

METROPOLIS

ARCHITECTURE AND
DESIGN AT ALL SCALES
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TODAY'S LEADERS
IN DESIGN

WORKac
Architecture Lobby
Jerry Helling
ReUrbano
Ralph Knowles

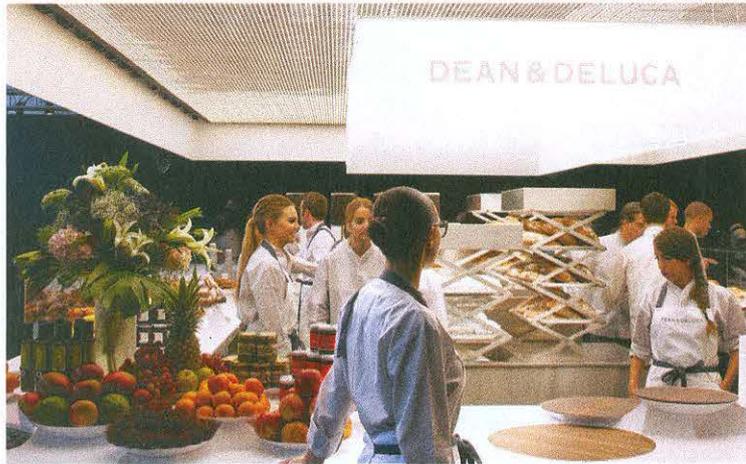
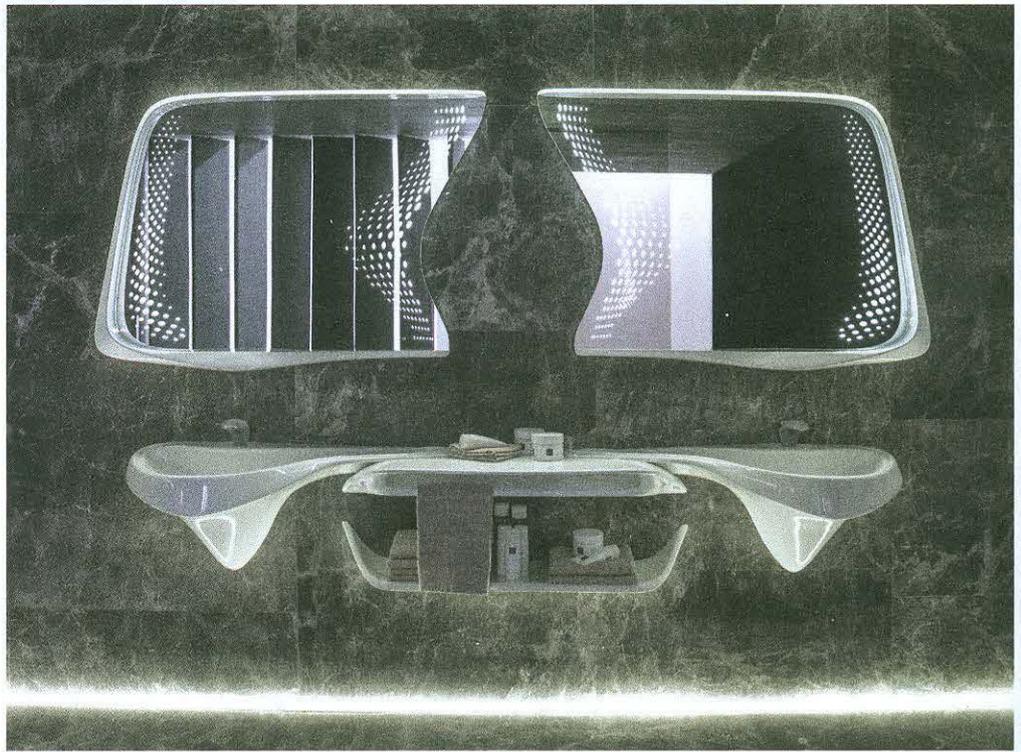
Amale Andraos
in WORKac's studio

Game Changers



BATHROOMS Free Flow

Water was the elemental source of inspiration for Vitae, Zaha Hadid Design's latest range of products for Noken, a division of Spanish manufacturer Porcelanosa Bathrooms. That fluid reference point allowed the designers to unleash Hadid's trademark organic style, uniting basins, water closets, bidets, bathtubs, faucets, showerheads, and mirrors into a futuristic Gesamtkunstwerk. Within that larger scheme, however, details like a series of shelves with towel rails or the integrated LED lighting in the mirrors give the collection an innovative edge beyond aesthetics. —A.R.



RETAIL Center Stage

"Drama" is the modus operandi for architect Ole Scheeren's STAGE, a new concept for Dean & DeLuca stores, unveiled at Design Miami this past November and slated to roll out across the country this year. The food-service theater of preparations and purchases unfolds between two rectangular, mirrored stainless steel volumes: One is a floating canopy raining down a halo of cinematic white light, the other a "topography" of milled white Corian, sculpted into peaks and valleys of induction surfaces where pretty circular dishes of cold salads and hot short ribs can rest.

Sorapoj Techakraisri, the Thai developer behind Scheeren's recently completed Bangkok skyscraper MahaNakhon, acquired Dean & DeLuca two years ago and tapped the architect to rethink the iconic upscale New York market for a new generation.

"He asked for something like the Apple Store for food, but of course as a very abstract, notional reference," Scheeren says. "He meant that we should be as radical in redefining a new customer experience and how space functions."

The modular, self-contained retail environment is easily installed in the center of any space, and the mirrors "dematerialize" STAGE into its environmental context. Rather than following a straight line, service has a circular orientation split into two speeds, with a slower line for made-to-order foods separated from the grab-and-go coffee line.

"The idea was to create food as a landscape, to create a topography that would be dramatic in itself," Scheeren explains, having repackaged the food-service assembly line into the sleekness of an iPhone. —Janelle Zara