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# i+D

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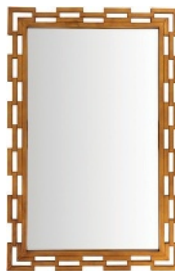




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## July/August 2019

**VOLUME 3/NUMBER 4**  
The magazine of the  
American Society of  
Interior Designers and  
the Interior Designers  
of Canada

# 20

## BUY, SELL, REPEAT

Welcome to the world of online consignment, where designers and their clients can browse, purchase, and also sell pre-owned goods from all eras.

BY JESSICA GOLDBOGEN HARLAN



Image: NPS Photo and Brenda Torrey

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## ON VIEW

Groundbreaking exhibits—and the equally groundbreaking structures that house them—inspire museum-goers everywhere. Art within art knows no bounds.

BY JESSE BRATTER



Image: Unsplash/Jazmin Quaynor

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## COMMEMORATION & INSPIRATION

Whatever the form or medium, truly great memorials have a common aim: to empathize and immortalize persons and events that touch and, more importantly, influence us all.

BY BRIAN LIBBY



Image: Werner Straube Photography



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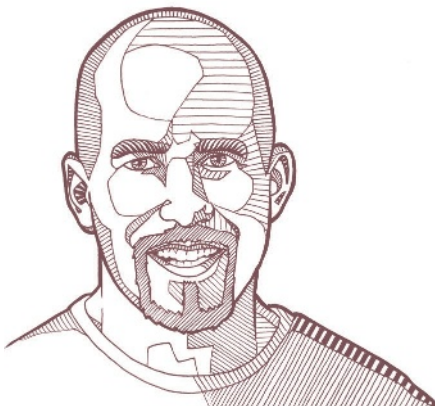


Image: Danilo Agutoli

# 44

## MODERN ANTIQUITY

Misfit, mismatched, outdated? Or, unconventional, individualistic, classic? Interior designers are finding that sweet spot in incorporating antique and vintage pieces in their clients' homes—with the added value of reducing the environmental footprint.

BY CARA GIBBS



Image: Glenn Gissler Design

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## ICONIC PROFILE: MITCHELL FREEDLAND

Trends may come and go, but this world-renowned professional believes in creating designs that are able to stand the test of time—and discerning clients.

BY AMBROSE CLANCY

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### ON THE COVER

Designed by Studio Libeskind, the National Holocaust Monument, in Ottawa, Canada, honors and commemorates the victims of the Holocaust and recognizes Canadian survivors.



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**EDITORIAL**

**Contributing Writers**

Jesse Bratter, Ambrose Clancy,  
Cara Gibbs, Jessica Goldbogen Harlan,  
Brian Libby, Cara Mitchell

**Translation**

Sylvie Trudeau

**Editorial Advisory Committee**

Kati Curtis, ASID, LEED AP,  
Kati Curtis Design;  
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**PUBLICATION DESIGN**

**Gauthier Designers**

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

**PRODUCTION**

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T: 800.553.8878, x5025  
Tony Dellamaria, President  
Steven Sloan, 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.*

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# HISTORY REPEATING



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

History is an extraordinary thing. There is the history that's beautiful, that we never want to forget. And, then, there is the history that's tragic, that we wish we never had to experience, or even know, but that cannot, for the sake of the future, be forgotten. All of that history—the good and the bad—is reflected in the design of its own time and the design of a future where such moments and objects will be studied, commemorated, learned from, and, when appropriate, revived.

In this issue of *i+D*, we turn our lens to the many ways design works to honor the past and keep it alive in homes, in public spaces, and, perhaps most importantly, in our minds. We look at the intense emotion and symbolism involved in designing a memorial (“Commemoration & Inspiration,” p. 30), and we journey through every aspect of designing for museums—from exteriors to individual exhibits to museums without walls (“On View,” p. 36). With history still in mind, we delve into the world of antiques—the original sustainable furnishings decision—with a look at terms, provenance, and importance (“Modern Antiquity,” p. 44), as well as outlets for the trade to buy and sell previously owned goods of all ages (“Buy, Sell, Repeat,” p. 20).

Design holds a unique position in that it is not only part of our recorded past, but it also is the window through which the past is presented to us today. A monument, a museum, an antiques shop—whether to honor the preciousness of life or to preserve pieces from a centuries-old design movement—the message remains the same: We must always continue to move ahead, but should never forget what has come before. ●

Randy W. Fiser  
ASID CEO



Tony Benders  
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By Ann Marie Vering

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Touted as the gateway to Toronto, the landmark Fairmont Royal York hotel offers modern comfort in a historic setting. (Image: Fairmont Royal York)

## AT YOUR SERVICE

FOR 90 YEARS, THE FAIRMONT ROYAL YORK HAS STOOD PROUDLY AS A DOMINANT FIGURE ON THE TORONTO SKYLINE. TO MARK ITS HISTORIC ANNIVERSARY IN JUNE, THE FAMED LUXURY HOTEL RECENTLY REVEALED A SERIES OF INSPIRING RENOVATIONS.

Opening its doors in 1929, the “city within a city” was designed by George Allen Ross and Robert Henry Macdonald of famed Canadian architecture firm Ross and Macdonald, in association with Henry Sproatt and Ernest Ross Rolph of Sproatt and Rolph. The downtown landmark continues its prestigious stature with the transformation of its lobby, rooms, two dining venues, meeting and event spaces, and Fairmont Gold—the hotel’s exclusive boutique experience.

The Rockwell Group’s highly anticipated redesign of the hotel’s public spaces reimagines the past through the present, embracing the rich interior while adding a contemporary layer. “Given the hotel’s connection to the railway and proximity to Toronto’s Union Station, we took material, form, and detail cues from the aesthetics of train cars and railroads,” says Greg Keffer, partner and studio leader at Rockwell Group, in a statement about the project. Understanding the Fairmont Royal York’s distinguished history, the New York City-based architecture firm cherished the opportunity to usher the hotel into the next era.







The transformed lobby welcomes guests with a specialty clock tower created by U.S.-based Electric Time Company. The statement “90th Anniversary Clock” rotates within a glass panel inspired by the night sky as you enter *CLOCKWORK*, a new lobby lounge space that features lavish Pullman car-style banquettes. The intimate champagne and cocktails lounge sets a sophisticated tone with a hued sunset color palette and statement furniture that was locally supplied. Steps away is *REIGN*, which includes a residential-style restaurant, bar, and bakery that delivers three unique farm-to-table dining experiences. Rich Canadian walnut is incorporated throughout the space, which also features a custom wall mural depicting English garden scenery, as well as an inviting fireplace and a grand piano.

In addition to the new dining venues and transformed lobby, the hotel recently launched Fairmont Gold, a luxury boutique experience with redesigned suites and a stunning 18th-floor lounge. Still to come is the reveal of its reimagined meeting and event spaces, marking the property’s most extensive restoration to date.

As this new chapter begins, Rockwell Group’s transformative redesign ensures the timeless hotel will remain an essential Toronto destination for future generations to come. ●

—Cara Mitchell

Luxury awaits at the Fairmont Royal York, featuring:

- |  |   |
|--|---|
| <b>1.</b> The Fairmont Gold foyer;                                       | <b>4.</b> The Fairmont Gold lounge; and |
| <b>2.</b> A living area within a Fairmont Gold suite;                    | <b>5.</b> The lounge at <i>REIGN</i> .  |
| <b>3.</b> The hotel’s lobby with its signature “90th Anniversary Clock”; | (Images: Fairmont Royal York)           |



# BUY, SELL, REPEAT

# BUY, SELL, REPEAT

# BUY, SELL, REPEAT

BY JESSICA GOLDBOGEN HARLAN

1stdibs recently expanded into a physical location but the bulk of its business still happens online.  
(Image: David Prince for Introspective Magazine/1stdibs)





**DESIGNERS HAVE MORE OPTIONS THAN EVER FOR SOURCING THOSE PERFECT PIECES FOR THEIR PROJECTS.**

Today, designers have increasing reasons to turn to their laptops as a source for furnishings, from vintage to antique goods and more modern items as well. Here, they're finding a growing number of resources in the form of consignment sites and online dealer marketplaces that provide artfully curated, impeccably vetted, and easily searchable goods. These sites offer a diverse wealth of furniture, area rugs, accessories, lighting, and more. Easily searchable by a host of parameters, with items professionally packed and shipped, and often at highly competitive prices, consignment sites are poised to be a valued resource for interior designers.

How does it work? Consignors, which include private individuals, showrooms, dealers, and interior designers, depending on the site, submit the items they want to sell. Typically, items must meet requirements for minimum price, condition, and brand. At some companies, a representative will assess the piece either in person or virtually to make sure the items are well maintained, high quality, and in impeccable condition before

posting them to the site. Sellers can expect to receive up to 60 percent of the resale value when their item is purchased, depending on the site's commission structure. Usually, each site also arranges the shipping, which is paid for by the buyer.

For buyers, listings go a long way to educate shoppers about each and every piece: its provenance, construction, dimensions, and condition. On one site, a "condition" scale rates the item from "Revive" to "Like New" so there will be no surprises when the item is shipped to its new owner.

One big name that's lending credence to the growing importance of the online marketplace for individuals and dealers with objects to sell is Sotheby's. The famed auction house, which already has seen a steady increase in online auction sales, acquired Viyet in February 2018. Since the acquisition, Viyet, an online consignment site for pre-owned designer furniture, showroom samples, and other luxury goods, has been rebranded as Sotheby's Home.

Elizabeth Brown, CEO of Sotheby's Home, says the acquisition helped expand Sotheby's e-commerce presence to complement its auction and private-sale services with fixed-price opportunities to buy and sell. The online-only positioning of Sotheby's Home, according to Brown, has expanded the horizons for interior designers and other buyers to find goods. "We sell pieces that ship from all over the country, so every buyer has the full breadth of our offerings to browse through when they visit Sotheby's Home," she points out. "Keeping our collection fully online allows us to be able to showcase all of our pieces in one place, and provide access to anyone who would like to buy."

Sotheby's Home has quickly become a complement to the company's auction business. "Sotheby's maintains their auction business as they always have, and through [the Sotheby's Home] relationship with them, we now have opportunities to sell pieces from large auctions that are under the minimum auction price point," explains Brown.

Easily searchable by a host of parameters, with items professionally packed and shipped, and often at highly competitive prices, consignment sites are poised to be a valued resource for interior designers.

Elizabeth Brown,  
Sotheby's Home  
(Image: Terri Diamond  
Photography)





**First Up**

Often credited for popularizing the credible online sale of antiques, the e-commerce site 1stdibs connects more than 4,200 dealers from 28 countries. The company started in 2001 and, over the years, has seen a marked change in the acceptance of consumers with buying antiques and pre-owned luxury goods online. “Over the last several years, we have seen consumers get very comfortable buying antiques online in all price ranges,” says Sarah Liebel, chief revenue officer, senior vice president, and general manager, trade, at 1stdibs. “In 2018, we sold over \$250 million worth of product on the platform. We have an average of 50 orders per day over \$5,000, and an average of 15 transactions each day over \$10,000.”

While the company got its start at the historic Marché aux Puces flea market in Paris as a resource for antiques from around the world, it since has dipped its toes into offering newer goods with the launch of its New & Custom business nearly three years ago. “It is our fastest-growing business, representing 15 percent of furnishing revenue,” notes Liebel.

The Sotheby’s/Viyet deal wasn’t the only recent acquisition in the online marketplace space. Earlier this year, Chairish, Inc., a marketplace for buying and selling furnishings and art, acquired Dering Hall, which was not a selling site but more of a marketing vehicle for interior designers and to-the-trade brands. The addition joins DECASO, Chairish’s sister site started in 2016, which provides an online platform for antiques and art dealers to sell to consumers and designers.

At the time of the acquisition, Chairish CEO Gregg Brockway stated, “We’re now ideally positioned to offer a comprehensive shopping destination for high-end home design, including the finest antique, vintage, newly made, and custom items.”

Sarah Liebel,  
1stdibs  
(Image: 1stdibs)



Goods available through Sotheby’s Home allow designers to fuse current projects with historic design cues still relevant today. (Images: Sotheby’s Home)



### The Designer Connection

For sites like 1stDibs, Chairish, Sotheby's Home, and others, interior designers are becoming a fast-growing—and very important—segment of their customer base. And, they're being rewarded for their patronage in the form of favorable to-the-trade membership programs that offer discounts, services, connections to potential new clients, and other advantages.

Designers can be important and effective ambassadors for purchasing pre-owned goods, helping to educate their clients about each piece's background and its place within the ongoing history of home furnishings design. And, for designers, such digital marketplaces offer a way to infuse classic and timeless design into a project. "Unlike most new items that will begin to decline in value immediately after purchase, quality antiques and vintage furniture will generally retain at least the value that's paid for it," explains Brown. "Infusing vintage décor into a home is a great way to keep design in circulation."

Interior designers are crucial to the business, says Liebel, because they are particularly well suited to pass on the unique stories behind an object, whether it's a stunning design or an antique with a remarkable history. "We are committed to advancing design, and a large part of that is helping to make interior designers' jobs easier and more efficient," she notes.

1stdibs estimates that around one-third of its buyers are interior designers, and more than 40,000 of them are registered members with the company's trade program. This program offers numerous benefits depending on how much the designer spends with the company: special pricing, an opportunity for being showcased in 1stdibs' editorial channels, a chance to be connected to potential clients, and the services of the company's staff (about 100 employees strong) devoted to the trade channel.

At Sotheby's Home, a similar percentage of its clientele are designers. The company has developed a trade program to benefit its industry customers, which includes a 15-percent trade discount, tax-exempt status, opportunities to market their services, and access to a dedicated designer concierge service.

Now that Charish, Inc. includes not just its flagship brand but also DECASO and Dering Hall, designers benefit from the synergy of the three platforms with one comprehensive trade program. Members get special net pricing set by the sellers (typically up to 30 percent) and 48-hour hold requests so designers can get approval from their clients before purchasing.

Such sites also offer interior designers the opportunity to sit on the other side of the table: as sellers. The consignment model is an ideal way to resell an item from an installation where the client changed his or her mind. Some of the companies, such as Sotheby's Home, even offer a preferred commission structure as part of a trade membership program.



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For designers and clients who contend that home furnishings must be “seen and touched” before pulling the trigger on the investment, several of these online marketplaces have developed some sort of incarnation of a brick-and-mortar presence. The RealReal, for instance, which began consigning fashion and later moved into the home arena as well, has stores in major cities across the coast, from New York to Los Angeles.

Also in New York, the relatively new, 45,000-square-foot 1stdibs Gallery hosts more than 50 exhibitors plus meeting spaces and a calendar full of exhibitions, workshops, and other events (see “Engaging Exhibition,” *i+D*, March/April 2019, p. 18).

“We know that some customers never want to walk into a store, and some want to feel and touch product prior to buying, particularly from sellers they might not be familiar with,” says Liebel. “We want to serve both customers.” She says the goods in the Gallery are only around 1 percent of what’s available on the website. “But, it’s a nice representation of the categories we offer: antique, new and custom, decorative objects, and so on.”

Sotheby’s Home, meanwhile, is intent on focusing on its online business. “We don’t currently have plans for brick and mortar,” says Brown. “But, never say never!” ●

Designer Celerie Kemble designed this Star Mirror, now available on Sotheby’s Home, for Maitland-Smith. (Image: Sotheby’s Home)



**JESSICA GOLDBOGEN HARLAN**

*has written about the home furnishings industry for more than 20 years, and her work has appeared in HFN, Town & Country, Stylus, TastingTable.com, AmericasMart magazine, and Yahoo! A culinary school graduate, she also is the author of nine cookbooks, including Ramen to the Rescue, Mason Jar Lunches, and The Little Book of Takoyaki.*

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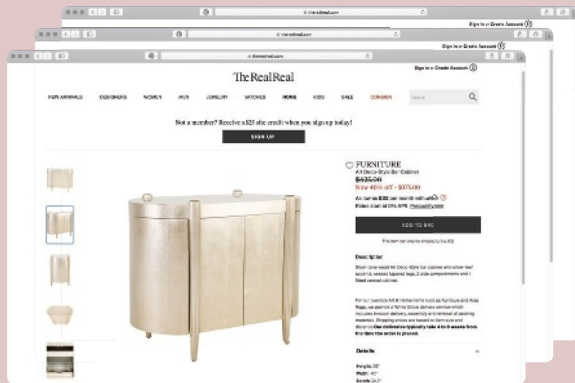
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## The Sustainability Story



At TheRealReal, a sustainability calculator has measured the environmental impact of the consignment model.

One undeniable benefit to the business of consignment is the concept of environmental responsibility. When these goods are well cared for and passed on to another owner after they've outlived their usefulness in one setting, it eliminates the need for a new product to be manufactured, thus offsetting the raw materials and resources that go into production.

Consignment company TheRealReal, which specializes in luxury fashion and has a small home division as well, developed a customized sustainability calculator to measure the impact on the environment of buying and selling goods through the consignment model. Taking into account factors like energy output, water usage, and greenhouse gases, the company, along with an environmental consulting firm, determined that, since its founding, the organization has saved the energy and greenhouse gas equivalent of 65,000 miles driven in a car and 329 million liters of water.

Environmental impact is never far from mind at Sotheby's Home, either. "We're always inspired to find new ways to change our shopping habits to help us curb our impact on the environment," says Elizabeth Brown at Sotheby's Home. "Consigning furniture is a leading way to do that. When you buy consigned items, especially furniture and home goods, you lengthen the life of those pieces and they maintain, or even increase, their value over time."

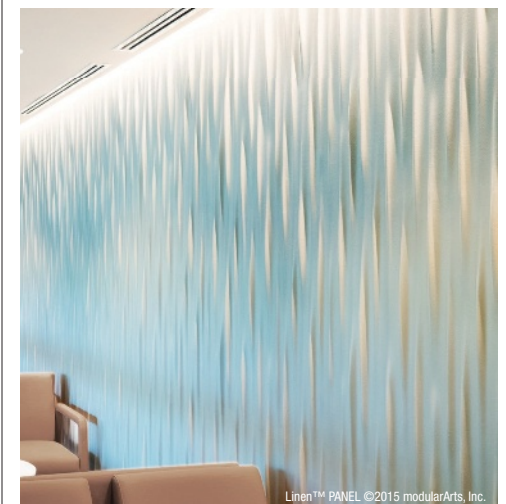
But, is there a stigma to buying so-called "used" furnishings? Not when it comes to home furnishings, which have a long history of being passed from hand to hand, thanks to the world of antiques. "Furniture fits the consignment mold even better than fashion, as high-end design and antiques are not as driven by fads and maintain their value for decades, if not centuries," notes Brown.

Companies make sure to allay any fears a buyer might have through a vetting process for dealers and private sellers, as well as airtight guarantees.

For more on navigating the sustainable world of antiques, see "Modern Antiquity," p. 44.



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# TAKE A SEAT



Image 1: StudioTK/Image 2: Nienkämper/Image 3: Hightower/Image 4: Allsteel

The practice of creating effective seating for contract interiors has taken on new and interesting forms as the open floor plan continues its hold on today's offices. Seating no longer needs to simply offer a place to sit. It also must offer ergonomic support, acoustical benefits, and, of course, visual appeal to add interest to those wide-open spaces and make it more comfortable for employees to get their work done—and take meaningful breaks as well.

Pod-like, acoustical seating has taken many forms, with an amplified focus on comfort and expanded purpose. Added audible and ergonomic satisfaction, assorted shapes and sizes to accommodate small groups, and sides sculpted to better suit the human form are transforming such options from spots to take a quick, quiet rest to someplace to possibly settle in for the day.

Mobile seating that can be endlessly reconfigured also has found a home in today's offices, where meetings no longer always take place around formal conference tables. Manufacturers are expanding on options to offer easier maneuverability, greater textile possibilities, maximized capacity, and the Lego-like ability to create the right configuration for any scenario.

As the popularity of the open office plan shows no signs of waning, this is a category primed to continue advancement and expansion. An increased workplace focus on employee wellbeing will be a design driver for seating developments, as product designers work to perfect a combination of health benefits and style. ●

—Jennifer Quail

**1. STUDIO TK.** Designed by busk+hertzog, the Havn chair from Studio TK is described by the company as a place to rest, recharge, and reclaim your focus. The side and back walls are just high enough to provide acoustic benefits, but not so high you can't see what's happening around you. Meanwhile, the curvature of the arm area offers a perfect resting spot, and the attached back cushion lends lumbar support.

**2. NIENKÄMPER.** Reconfigurable and scalable, Heartbeat is a creation by Karim Rashid for Nienkämper. The seating solution consists of three elements—straight, concave, and convex—and provides a new twist on bench-like seating for open areas. The three components allow for the creation of myriad wave-like configurations, and the arrangement of seats prevents people from being seated back-to-back and makes it easy to interact with those on the opposite side.

**3. HIGHTOWER.** Designed by Most Modest, the Gimbal Lounge Rocker from Hightower plays on the idea of a body in motion staying in motion. Gimbal rocks and swivels for soothing movement and ease-of-conversation when seated with others. But, that calming motion was devised with just enough movement for the sitter to expel energy, making sitting down a more healthy affair. Gimbal also features down-filled pillows with the support of a foam insert to cradle the body and deepen the comfort level.

**4. ALLSTEEL.** Two-Thirds is a collection of seating and surfaces designed by Joey Ruiter for Allsteel. The simple shapes allow for adaptability and endless reconfiguration, and the lightweight design makes arranging and rearranging individual pieces easy. The line includes poufs, benches, and tables that can be used alone or combined in varying ways. The collection is planned around a 7-inch increment, which provides a natural nesting point for bringing pieces together.



Design  
by the  
Numbers

# SALARIES & SATISFACTION

The American Society of Interior Designers (ASID) recently released a study that digs into just how much interior designers earn at varying points of their careers, the benefits that come along with work in the design profession, and the satisfaction level felt throughout the field. The *ASID 2019 Interior Design Salaries & Benefits General Report* offers compensation comparisons based on gender, education level, design sector, and more so designers can weigh where they fit within the norms and consider their own future moves. It also takes a look at where construction dollars are being spent, which, by default, can affect where the bigger salaries are found.

While the report reveals that work satisfaction in general is high in the interior design sector, professionals were notably more satisfied with their position than with the overall industry. It should come as no surprise that a happy firm leads to happy employees. The results assert the outsized role an individual firm can play in the future of the overall profession simply by nurturing the talent of its own staff and working together with the industry to cultivate creative talent and design that impacts lives.

## Among the key findings of the survey:

- **The median salary for interior design professionals is \$70,000**, while the median hourly rate is \$30 per hour. The median salary for sole practitioners specifically is \$50,000.
- **A gender gap in pay exists**, especially at higher job levels. Males were typically at higher job levels with a median salary \$19,000 higher than females.
- **Firm specialization can result in salary differences.** The median salary is \$14,000 higher at commercial firms than residential firms.
- **Education degrees have an impact on salary.** The median salary for survey respondents with a bachelor's degree is \$17,000 higher than those with some college education and no degree.
- **NCIDQ certification makes a difference.** The median salary is \$16,000 higher for NCIDQ-certified designers, offered through the Council for Interior Design Qualification (CIDQ), as compared to those not currently holding any type of certifications or credentials.

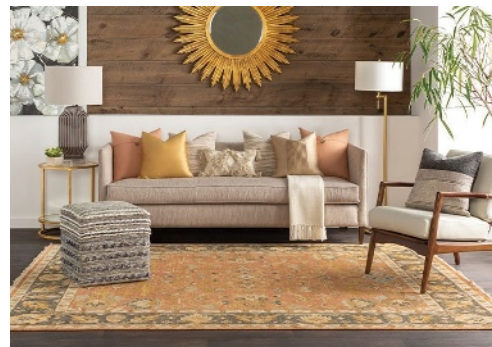
The complete report is available, at varying fees for members and non-members, at [asid.org/resources/research](http://asid.org/resources/research). ●

## Construction Spending (billions of dollars)

Residential	March 2019	Change from March 2018
New Single-family	\$263.153	-8.2%
New Multifamily	\$64.479	+11.1%
Residential Improvements (Home Improvement)	\$173.294	-0.1%
<b>Total Residential</b>	<b>\$500.926</b>	<b>-8.4%</b>
Commercial & Institutional	March 2019	Change from March 2018
Workplace	\$77.426	+8.6%
Hospitality	\$33.685	+7.7%
Retail	\$86.074	-7.1%
Education	\$96.736	+4.1%
Health Care	\$42.128	+0.7%
<b>Total Commercial &amp; Institutional</b>	<b>\$336.049</b>	<b>+1.9%</b>

Source: U.S. Census Bureau, Construction Spending, March 2019 (updated May 2019)

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# Contributors

Inspiring, stimulating, stirring: This issue of *i+D* offers some remarkable examples of memorials and museums and the thought-provoking creativity that goes into every aspect of them. In this “Contributors” column, each of this edition’s authors relates his or her own personal experiences, as well as a recap of the details that were surprising when writing their articles.

### 1. Ambrose Clancy,

*ICONic Profile: Mitchell Freedland*

In today’s technology-driven environment, it’s unusual to meet “an executive of a design company [who] has no computer in his office,” says Ambrose, when discussing highlights of the interview he conducted with Mitchell Freedland, the subject of the latest “ICONic Profile” (p. 42). “At first, it was remarkably strange, but, the more I thought about it, it seemed admirable.” Ambrose also finds Maya Lin’s Vietnam Veterans Memorial an admirable example of memorials he has encountered, adding, “I covered an ‘Honor Flight’ of veterans to Washington, D.C., and this visit was the most impressive and emotional.” On a personal note, Ambrose recently became the food and beverage columnist for an online business publication. “Like all columnists, I’m paranoid I’ll run out of ideas,” he confesses, “but then I console myself that I’ll never run out of appetite.”

### 2. Jesse Bratter, *On View*

When Jesse entered the wide world of artifacts and antiquities as she researched and wrote her article on museums (p. 36), she also unearthed a fresh outlook on how much a museum structure plays a dual role—as an unobtrusive component in spotlighting exhibitions, as well as a front-and-center element of the whole museum experience. She particularly was drawn to the Etihad Museum in Dubai. Jesse explains: “I loved learning about the way the design team made a literal connection between the architecture and the historically significant story behind the site. I also am fascinated by the fact that much of the museum is subterranean.” In addition to her work as a creative editor, writer, and interiors

stylist, Jesse is co-founder of *In the Pursuit* (with Cara Gibbs, also one of this issue’s writers), which “as an expressive studio of storytellers, [gives] a narrative to bespoke makers and brands that is realized through an online shop, virtual magazine, and thoughtful pop-up collectives.”

### 3. Brian Libby, *Commemoration & Inspiration*

Besides the articles he researches and writes for *i+D*, among other publications, Brian has just launched a new podcast (in July) and discloses a soon-to-be-published accompanying book, called *In Search of Portland*, which explores the layers of architectural and cultural history in his Oregon hometown. Not surprisingly, his historical perspective also shines in his article, “Commemoration & Inspiration” (p. 30), during which Brian became fascinated by the balancing act memorials must achieve. “They must be a personal expression by the artist or designer, not just work for hire, but they must also be universal,” he conveys. Of the several memorials he has visited throughout his lifetime, Brian reveals he was “greatly moved [while on] a trip to Berlin by the Memorial to the Murdered Jews of Europe by Peter Eisenman and Buro Happold. Yet, Maya Lin’s Vietnam [Veterans] Memorial may still be the greatest of them all.”

### 4. Cara Gibbs, *Modern Antiquity*

When sharing a noteworthy museum experience, Cara believes museums are pushing boundaries through thoughtfully executed and exceptionally creative experiential exhibitions. “One such exhibit I recently had the opportunity to peruse was ‘Christian Dior: Designer of Dreams,’ currently

on display at the [Victoria & Albert] Museum in London,” she explains. “Wandering through each era’s groundbreaking fashion silhouettes and seeing their impact on the industry in such a visual way was a work of art unto itself. I thought how fascinating, and, in some ways, ironic, the notion of an exhibit being—through supportive design—an art form of its own.” Artistry also was palpable in her coverage of antiques and design (p. 44). According to Cara, “My favorite quote came from Toma Clark Haines, who stated, ‘When you invest in the past, you’re investing in a sustainable future.’ That about sums up the case for buying antiques if you ask me!”

### 5. Jessica Goldbogen Harlan, *Buy, Sell, Repeat*

A strong proponent of sustainability, as evidenced by the assignments she has tackled throughout her varied writing career, Jessica really enjoyed learning more about how the concept of consignment, the focus of her “Buy, Sell, Repeat” article (p. 20), “has made its way to luxury furnishings and interior design. I just love the idea of us taking care of our possessions so we can pass them on to someone else,” she says. “Shouldn’t furniture enjoy a long life, just like we should?” When asked to offer a personal experience about museums, Jessica enthused about the soaring landscapes she viewed at the Georgia O’Keeffe Museum in Santa Fe. “I’m always inspired by the beautiful colors used in paintings, particularly the tried-and-true impressionists, and how those might be used as a palette for a room. They’re so soothing,” she notes. ●



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By Brian Libby

# Commemo & Inspi

From Pennsylvania to Poland, Ontario to Alabama, a new generation of memorials and monuments attest that no matter how digital our everyday lives have become, no matter how divided our society can sometimes seem, we still mourn tragedies and praise great lives together. Yet, the best memorials are not simply about mourning or even remembering, but something more inspiring: the resilience of the human spirit and our collective future. For designers, that's easier said than done. How can such powerful emotions be harnessed responsibly? How can a design be timeless?

Perhaps the first and most important lesson is one offered by architect, artist, and planner Daniel Libeskind, who has designed acclaimed memorials, buildings, and urban design plans around the world, including the National Holocaust Monument in Ottawa, Ontario, Canada; the master plan for the rebuilding of the World Trade Center in New York; the Jewish Museum Berlin in Germany; and a new temporary art installation at the entrance of the Auschwitz World War II concentration camp in Oświęcim, Poland: "Through the Lens of Faith."



Located in Montgomery, Alabama, the National Memorial for Peace and Justice was conceived with the hope of creating a sober, meaningful site where people can gather and reflect on America's history of racial inequality. (Image: Equal Justice Initiative / Human Pictures)

# ration ration

Today, a new generation of memorials is reconsidering how we speak to the past and the future

It was the philosopher George Santayana who first coined the now famous proverb: Those who do not remember the past are condemned to repeat it. But, how that history is presented makes all the difference.

"There's no formula for it. There's no manual. You have to look into your own heart, your own soul," Libeskind says. "But, without that emotion, you're just creating a material marker that will be forgotten soon. We have so many memorials that have been forgotten. But, the truly great ones, you can see the spirit of the individual communicating something through all these layers of politics and history to another individual. It's a communication from one to one across these barriers."

And, Libeskind argues, memorials and monuments today are more important than ever. "We are in a time where memory is being eroded," he states. "People are changing truths into lies and lies into truths. Therefore, it's all the more important to present memory against history. Memory is often a struggle against forgetting."



## Memorial as a Journey

When considering great memorials of the past, it's easy to think of them as objects: the sculptural and architectural forms that rise above or sink into a landscape. At one edge of the National Mall in Washington, D.C., two of America's most notable works—the Lincoln Memorial and the Vietnam Veterans Memorial—do these two things to dramatic effect. Yet, for memorial designers, the journey through space is equally important, as is the broader context of landscape or neighborhood.

According to the National Park Service, the "Tower of Voices" at the Flight 93 National Memorial is meant to be a "living memorial in sound to remember the [40 victims] through their ongoing voices."  
(Image: Chuck Wagner)

"It's about the totality of the experience," explains Portland, Oregon architect Donald Stastny, who has managed design competitions for a succession of prominent memorials, including the Flight 93 National Memorial in Shanksville, Pennsylvania, the National World War I Memorial in Washington, D.C., and the Oklahoma City Memorial. "To make it through a competition, a certain part of it has to be iconic. It could be the footprints of the [National] September 11 Memorial, or the empty chairs in Oklahoma City. But, it's taking people on a journey: entering the space, moving them from a place of arrival down to that memorial or sacred ground, and leaving, hopefully changed in some way. There needs to be a sense of discovery."

For the Flight 93 National Memorial, that journey was especially true because it's within the context of a newly created national park and because the "discovery" engages multiple senses. A focal point here is the "Tower of Voices," a 93-foot-high structure conceived by California-based architect Paul Murdoch that houses 40 large hanging wind chimes: one for each passenger and crew member who died in the crash. "I kept thinking, the last memory people had was through the voices and the phone calls from the passengers on the flight," Murdoch remembers. "That's what gave us the idea for memorializing in sound." But, the tower is just one part of the larger setting. "The park is 2,200 acres and the crash site is a long way from the entrance and tower," Murdoch explains. "It's a two-and-a-half-mile drive to the visitor center that overlooks the crash site beyond. We wanted the vertical nature of the tower design to counter the openness of the field."

The architect reveals the "first thing people ask is 'Where is the crash site?' We don't take them down to the crash site. The public can't walk into it. Many consider it to be sacred ground. We get them right up to the edge of the crash site. There is an overlook and the field that provides a sense of scale and then you discover the crash site for the first time." The Flight 93 National Memorial also includes a planned visitors center at the entrance to the site, and what's known as the "Wall of Names," with the names of those lost inscribed in granite as one reaches the crash site.

Designing a successful monument devoted to a tragic event is indeed a balancing act, one in which empathy and education must coexist. "A memorial is an intense project," Murdoch says. "Distilling something down to just what needs to be there and nothing else: This is important in any design, but especially for a memorial." The architect notes that while the nuances are different for every memorial, you always have to ask yourself, "How much do we celebrate the lives lost versus the tragedy of death and terrorism? In the case of the Flight 93 memorial, we had to ask ourselves: How do we suspend the intensity of the emotion of the crash? Because you can be potentially overwhelmed. We recognized that this should be an emotional place, but even the families realized this wasn't just for them—it was for the entire country and for future generations."





## Where Art Meets Storytelling (and Outside Becomes Inside)

If a well-designed memorial has the power to summon our deepest emotions, it also has the opportunity and even responsibility to educate us, as well as to humanize history's most tragic events. Two works by Libeskind, the National Holocaust Monument and his new "Through the Lens of Faith" exhibit, use photography to help tell the story.

Seen from above, the National Holocaust Monument is shaped like the Star of David, comprised of six triangular, concrete volumes that provide different program areas within: contemplative spaces, a large central gathering and orientation space, and a towering "Sky Void" that features a 14-meter-high eternal "Flame of Remembrance." But, there also is a series of painted murals that reproduce Toronto-based Edward Burtynsky's large-scale photographs of Holocaust sites, including death camps and killing fields.



The centerpiece of the National Holocaust Monument is a diagonally stretched version of the Star of David—a prominent emblem of Judaism, which Jews were forced to wear as badges to identify themselves to the Nazis. (Image: doublespace photography)



Each vertical steel panel featured in the "Through the Lens of Faith" pathway at the Auschwitz-Birkenau State Museum tells the story of a camp survivor. (Image: Hufton+Crow)

For "Through the Lens of Faith," Libeskind went a step further. Working with photographer Caryl Englander and curator Henri Lustiger Thaler of the Amud Aish Memorial Museum in Brooklyn, New York, he created a pathway to the entrance of the Auschwitz-Birkenau State Museum comprised of vertical steel panels, each containing the recollection of a camp survivor. The design also makes each visitor a participant in uncovering the portraits and information.

"A memorial has to tell a story," Libeskind explains. "It can't be just an object in space. It has to communicate the story in a very deep way. In Auschwitz, we presented photographs behind the black piece of glass you have to open with your hand. You can see through the glass darkly at first, then as you open up you see that face looking at you. The same thing is true in Ottawa: Those great Burtynsky photographs are really part of the monument."



Architect Daniel Libeskind designed the National Holocaust Monument—Landscape of Loss, Memory, and Survival—which conveys the singularity of the Holocaust. (Image: doublespace photography)



Libeskind believes that, while memorials and monuments are typically outdoor installations, they often act like indoor spaces. “The memorial has to have interiority,” he says. “It’s not just as you approach it from the outside. What does it feel like when you’re immersed in a space? It has a lot of echoes of being in an interior space. It’s striking that balance between creating a symbolic whole, but also creating a space for every participant to have their own experiences. A memorial can’t be just an abstract idea, but has to provide each person with their own holistic experience. You’re involving the visitor as a co-creator in a sense. I think that’s what I always seek. It’s only half of the design. The other half is completed by visitors, in my view.”

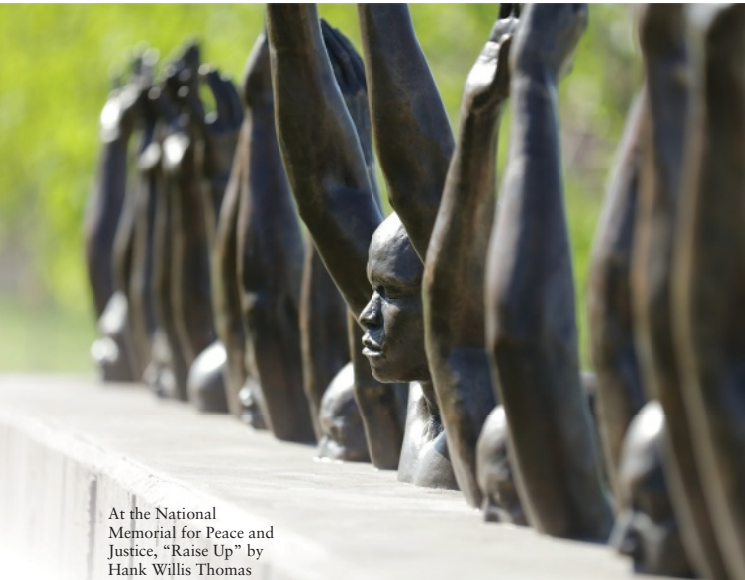
Stastny agrees. “I believe a great memorial is very much like a great piece of interior design,” he reveals. “It isn’t necessarily the exterior envelope or architecture. It’s what you experience coming into it. The most important thing is that sense of entry, and the sequential experience you go through: how you use the space. I think a great interior designer could do a great memorial.”

## A Memorial in Conversation

If part of a memorial’s role is storytelling, ultimately some of the best ones take this a further step, making for a two-way conversation. Two recent collaborations between MASS Design Group and artist Hank Willis Thomas—the National Memorial for Peace and Justice in Montgomery, Alabama, and “The Embrace” on Boston Common—do just that.

The National Memorial for Peace and Justice sits on a hill like The Acropolis of Athens seen from a distance. Its long, low-slung rectangular structure, open to the sky at its center, suspends 800 weathered steel blocks from its ceiling, each one etched with the names of lynching victims. But, there also are additional installations and artworks that tell the story of racial violence, including Thomas’ piece “Raise Up,” depicting a cement wall with statues with their arms raised.

Perhaps most ingeniously, the memorial includes an additional group of steel blocks that have been offered to counties across America, so that they too may express responsibility for lynching by displaying the blocks, making this truly a national memorial. “Understanding comes at different times and through different mechanisms,” explains architect Michael Murphy, MASS Design Group’s founding principal and executive director. “It’s a testament to when we aspire to something greater than ourselves; things come together and merge.”



At the National Memorial for Peace and Justice, “Raise Up” by Hank Willis Thomas expresses issues of police violence and racially biased criminal justice. (Image: Equal Justice Initiative/Human Pictures)





*"I like to say good art asks questions, and good design answers them, and the quality of the questions dictates the quality of the answers. Hopefully, a good memorial is a call to action."*

—HANK WILLIS THOMAS, ARTIST

"The Embrace" is a sculpture and installation Thomas created in partnership with MASS to be installed on Boston Common (America's first public park) for King Boston, a nonprofit organization working to celebrate, honor, and advance the work and life of Dr. Martin Luther King Jr. and Coretta Scott King. Its form, the winning design from a year-long artist selection process, depicts the interlocked arms of the couple, stretching 22 feet in the air, while also creating a sheltering space underneath.

"The intention was for them to feel embraced," Thomas says of visitors moving through and beneath the sculpture. The idea is that love and fellowship—across barriers of race, culture, nationality, and class—can itself become a call to action. "I like to say good art asks questions, and good design answers them, and the quality of the questions dictates the quality of the answers," the artist adds. "Hopefully, a good memorial is a call to action."

"The Embrace" also is an example of how ongoing relationships can foster great collaboration. This is the third project for which Thomas and MASS have collaborated,

including the aforementioned Alabama memorial and the Martin Luther King Jr. Branch of the Cleveland Public Library. Each project, the artist and the designer agree, deepened their bonds and collaborative synergy. "We have to engage that whole palette of our senses to trigger the kind of memory and intellectual work necessary to fight the kind of injustices and tragedies memorials commemorate," Murphy explains. "A designer-artist collaboration is one way to imagine that. The artist is thinking about those sensorial experiences instead of just the delivery of information." In that way, "The Embrace" may seem intuitive now that its design is complete. But, its simple beauty and power never could have come about without that plurality of voices behind it.

In that way, another Santayana quote comes to mind: that beauty is a union "between the soul and nature." Designing memorials is about curating an experiential, emotional journey. When done right, with a blend of design and artistry, personal conviction and group voice, emotion and restraint, the destination becomes a kind of sacred ground. ●

**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.



By Jesse Bratter

Whether designing an exhibit inside a museum or taking art to the streets, an entire network of people plan that biennial, that solo show, or that pop-up—and they all want you to feel connected to the work

# On View

A unique universe where varying forms of design take you deeper and deeper into an overall experience, museums are a design journey before one even sets foot inside the door. From exteriors that speak to local or national heritage to permanent interiors that reflect the subjects held within to individual exhibit design that aims to take viewers to a very specific place, time, or feeling, designing for museums is an all-encompassing affair, one that sometimes doesn't even require walls to deliver its message.





2017-2018—A visitor to the Museum of Arts and Design explores the ephemeral and abstract nature of sound at “Sonic Arcade: Shaping Space with Sound,” a multicomponent exhibition featuring interactive installations, immersive environments, and performing objects.  
(Image: Jenna Bascom, courtesy of the Museum of Arts and Design)



2013—A Bostonian enjoys one of the “Street Seats,” The Knot Bench by Pillow Culture. His bike is leaned against a beacon with information and wayfinding for the outdoor exhibition. (Image: Design Museum Foundation)

In 2013, Design Museum Boston, part of Design Museum Foundation’s (DMF’s) national network, transformed the 1.5-mile loop around the city’s Fort Point Channel into “Street Seats,” an outdoor exhibition showcasing 18 benches commissioned from more than 170 entries hailing from 23 countries and 24 states. The goal? “To create a walking tour of great design, complete with educational signage and wayfinding, along with digital and physical maps to navigate the exhibit,” says DMF Executive Director Sam Aquillano. It was their largest undertaking to date, and helped to support the nomadic museum’s mission of bringing the transformative power of design literally everywhere. “We inspire people by showing what’s possible with design through public exhibitions, events, and content,” Aquillano adds. “We educate people to become creative problem solvers using the design process; and, we transform, using design to take action and make change, demonstrating its impact.”

Since its inception, DMF has partnered with public entities like Boston City Hall to tell visual stories of the Boston design scene, as well as at Logan International Airport, where they created an exhibit inspired by the venue called “Getting There: Design for Travel in the Modern Age.” Then, there was the “Extraordinary Playscape” exhibit, which brought more than 40 case studies on the effects of outdoor play on child development to seven different cities (and they even installed permanent outdoor playgrounds in four of them). There was even the small, but mighty “Bespoke Bodies: The Design & Craft of Prosthetics” exhibition, which they installed in half of a shipping container for a preview during the innovation-driven HubWeek in Boston last fall. That exhibit was later relocated to the Prudential Center Mall in Boston, where it will be on display through August 23, 2019. Sometimes, these exhibits last long after the show has run its course. After “Street Seats,” DMF worked with the city government to obtain permits to install some of the designs as permanent public benches, and later brought the concept to another DMF location—Portland, Oregon—in 2018.

*“Putting our exhibitions and events in places where people already go allows us to turn the museum inside out and turn the entire city into the Design Museum.”*

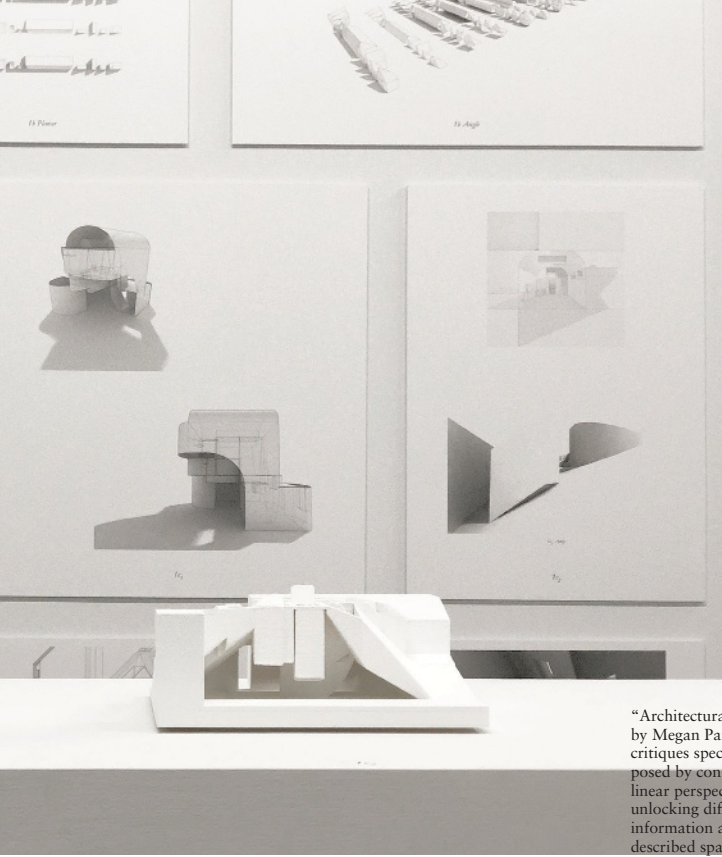
—SAM AQUILLANO,  
DESIGN MUSEUM FOUNDATION



All of these efforts have allowed DMF to reach audiences that a traditional museum might not—audiences who might not otherwise have gone to a museum. It also has brought the group accolades. In 2017, the American Society of Interior Designers (ASID) named DMF winner of the Design Innovation Award, an honor bestowed for producing an innovative body of work that makes a significant contribution to the advancement of the profession of interior design. DMF keeps the community, their donors, sponsors, and members engaged through digital marketing, a quarterly magazine, and good, old-fashioned happenstance. “I love doing outdoor exhibitions—I just love the reaction of people stopping in their tracks, lifting their gaze from their smart phone, and smiling after discovering one of our pop-up exhibitions,” Aquillano says. “So, for me, the best locations for us are outside, highly foot-trafficked urban environments. Putting our exhibitions and events in places where people already go allows us to turn the museum inside out and turn the entire city into the Design Museum.”

All of these outdoor exhibits, however, have big challenges to face. Among them: They have to be built sturdily enough to withstand the elements. DMF’s exhibits, Aquillano explains, have survived rain, snow, and even St. Patrick’s Day parades. They also need to be able to be easily scaled, transported, and broken down while still conveying information, inspiring audiences, and making a memorable impression. And, they’ve done so thanks to a team of talent with backgrounds in design, business, curation, education, and event production—and by collaborating with top firms the likes of Gensler, Stantec, Reebok, Shepley Bulfinch, and others.





“Architectural Artifacts” by Megan Panzano critiques specific limits posed by conventional linear perspectives, thereby unlocking different information about the described spaces.  
(Image: OverUnder)

On View — By Jesse Bratter

Willow Holdorf, director of exhibitions at the Museum of Arts and Design (MAD) in New York, has her own elemental conditions to contend with, even though she works within the protective cover of a permanent space indoors. “We work a lot with light-sensitive materials, such as dyed textiles and ink on paper, that require light as low as 5 to 7 footcandles,” she notes. “To avoid visitors thinking the galleries are too dim, we try to choose paint colors that have low luminance and surround the work with lower light levels. The raking light from the windows can be beautiful—such as with Anne Lindberg’s ‘the eye’s level’ (2018) [which ran heavyweight, colored threads three-dimensionally across the exhibit space]—but, in general, it is simpler to light an exhibition if the windows are covered to control the hourly and seasonal light changes. More often than not, we have to black out the windows because of the UV light.” Other considerations the MAD exhibit designers need to keep in mind include accessibility—think clear navigation space and seating, label font size and placement, and more—as well as climate-controlled casework to protect, for example, the precious metals in a jewelry show that will open there in January 2020 and remain on view for a full year.

Along with such casework and object safety, lighting, plinths, wall treatments, removable temporary walls, and props that help support time periods, MAD’s main visual focus lies in storytelling. And, sometimes, Holdorf finds it best to leave that up to the art. “Our main ‘wow factor’ is the view off the elevator,” she explains, adding that this is the way most museum-goers enter each floor. “Anything that upends visitors’ expectations, in terms of scale, size, intricacy, and interactivity, can leave them with a lasting impression. Sometimes, you just need to give the artwork the right placement and amount of space and it will ‘wow’ on its own.”

## The Art of Designing for Art

OverUnder, also based in Boston, is another exhibit-driven organization that designs experiences and creates environments on the go. Like the time they took up residency at the Heinz Architectural Center at the Carnegie Museum of Art in 2016-2017 to tell the story of Pittsburgh’s urban revitalization period during the 1950s and ‘60s. But, they also run a 350-square-foot permanent gallery space called pinkcomma, which has directed more than 40 shows and garnered a loyal following in its own right. “We like to approach our exhibition work as a form of knowledge: a site in which visual, historical, or data-driven content can be brought together to instigate discussion,” says Chris Grimley, one of the founding principals of OverUnder and the director of pinkcomma gallery. “Design plays a crucial role in how the content is presented. It is content, and not format, that drives our making of exhibitions.” OverUnder works with urbanists, architects, and graphic designers to interpret an exhibit at every stage, from creating narratives to designing furniture and displays. They founded and curated the last five editions of the Design Biennial Boston, installing pieces by MASS Design Group and artist Daniel Ibanez, for instance, that were sturdy enough to stay outdoors through the winter.



Using heavyweight, colored thread, drawn taut through a space, artist Anne Lindberg expands both fiber and drawing practices into the spatial and architectural realms through “the eye’s level” installation, which was on display from October 16, 2018 through March 3, 2019 at the Museum of Arts and Design.  
(Image: Jenna Bascom, courtesy of the Museum of Arts and Design)



## The Art of Housing Art

But, what about when the building itself is just as much a work of art as the exhibits inside? Enter the Etihad Museum in Dubai. Detailing the history of the United Arab Emirates (UAE) through a series of interactive, experiential exhibitions, Etihad (or *together* in English) was designed by Moriyama & Teshima Architects in Toronto and Ottawa, Ontario, Canada, winners of the 2018 Merit Award given by the Association of Registered Interior Designers of Ontario (ARIDO). The waterfront museum comprises a series of underground spaces that house galleries, theaters, and archival facilities. But, the entrance pavilion—perched above ground overlooking a travertine plaza and reflection pond—serves as the pièce de résistance, with its curvaceous forms and golden columns paying tribute to the parchment and pens used to sign the document that created the UAE in 1971. The pavilion is filled with sinuous surfaces and staircases, latticed jali screens, and lightwells that illuminate the underground galleries. “The interiors were formed holistically with the architecture,” says Chen Cohen, who served as director of interior design for Moriyama & Teshima when the museum was designed and is currently principal of interior design at DIALOG in Toronto. “Both honor the United Arab Emirates’ conception story and the important events that took place on that site.”

Neither rain, nor snow, nor sleet, nor hail, nor UV rays beaming through the windows, or even the lack of a façade all together will keep these permanent, pop-up, and nomadic museums from bringing art and stories to their audiences. Whether dreaming up the layout of an exhibition, the space planning and wayfinding, the narrative, or the building itself, they all share the same goal: “to capture the artistic and curatorial intent in every corner of the exhibition, while still keeping the artwork safe and accessible to the visitor,” Holdorf says. And, then, stay out of the way and let the art speak for itself. ●

*“Anything that upends visitors’ expectations, in terms of scale, size, intricacy, and interactivity, can leave them with a lasting impression. Sometimes, you just need to give the artwork the right placement and amount of space and it will ‘wow’ on its own.”*

—WILLOW HOLDORF, MUSEUM OF ARTS AND DESIGN



As much a piece of art as the exhibitions it houses, the Etihad Museum in Dubai has been designed in the shape of a manuscript, with seven columns built into the museum to resemble the pens used to sign the original UAE declaration.

(Image: Felix Loechner)

### JESSE BRATTER

*is a freelance writer, editor, and stylist based in New York. She is the co-founder of In The Pursuit and STORY magazine, and contributes to Modern Luxury, 1stdibs, Quest, 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.*





For this year's Kips Bay Decorator Show House in New York, Corey Damen Jenkins created a space that was a rich combination of historical and modern-day influences. (Image: Marco Ricca)

## The Older, the Better



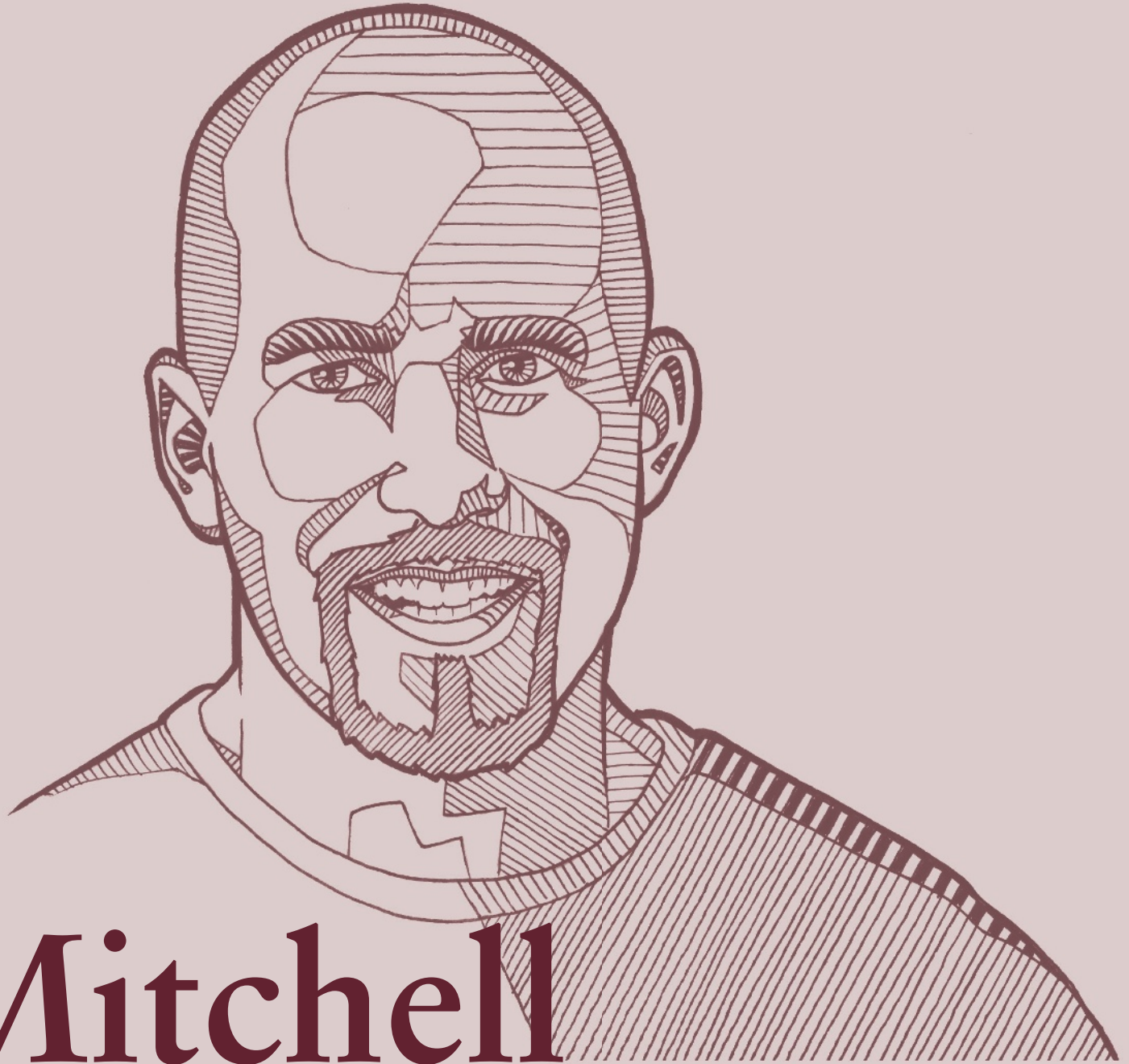
Museums hold a host of art and artifacts that tell visual stories about the past, sharing quality and craftsmanship that has endured through the ages. So, they're on one designer's hit list for creative inspiration. Here's why.

"You can't know where you're going if you don't know where you've been," says designer Corey Damen Jenkins. So, when he begins an interiors project, the first place he heads to for inspiration is a museum—to find the oldest iteration of design that he can. "We're informed by what our forefathers have done in the centuries leading up to now," he explains. "We want to be fresh and relevant, but by remaining within the historic vernacular of what we've achieved in design and architecture." And, the best way to see those achievements, he notes, is to look at past civilizations—the Egyptians, Romans, ancient Greeks—and see how they dressed, how they lived in their homes, the furniture they sat on. "It opens our eyes and then we can make it fresh and modern for the 21st century," says the designer, who is based in Birmingham, Michigan.

So, how does one visit, say, "Watercolors of the Acropolis: Émile Gilliéron in Athens" at The Metropolitan Museum in New York (Jenkins' go-to museum for inspiration overload), and bring these depictions of architectural sculptures from the ancient citadel into their home in a practical way? "I bring my clients with me to museums. And, even though you can't take that piece of art out of that Lucite case, when I see their eyes brighten up, I ask, 'Why does that speak to you? What makes your heartbeat race,'" Jenkins reveals. "Then, when we go shopping at flea markets and antiques centers, we can pick something that has a similar effect on them." The varying periods and styles of an exhibit lead Jenkins to choose for his more classic, traditional interiors patterns and palettes, paintings and sculpture, and furniture pieces that have a historic flavor.

But, a museum exhibit doesn't have to always translate to traditional. Jenkins might visit a midcentury exhibit and find inspiration in decidedly modern forms. No matter what your aesthetic might be, he maintains that considering the history of textiles and furniture—and the artisans and craftsmen who came before us—is the best way to inform your direction today. "Fads and trends don't last forever," he says. "But, the textures, art, rugs, fabrics, furnishings, sculpture, busts that you see in a museum—they've been beautiful for centuries and resonate for a reason. I may use a contemporary sofa, but I pair neoclassical furniture with it or an Italianate frame that will still harken back to centuries past and will never date. People think of museums as old, but if the pieces are still standing today, it speaks to the quality and craftsmanship. The Met is my favorite example. They have a beautiful medley of artifacts and pieces that speak to me. They celebrate all different forms of art that represent a microcosm of the human journey."

ICONic Profile



**Mitchell  
Freedland**



*Mitchell Freedland, owner of the eponymous design firm based in Vancouver, British Columbia, Canada, is an innovative and sought after designer of residential interiors in North America, Europe, and Asia. But, his scope isn't limited to the private sector. Throughout the two decades of managing his own studio, Freedland has brought hotels, airline lounges, restaurants, offices, libraries, and spas to vivid life. His inimitable style focuses on carefully curated materials and never forgetting how people move and live within a space. In addition, his artist's touch with lighting brings a space elegance, charm, and convenience.*

*A Toronto native, Freedland is the recipient of multiple design awards for his work in many different categories and venues. Educated at the Ontario College of Art (now known as OCAD University), where he received honors in Environmental Design, Freedland lives in Vancouver with his husband, Sean Tracey.*

**i+D: When you read, do you prefer paper or screen?**

**Freedland:** Oh, paper. I'm super old school. I'm the only one in the office who doesn't have a computer.

**i+D: No.**

**Freedland:** Yes. I do everything by hand. Total dinosaur. But, it's one of the things clients love. I give them handwritten designs and they absolutely love them and keep them as gifts at the end of a project.

**i+D: You always have to be near pen and paper.**

**Freedland:** Always. My hands are always doodling. It's the only way I can get things out of my head.

**i+D: We're speaking now and it's 7 a.m. in Vancouver. You don't like sleeping?**

**Freedland:** Sometimes I'm in earlier. It's a good time to get things done.

**i+D: How long does it take after you wake up before you start thinking about work?**

**Freedland:** A minute? It's crazy. It's always in my head. It's the way I'm wired.

**i+D: Was there anyone in your family who was in the arts?**

**Freedland:** Surprisingly not. I'm an only child. My great-grandfather on my mother's side had a flair for designing; he built a lot of his own furniture and models. But, he was the only one. No one else.

**i+D: Who or what inspired you when you were a kid?**

**Freedland:** Growing up in Toronto and the ability to travel around the big city and go into the hotels. I'd ask my parents: "Please, can we go into the latest and greatest hotel and check it out?" And, they thought: "What a strange child, who wants to see hotels?"

**i+D: Did museums or galleries inspire you?**

**Freedland:** We had the Royal Ontario Museum in Toronto and, as a child, I was always fascinated by anything to do with the decorative arts or jewelry. My parents weren't particularly interested in the arts, but they were kind to me, knowing every kid wants to go to a museum to see dinosaurs, but I was the kid who liked anything to do with antique furniture. They'd go: "Well, he *is* happy."

**i+D: You designed airport lounges.**

**Freedland:** It was a fun thing to do and it happened by chance. Canadian Airlines, which is no longer with us, was looking for someone who had a bit more of a residential approach to partner with at the Vancouver Airport.

**i+D: Stress and anxiety are baked into the airport experience. What were your ideas to solve that?**

**Freedland:** To have comfort, and not a corporate approach. A lot of tactile materials. It still has to be practical, like a restaurant or any public space. But, we made it so you wanted to touch things and sit on things, and light the backgrounds.

**i+D: You're renowned for your use of light. How do you make a large space intimate, and enlarge a small space?**

**Freedland:** Lighting is key no matter what the situation. You have to create positive and negative spaces, relating a warm spot to a cold spot. Retail spaces are always looking for that kind of theatrical affect, defining objects within a space.

**i+D: Do you believe in the concept of regional design, such as a southern California look or something suitable for the Pacific Northwest?**

**Freedland:** There is a certain amount of blend, since there's so much material available online. Everyone sees everything and they want to create it for themselves, whether it's regionally correct or not. Regions have to be considered to be aware of climate and environment—hot, or cold, or humid; rainy or bright and sunny. And, you have to consider cultural facets. But, you look at midcentury modernism, which has gone through America, Europe, and Asia. Those California-style ranch houses are all over the world. They're wonderful little gems and definitely have the original southern California aesthetic.

**i+D: What are you reading?**

**Freedland:** I'm a design book junkie. Atelier AM has a book out called *Houses*. I'm slowly devouring it.

**i+D: When you look up from your desk—you don't see a screen—but what do you see?**

**Freedland:** Directly ahead is a blank wall. I don't like things in front of me because I like to focus on the work. If I turn sideways, I have a window, so I see the city and the mountains. Buildings going up are slowly eroding the view. But, the mountains are still there.

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

**Freedland:** My wedding ring. If I've taken it off in the house and suddenly realize it's missing, it's like: "Oh, what did I do with it? My husband will kill me." And, after 17 years, I never get anniversaries or birthdays right. I'm terrible.

**i+D: What's the most important factor in hiring someone?**

**Freedland:** I want to see if the work looks good. But, the most important thing for me is their personality. There's so much talent out there, lots of great schools and lots of quality work, but it's how people handle themselves that's the key for us.

**i+D: Someone comfortable in his or her own skin?**

**Freedland:** Absolutely. We're looking for energy, for lack of a better word. Some people are confident and some are too cocky, there has to be a balance, and you get that when you meet people. We have a lot of strong personalities in the office.

**i+D: How important is it to understand art history to successfully create livable spaces?**

**Freedland:** It's critical. It's one thing I really appreciated in my education, and design history was a paramount part of it. From what I see from a lot of younger designers, I don't feel that history is as important in the curriculum. It's a shame.

**i+D: Have you ever taught?**

**Freedland:** I've done some assistant teaching. I'm very good at drawing, as I mentioned. I've helped in art classes, but I've never actually taught design. It's something I think I'd probably be good at.

**i+D: What exasperates you?**

**Freedland:** (Pause)

**i+D: Besides people asking you what exasperates you.**

**Freedland:** Yes! But, also, clients who have unrealistic time expectations. Makes me crazy. Not understanding how long things really take. Some people are good about it. And, some people are not.

**i+D: How has the business of design changed since you came into the field?**

**Freedland:** Technology is constantly changing it. Some products were once protected to the trade only, but now everything is accessible to everyone. You have to keep rolling with it and working your business model to keep up with the times.

**i+D: What was the first thing you designed or built?**

**Freedland:** I was always drawing floor plans, so it was probably making a model of a house. I grew up in a city apartment. I never lived in a house, so I was probably always fantasizing about houses and the people who lived in them. ●

**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.



Living by  
Design  
Antiques

# Modern

By Cara Gibbs

# Antiquity

In a space by designer  
Glenn Gissler, items  
from multiple eras are  
brought together with  
a fresh perspective.  
(Image: GROSS &  
DALEY PHOTO)



**Design pros discuss antiques in modern design—revealing their conscious footprint, lifting the veil on their intricate nuances, and moving past their typecast role as passé objects**

Antiques tend to have a complicated reputation. On the one hand, they've been perceived as a status symbol for the ultra-wealthy, surviving relics of generations past that are ripe with history and saturated by distinguishable style. And, on the other, they're begrudged hand-me-downs, misfit furnishings that seem to never quite conform to current design standings.

That leads to the question: Can heirloom pieces be considered revolutionary in their design once they've passed their prime? Indeed, it's the very fact that they've stood the test of time and become an heirloom that makes them so. To expose these ancient beauties as the modern marvels they are, we turned to our experts in the field to help navigate us through the sometimes confusing, and often misinformed, landscape of antique acquisition.

## **Date Book**

Perhaps the best place to start is by defining the terms. What is an antique? Kicking off the conversation is Ernest Johnson of Ottawa, Ontario, Canada-based Ernest Johnson Antiques, as well as a member and spokesperson for the Canadian Antique Dealers Association (CADA). Johnson explains that "for something to be referred to in the true sense of the word as being 'antique,' it would have to have been manufactured over 100 years ago, whereas something regarded as being 'vintage' would be roughly 50 years old."

Johnson continues, "In dating an item, the word 'circa' is sometimes used, which is understood to mean the item was made within approximately 10 years of a stated date, e.g., 'circa 1850' meaning the item was made between 1840 and 1860."

Toma Clark Haines, proprietor of the innovative platform The Antiques Diva & Co, also weighs in, questioning, "What's in a word? Technically speaking when it comes to antiques and vintage, we [in the industry] use a variety of evolving terms. Because antique items are not taxed, the [former] United States Customs Service [now known as U.S. Customs and Border Protection] set a rule in 1966 that to be classified *antique*, [an item] must be 100-years-or-older to keep people from claiming things as antiques that actually weren't. Not all antique dealers abide by the 100-year rule; some will [claim] anything between 80- and 100-years-old." Clark Haines also notes anything over 20-years-old is often labeled "vintage."

## Historical Reference

With terms and timelines in place, we can begin to explore the allure of buying old. Eloquentlly expressed by New York-based interior designer Glenn Gissler, “History offers a context for the world around us, which provides meaning beyond form and patina.”

For Gissler, it’s been the discovery of architecture that has cemented his knowledge of history. “It wasn’t until I studied architectural history and I could see, for example, townhouses in Boston with mansard roofs that were more or less built during the Civil War, that I really retained historical information,” he recalls. “Suddenly, architecture and objects began to provide tangible evidence of another time and place.” A sentiment that resonates deeply, down to the city we live in, the environments we frequent, and, of course, the place we call home.



Antiques dealer Ernest Johnson notes an understanding of the history and evolution of design periods leads to their seamless integration into modern living spaces. (Image: CADA)



Toma Clark Haines, The Antiques Diva & Co (Image: Susanne Ollmann)

An investment in vintage and antiques is a window into the past—a peak into a bygone era combined with craftsmanship not always seen today. But, the question begs: How do antiques stray from their simplified role as Grandma’s inherited hutch or Great Aunt Joan’s stately Louis XVI Bergere Chairs into modern complements? Johnson explains: “After 30 consecutive years in the antiques trade, I’m acutely aware of the generational changes that have impacted the antiques market and, in effect, brought about the misconception of new and/or young buyers that antiques are stuffy, fussy, and clunky hangovers from the past. This misunderstanding is largely due to...not taking time to research the history and evolution of design periods, such as Biedermeier, Bauhaus, Art Deco, Art Nouveau, etc., for then they would discover design elements that complement and seamlessly integrate into a modern living space, often in their simplicity of design and sometimes purely by their juxtaposition.”

## Consciously Speaking

“Designers need to be curators—good designers will always operate outside of trends, and find fresh ways to reuse existing furniture, and use beautiful items in the marketplace from all eras,” says Gissler. It’s in recognizing the conscious footprint and unique intrinsic value antiques impart onto the design world that their modern dexterity comes to light.

“The evolution of antiques brings equality,” states Clark Haines. “In the past, antiques were for a select group of people, the upper class who had entire period rooms of a certain price point and echelon. Now, antiques are for everyone. You’re as likely to use antiques in your bedroom as you are [in] your living room. Antique dealers in North America have caught on to this wave, that it’s all about the mix, and most dealers no longer specialize only in one style, period, or country of origin.” In contrast, she expounds upon the European market where “the concept of *antiques for everyone* has always been true. Peek inside a classic English country house or a Parisian apartment and there is a mix of family heirlooms that lend history to their décor. In North America, the family tradition of passing down furniture to the next generation is not as embedded in our culture, so most people are buying their antiques, not inheriting them.”

That being said, buyers have definitely gotten the message that antiques are green—their superior craftsmanship has allowed them to sustain decades of use. According to Clark Haines, “Decorating with antiques not only adds a unique individual element to your home décor, offering a better value for the money over mass-produced interior goods, but it also helps save our environment. Plus, financially they are a wise investment, holding their value when new goods do not.”





Designer Glenn Gissler believes designers need to operate outside of current trends and function as curators for their clients.  
(Image: Glenn Gissler Design)

Gissler continues shedding a light on the acquisition aspect of antique buying. "I have found that antique and/or vintage furniture dealers can be amazing resources for historical knowledge, which can be reflected in incredible inventory. They are relentlessly curious seekers of special items and love to give new life to items that may have been forgotten," he says. Johnson also illuminates the influence of the design industry on antiques, noting, "The interior design and architect community are important components in the sense they nurture and facilitate their clients' desire to acquire contemporary and antique elements, as well as create compelling living spaces tailored to today's lifestyles."

Truly the first form of reusable design, antiques have long made modern strides, despite appearing contradictory to their very essence. Because of their provenance and typically long stretch of time since conception, antiques are seldom seen as modern, but, conversely, they have proven to hold their own through the ebbs and flows of the interiors world. "I don't think enough is made note of the 'green' element regarding antiques," states Johnson. "When cultivating interest within young or new collectors and buyers, dealers need to reinforce the fact that purchasing antiques is the original form of recycling and repurposing. For example, the mandate for CADA is stated on our homepage as 'Preserving, Promoting & Selling Fine Antiques....,' with an emphasis on *Preserving*."

Gissler notes while the green aspect of buying pre-owned furniture is obvious, it's not typically the pitch he makes to clients about antiques or vintage items. "Rather," the designer says, "I compare the cost and value of new showroom items versus what we can find in the pre-owned marketplace and there is often no comparison. While the hunt may be more challenging, the results are often much better!"

Clark Haines sums it up with a simple truth: "When you invest in the past, you're investing in a sustainable future." ●

## Seek & Find



Ready to do your own hunting? Don't feel like you have to go it alone. The Antiques Diva & Co (AD&Co) offers custom antiques buying tours for both tourists and design trade professionals. Available currently in Europe, Asia, and the United States, the full-service, custom-planned tours include local guides who have long-established relationships with vendors and who will not only plan your tour according to your style, budget, and time frame, but will translate and negotiate on your behalf as well. The bonus to it all? You may be an individual designer with individual shopping goals, but you enter each location with the buying power of a larger entity and its repeat business behind you. And, once your purchases are made, AD&Co will either liaise with your preferred shipper or recommend shipping sources if needed.

Want to add even more specialized knowledge to your antiques arsenal? AD&Co offers varying levels of training to help you enhance the credentials you need to be knowledgeable and competitive in this sector. Many existing programs in the overall antiques world focus on the very necessary knowledge of decorative arts that any antiques dealer must possess, but options here tackle the business side of antiques and currently include New Dealer Training, Experienced Dealer Growth Strategy, Team & Custom Training, and Marketing Services. The goal is to foster future thought leaders in the world of antiques and round out decorative history knowledge with a solid business plan.

For more information on the varied tours and programs, visit [antiquesdiva.com](http://antiquesdiva.com).

### CARA GIBBS

*is a freelance design and lifestyle writer, editor, and stylist residing in Manhattan. Formerly the principal style editor at Luxe Interiors + Design, she now is a regular contributor to Architectural Digest, Apartment Therapy, House Beautiful, Wallpaper, and The Wall Street Journal, among other publications. She also is the co-founder of the artisan marketplace, In The Pursuit, that aims to marry content with commerce through a lifestyle lens.*

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Sam Aquillano, Design Museum Foundation  
Gregg Brockway, Chairish, Inc.  
Elizabeth Brown, Sotheby's Home  
Edward Burtynsky, Officer of the Order of Canada, Edward Burtynsky Studio, www.edwardburtynsky.com  
Toma Clark Haines, The Antiques Diva & Co  
Chen Cohen, Dip.I.D., ARIDO, IDC, NCIDQ, DIALOG

Caryl Englander, International Center of Photography  
Mitchell Freedland, RID, IDC, IIDA, Mitchell Freedland Design  
Émile Gilliéron (d.), artist and architectural draftsman  
Glenn Gissler, ASID, Glenn Gissler Design  
Chris Grimley, OverUnder and pinkcomma gallery  
Willow Holdorf, Museum of Arts and Design  
Daniel Ibanez, artist, www.danielibanez.net

Corey Damen Jenkins, Corey Damen Jenkins & Associates, LLC, www.coreydamenjenkins.com  
Ernest Johnson, Ernest Johnson Antiques  
Greg Keffler, AIA, LEED AP, Rockwell Group  
Celerie Kemble, Kemble Interiors, Inc., www.kembleinteriors.com  
Coretta Scott King (d.), The King Center and King Boston

Dr. Martin Luther King Jr. (d.), The King Center and King Boston  
Daniel Libeskind, FAIA, Studio Libeskind  
Sarah Liebel, 1stdibs  
Anne Lindberg, artist, www.annelindberg.com  
Robert Henry Macdonald, FRAIC, RIBA (d.), Ross and Macdonald  
Paul Murdoch, AIA, Paul Murdoch Architects

Michael Murphy, MASS Design Group  
Megan Panzano, studioPM, www.meganpanzano.com  
Karim Rashid, Hon. PhD, designer, www.karimrashid.com  
Ernest Ross Rolph (d.), Sproatt and Rolph  
George Allen Ross, FRAIC, RIBA (d.), Ross and Macdonald  
Joey Ruitter, JRUITTER + Studio, www.jruitter.com

George Santayana (d.), philosopher  
Henry Sproatt, RIBA (d.), Sproatt and Rolph  
Donald Stastny, FAIA, FAIC, FCIP, architect (former StastnyBrun Architects PC)  
Henri Lustiger Thaler, PhD, Amud Aish Memorial Museum  
Hank Willis Thomas, Hon. PhD, artist, www.hankwillisthomas.com



# PLATFORM

## A Retreat for Design Visionaries

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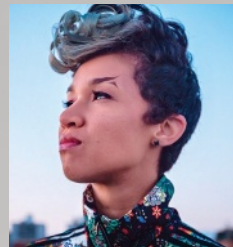
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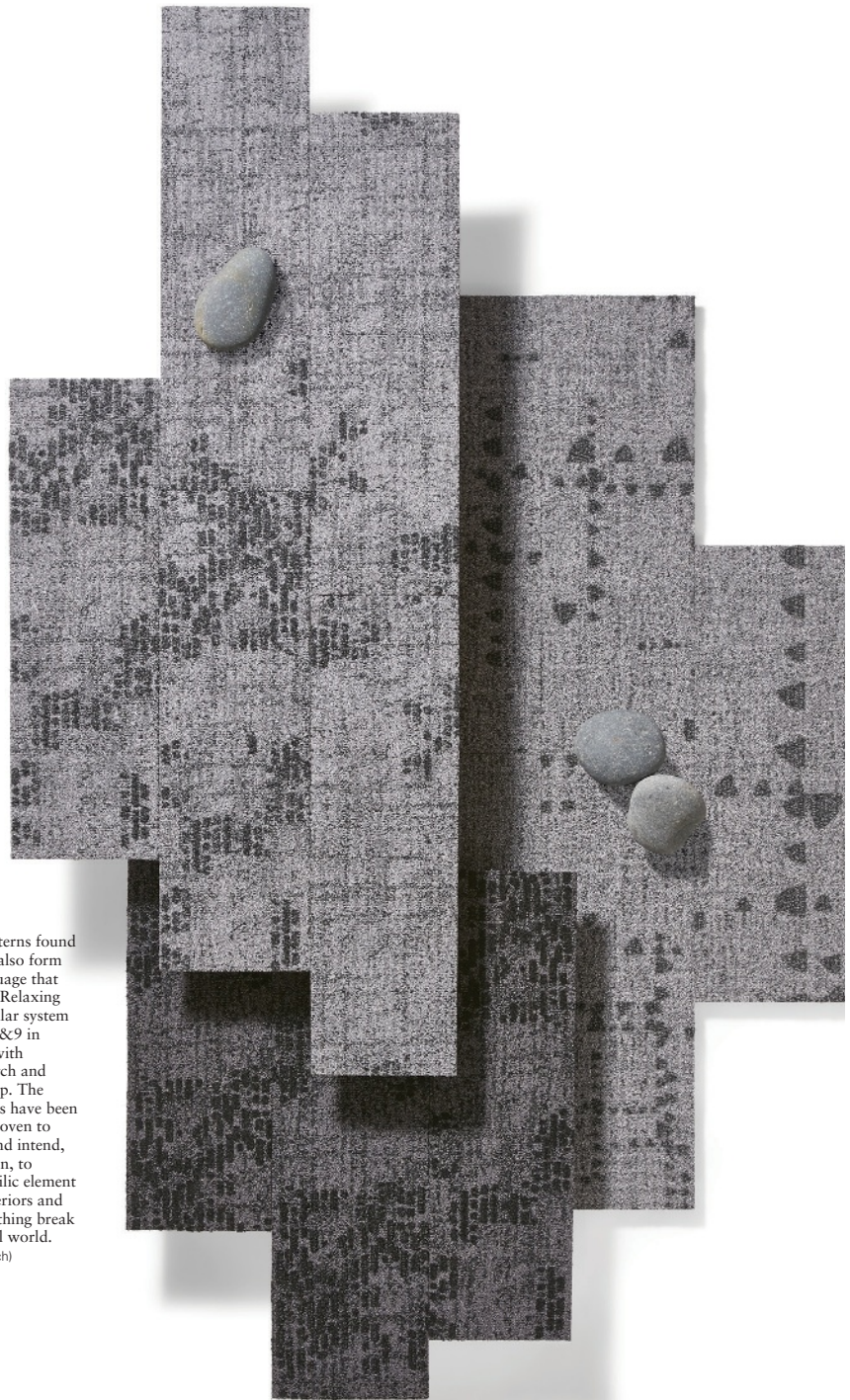
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# BE WELL

In both residential and commercial spaces, design increasingly is taking the form of a very functional elixir—an element that allows us to not simply exist in our homes and workplaces, hotels, and assorted venues, but to possibly be better, healthier, more peaceful, and happy people as a result of such interiors. From patterns designed to calm the brain or lend in wayfinding to colors perfected to soothe or excite to seemingly small universal design decisions—like a curbless shower entry—that make a world of difference, wellbeing is increasingly being woven into our lives in illuminating ways. In the September/October issue, *i+D* will examine the many ways wellness by design has become a common theme and reveal products and practices that can assist design professionals in infusing every aspect of their projects and businesses with wellbeing. ●

The fractal patterns found in nature now also form the visual language that is the basis for Relaxing Floors, a modular system designed by 13&9 in collaboration with Fractals Research and Mohawk Group. The natural patterns have been scientifically proven to reduce stress and intend, in this collection, to deliver a biophilic element to contract interiors and give eyes a soothing break from the digital world.  
(Image: Guy Welch)





# DESIGN THINKING

## EXPLORING HUMAN CONNECTIONS

SEPTEMBER 12 & 13, 2019

Vancouver, B.C., Canada

Join IDC in Vancouver this September as we dive deeper into design thinking and explore the human connections to rapidly changing technology, environment and nature, and sustainability and wellness.

### 2019 KEYNOTES



Chris Downey, AIA  
Architect  
Architecture for the Blind



Janet Echelman  
Visual Artist



Paul Krismer  
Founder and  
Chief Happiness Officer  
Happiness Experts Company

### PANELS

- #1 The Intersection of Design and the Science of Happiness
- #2 Human Connections through Design
- #3 The Future of Design

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