An amazing design shouldn’t be measured in square footage, but, rather, in quality.” With the right materials, finishes, features, and accessories, you easily can transform a smaller closet space into a successful design suited to a client’s needs and the way they live.

And, while storage is an important part of any interior design plan, what storage looks like is just as important—even when it is hidden behind closed doors. “When you open the closet door, that should reflect the room around it,” Baron says. “I always do closet interiors that have finishes that marry with the rest of the room [or nearby area].” If a closet is big enough to look into, she’ll add beautiful light fixtures, which are not necessarily expensive, but make the closet feel like a room. “When you walk into a closet, it’s part of your whole experience of being home, so you should feel as good about it as the rest of the house,” she explains.

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Atypical Problem Areas

It's not just the main house or apartment that should be the focus of dealing with storage. Even the humble garage deserves attention. "When you get out of a car, or go into the garage for your second refrigerator, you don't want to change everything and feel like, 'Ugh, I can't stand going in there,'" says Baron. So, she makes sure that the flooring, whether it's painted or not, is consistent with adjacent rooms and uses garage storage systems or a less expensive line from one of the closet companies. "Again, everything has a place, even a workshop," she explains. "You don't need beautiful chandeliers, but put nice things in there that reflect an overall conscious design of the home."

If there is one area of the house that is lacking in good storage solutions, it's finding good options for outdoor spaces, according to Baron. "I'm doing a few terraces right now for different clients in New York City and Long Island that all are in new construction condos. The heavy request from every single one is that they want to have a beautiful terrace, but they want storage...[they] want to keep the covers for the outdoor furniture outside, a place to put the pillows, so I have to come up with ways to do that, and there's not a lot out there." ●

"The smaller the space, the more critical it is to be more organized and use every inch of space in a productive way. In a small space, you just don't have many options."

—ROBIN BARON, ROBIN BARON DESIGN



In a master bedroom by Robin Baron, the luxe vibe of the furnishings and textiles is complemented by a customized storage design. (Image: Rob Karosis)

Baron points out that many consumers think an amazing closet system is only for someone with a massive home and budget. In reality, a great system is just as important for someone in a smaller space. "In fact, it's *more* important," she says. "The smaller the space, the more critical it is to be more organized and use every inch of space in a productive way. In a small space, you just don't have many options."

That means every piece of furniture should be able to store something in a way that makes sense. It's not just throwing things in; it's how does it make sense to store things? Is it better in a drawer or behind a door? Baron recommends that budget-minded clients with small homes shop at places like The Container Store, which carries the elfa system that organizes in the same way as higher-end systems. "To wake up every day and know where everything is; that everything is organized and looks good when you open the drawers; and to know where jewelry, socks, and belts are changes how you enter your day and how you feel about yourself in your day," says Baron.

"If garages are the man-cave, then closets are the she-cave. Customers want to make their closet as beautiful as other rooms in their home, and be able to show them off as they would a new kitchen," notes Erin Hogue, vice president of custom closets at The Container Store. "But, the most important element of a closet is that it is laid out well to maximize space and functionality. Customers also want to have a large selection of finishes to choose from and have expectations that they can customize the look and color for any space. Light-toned, woodgrain finishes are extremely popular right now. Light-toned woods in a closet brighten the space and help with visibility, as most closets are not always well lit."

PAUL MAKOVSKY
is a vice president of design at Metropolis magazine, where he writes about architecture and design at all scales. Last year, he spent three months installing custom bookshelves to hold his library of more than 4,500 architecture and design books.

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Stephen Brooke,
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Collin Burry, FIIDA, LEED AP,
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Santiago Calatrava,
Santiago Calatrava
Architects & Engineers
J.OAnne Craft,
Ambius
Ellen Cusick, ASID, IIDA, NCIDQ,
EMC Interior Design and
The Art Institute of Portland
Stephanie Dixon,
Wecora.com

Janet Echelman, sculptor and artist
Amy Ellingson, artist
Tim Fagan,
Bombardier Business Aircraft
Ryan Fetters, Gensler
J.F. Finn, III, AIA, LEED AP BD+C,
Gensler
Andrew Furman, M.Arch, BAA,
ARIDO, IDEC, NCIDQ,
Ryerson School of Interior Design
Paul Goldberger,
author and critic
Michael Graves, FAIA,
Michael Graves
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Kenneth Griffin,
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Erin Hardy,
California Closets

Jeff Henry, CID,
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Samantha Hochman,
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Alexander Josephson, M.Arch,
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Philip Kafka,
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Joshua Karlin-Resnick,
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Anna Kenoff,
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David King,
Arizona State University
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The University of Texas at Austin
Marie Kondo,
KonMari Media Inc.

Ally Maloney, ASID, RIBA,
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Elliot March, ARB, RIBA,
March & White
Pablo Reich,
Arconas
Craig Richmond,
Vancouver International Airport
Norie Sato, artist
Nancy Stern,
Vancouver International Airport
Gerry Tierney, AIA, LEED AP,
Perkins+Will and
Perkins+Will Mobility Lab
James White, ARB, RIBA,
March & White

Value of Design Thinking

Design Symposium
Sept. 16 – 19, 2018
Toronto, Ontario, Canada

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- Value of Design Awards and Gala
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- Panel Discussions • Keynote Speakers

In-depth program details will be announced soon!

Visit idcanada.org for more info

For available sponsorship opportunities and programming information, contact:
Barbora Krsiakova, Marketing Manager 416.649.4438 bkrsiakova@idcanada.org
Vesna Plazacic, Senior Communications Manager 416.649.4429 vplazacic@idcanada.org



The Conservatory at the Bellagio in Las Vegas has become an attraction in its own right. The grand displays change throughout the year and offer an immersive nature experience and a peaceful retreat from the casino floor. (Images: Kelly McKeon; KellyCreative; KellyImages)

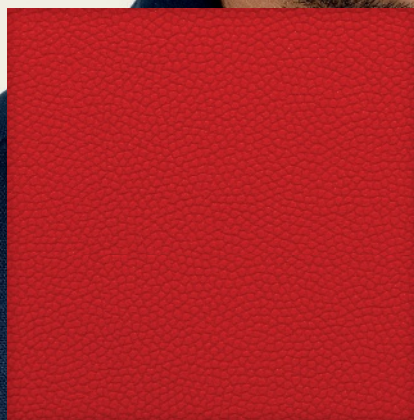
GAME ON

The design of casinos is a multifaceted study in human behavior, sensory reaction, inventive environments, and creative solutions for both everyday and extraordinary needs. Long understood as venues for escape and entertainment, the designers of these spaces increasingly are called upon to create places of respite and relaxation as well. Restaurants that transport diners to other places and times, transformational spas, and elements of nature that offer a quiet escape from the frenzy of the gaming floors all have become requisite for today's establishments.

In the May/June issue, *i+D* will investigate the myriad ways designers are at work in these spaces, creating comfort and convenience, safety and security, excitement and engagement around every bend, and, of course, designing spaces that will keep guests playing long into the night. ●



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