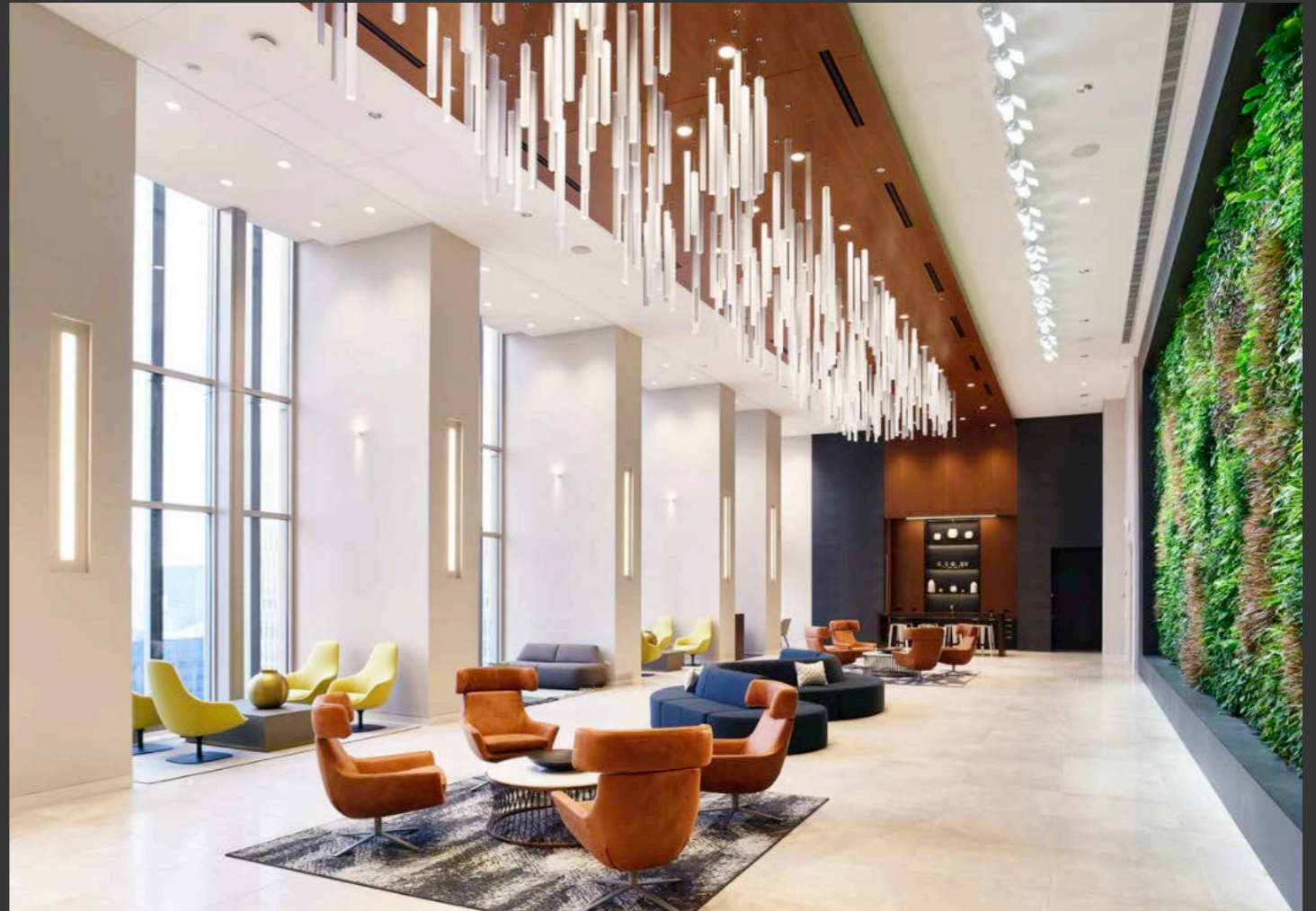


Custom Suspended Chroma Installation

Tishman Speyer

Office Space
Renovation in Iconic
Franklin Building
Chicago, Illinois



Custom Suspended Chroma Installation

Tishman Speyer Office

Project: Tishman Speyer, Chicago Office - Transfer Floor

Completed: 2018

Location: Chicago, Illinois

Specifier: Garnett Architects (Final Install Photo Credit: SageGreenLife)

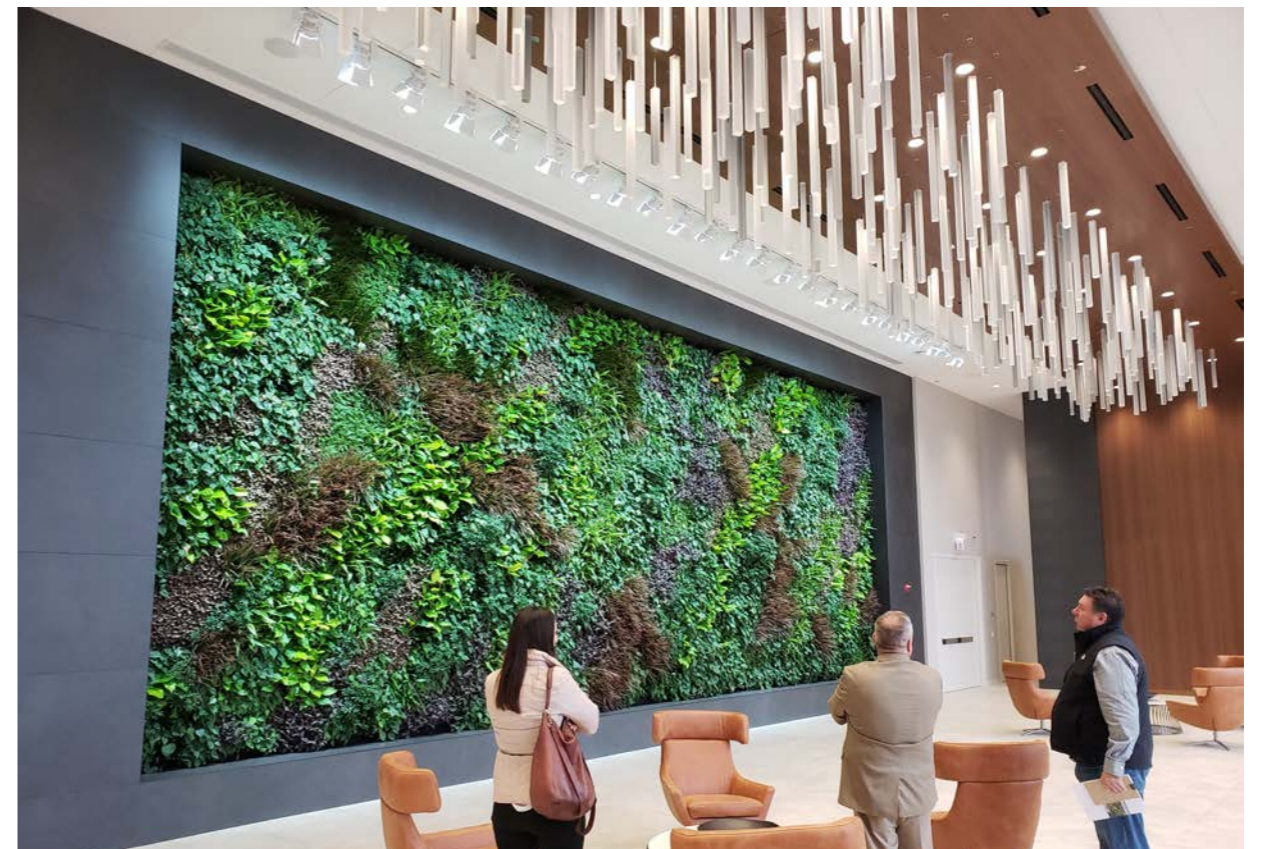
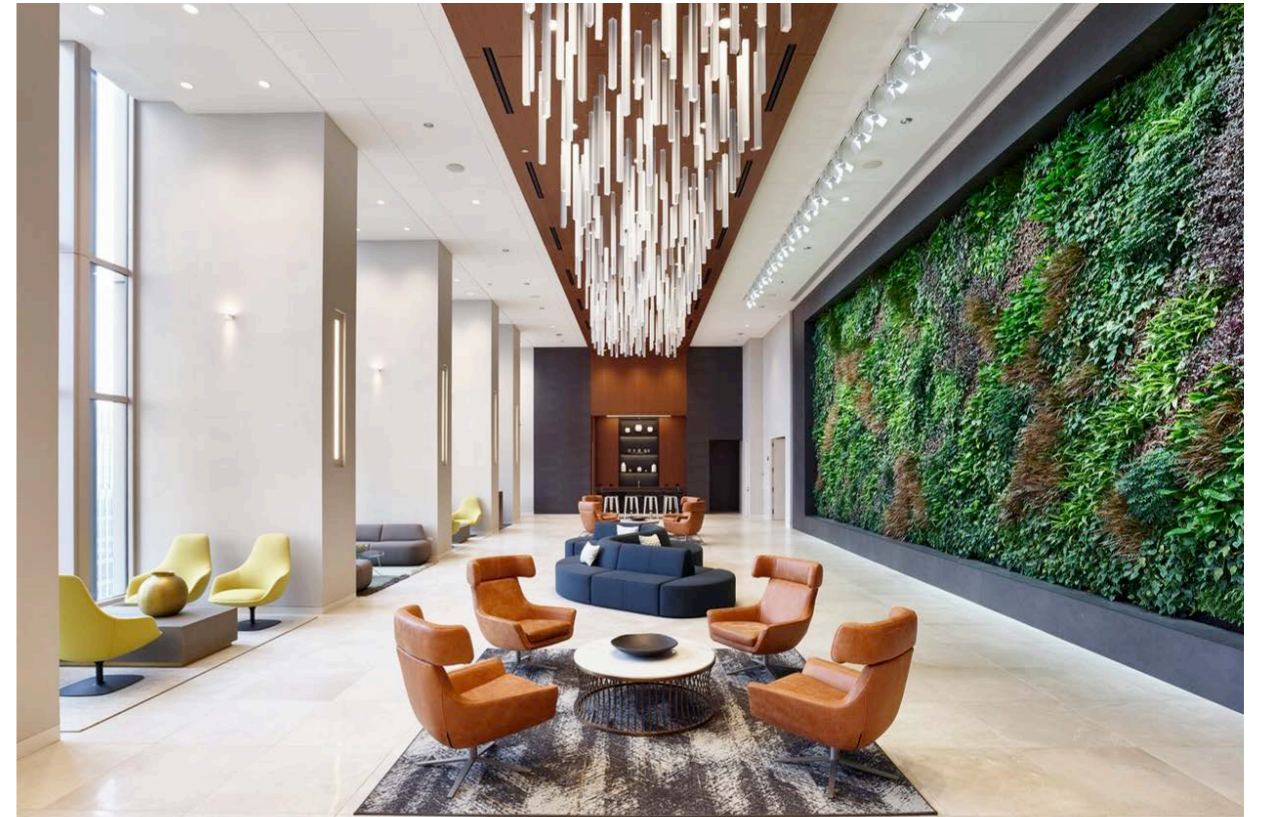
Project Overview

My Role - Project Manager

In the heart of Chicago's downtown "Loop", within the iconic Franklin Building is the newly renovated Tishman Speyer office space on the 44th floor. The specifying firm, Garnett Architects, reached out to LightArt hoping to create a 48ft long decorative ceiling installation and they were inspired by a past project of suspended Chroma pendants at the Sheraton Hotel Lobby, in Austin, Texas.

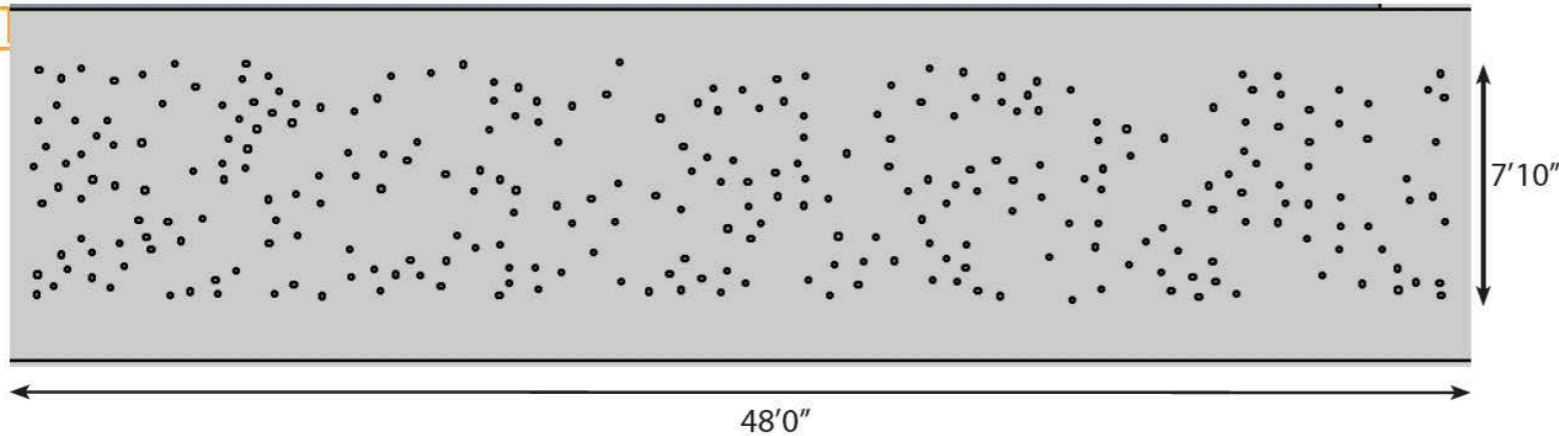
A lovely surprise occurred on this project, a nod to my past employer and my relationship building/retaining, I noticed in photos provided to me of the on-site installation, that a very familiar 2-story vertical garden system was being installed. I reached out to my friend and old colleague at SageGreenLife and sure enough he confirmed that we were both working on the same project. Through this connection I was able to gain professional photos of the renovated office space at no cost to LightArt studio. Not to mention, the success and elation I felt when I discovered this project featured by Interior Design Magazine, and highlighted on their social media channels.

During this project I learned a great deal about specifier needs, communication, Chroma as a material and manufacturing challenges. I retained information from this project that later informed future Chroma projects I managed and led to my creation of a slide + video presentation tool at LightArt's biannual Sales Conference.



Custom Suspended Chroma Installation

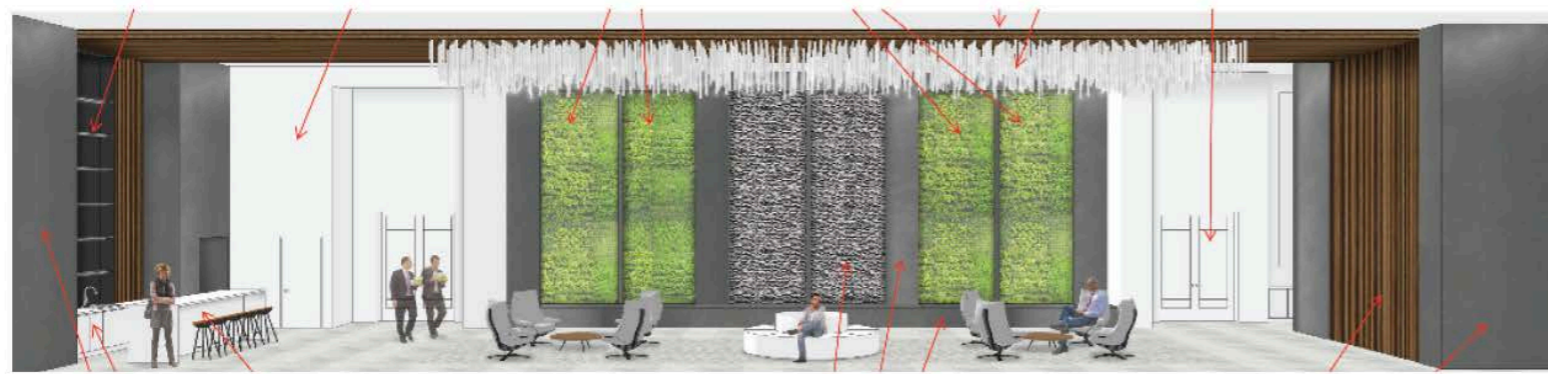
Below: Images and renderings I created, from my second budgetary quote issued to the specifier for approval. The middle rendering depicts the concept intent of the final look of the space. Personally, I would have loved to have seen this Chroma peg color scheme in the final installation, however, the client decided to go even more neutral and choose the exact same color film layup combination that can be seen in the inspiration image (bottom left) of the Sheraton Hotel, Austin, Texas.



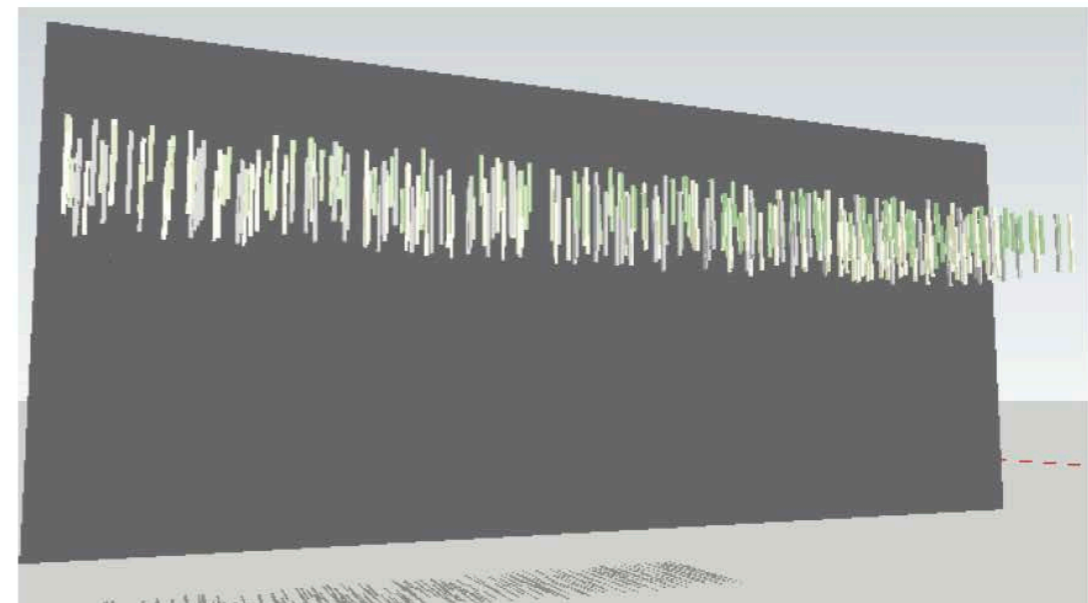
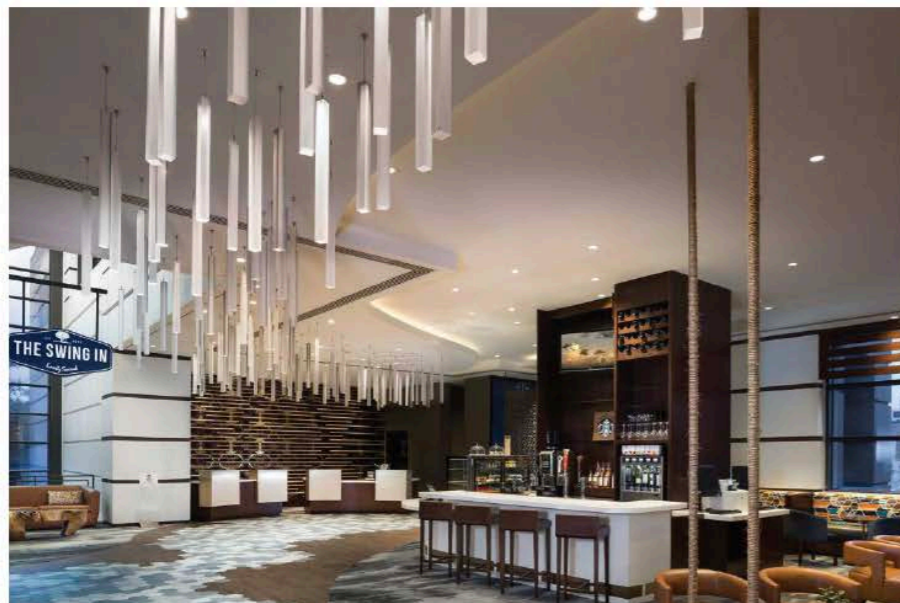
PLAN VIEW of layout of 288 Chroma pieces in (3) different colors and in varying 24"L or 36"L



Rendering of 288 pieces of Chroma



Rendering provided by others of concept for hanging Chroma pieces on transfer floor



Custom Suspended Chroma Installation

Project Details

Photo 1. Chroma sample for 1 out of 3 color film layups on the project.

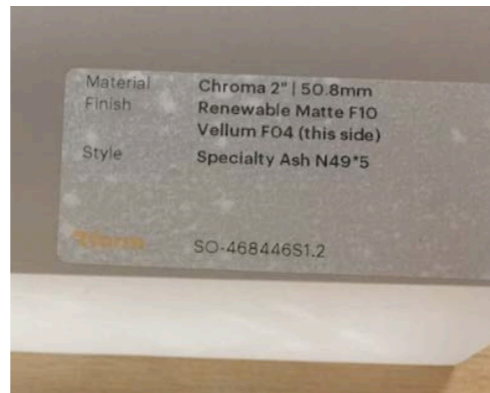
Photo 2. Chroma is a cured acrylic resin material, that is very dense and heavy. When this project occurred the only finish options that had been attempted were Renewable Matte (standard) and Vellum. The matte finishes are more forgiving to manufacturing scratches, which can easily be sanded out. When the Chroma is cured layers of color film or specialty inner layers are applied to the surface of the clear 2" thick material and then sealed with a surface finish texture. This sample has 5 layers of ash (gray) color film.

Photo 3. Detail image of an articulating + adjustable cable gripper, tapped into the top of the Chroma peg, for attaching to the ceiling mount hardware.

Photo 4. To maximize material sheet yield of pegs cut during manufacturing. I created a detailed Tetris-like diagram of the cut file layout I wanted my CAD teammate to create. Extra material due to manufacturing error or human error in handling, had been accounted for by saving a bit of space in all (3) Chroma color sheets. In an effort to keep the margin healthy, since the budget had already been approved (deposit paid), I wanted to be precise about how I wanted the material cut - as an extra sheet 8'x4' sheet of Chroma for a mistake would cost \$5,000.



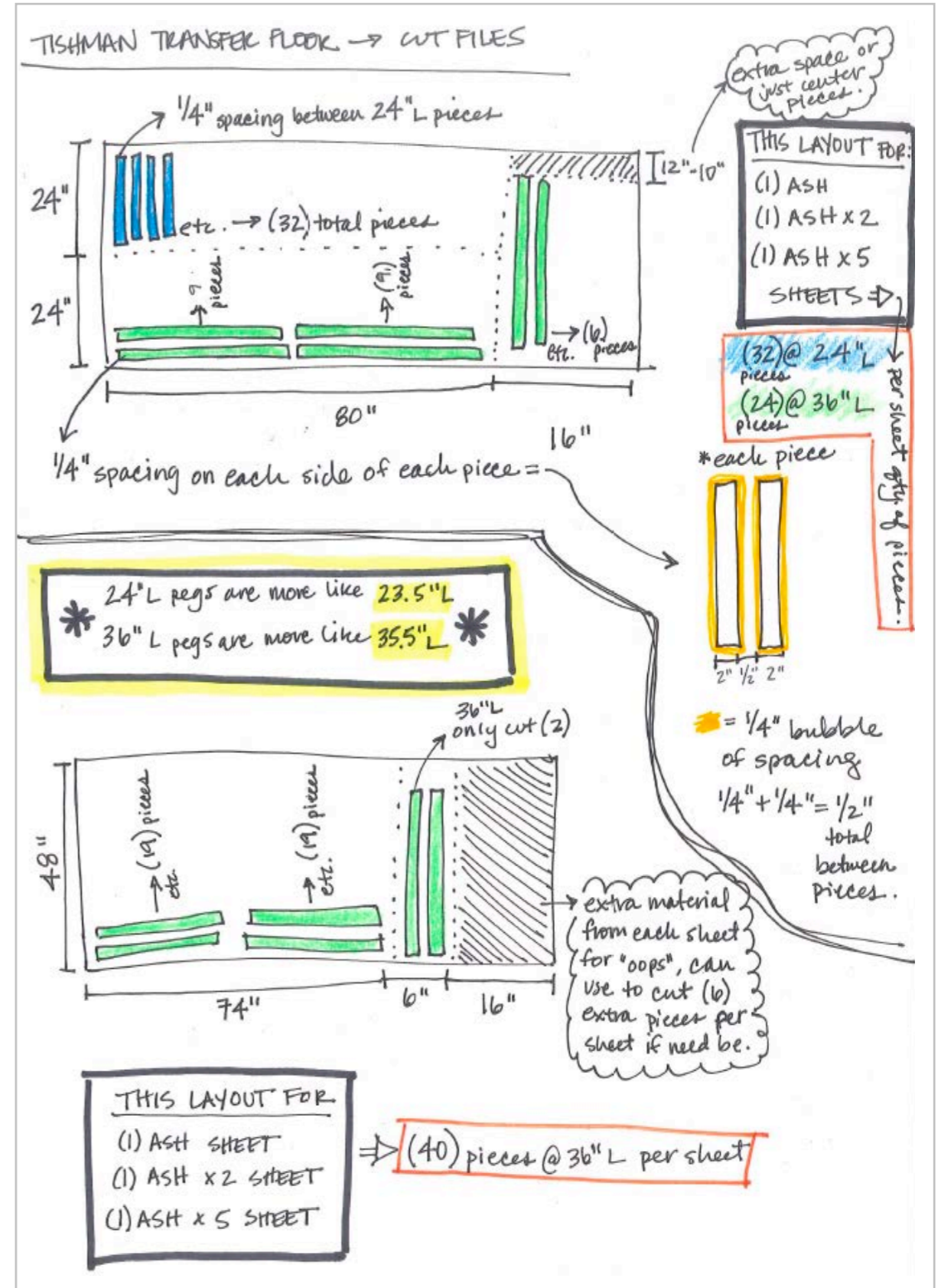
1.



2.



3.



4.

Custom Suspended Chroma Installation

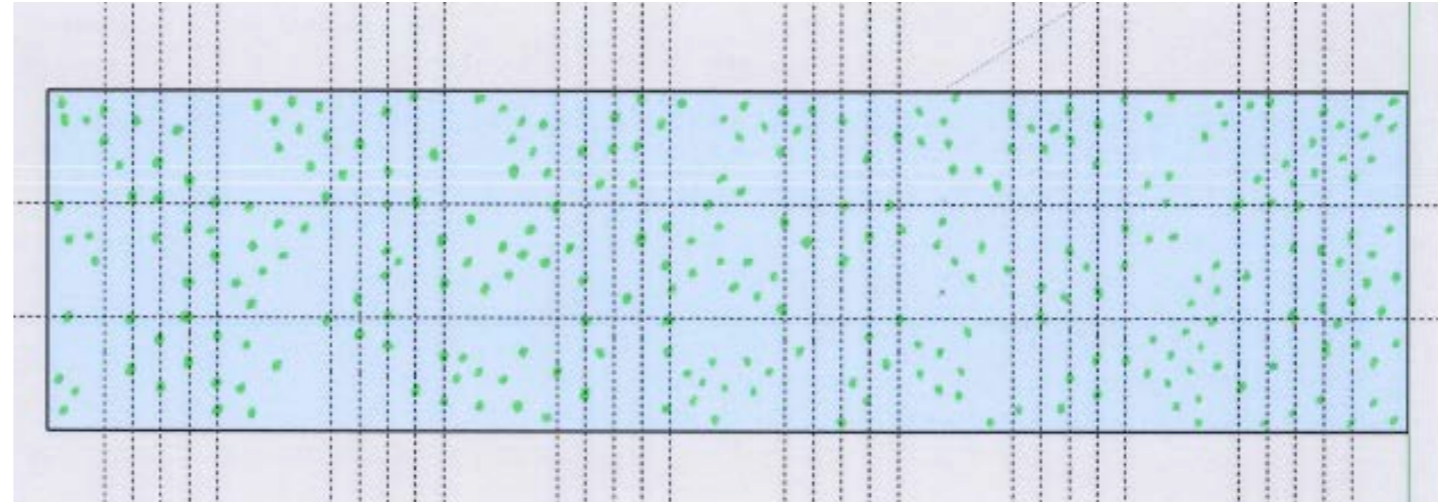
Project Process Details

The specifier had rendered a random layout of the Chroma pegs in the inspiration image I was originally provided. It didn't occur to me until later in the project, the specifier wanted a specific location plan of each of the colors and lengths of the Chroma pegs, that I did not have that and figured as the specifier they would have directed me on the quantity and layout schematic.

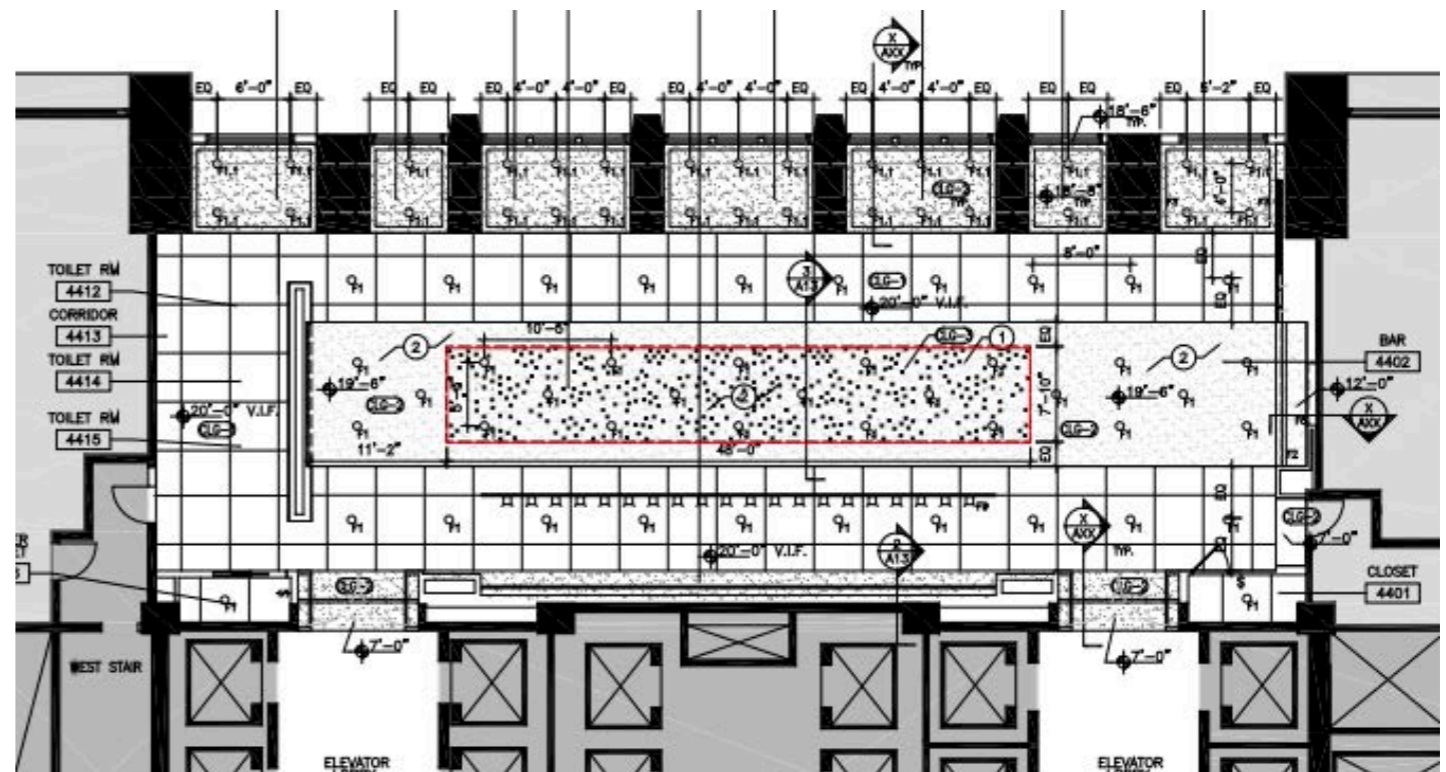
In turn, I stated that I would need more time to figure out which point would be exactly which color and length of peg - which depended on the break out of what could fit as a quantity on each of the Chroma color sheets. However, what I could provide to the designer was a dot diagram of (288) ceiling location points, so they could have a place holder in their submitted design plans for approval.

I created a grid system to make sure there was an even, yet random spread of the ceiling points. I figured this would later be helpful when I turned over the designs to my CAD teammate to create the shop and client drawings for signature approval, and then the full scale install point floor template and installation key.

In the end, it all worked out, but it was an additional factor of time that was required for me to invest. Had the specifier communicated this need earlier or directed the design in greater detail, this would have been more efficient. In the future, I let the sales rep know that this is a great talking point to describe in her sales pitches when meeting with architecture and design firms, so that expectations of design responsibilities can be allocated upfront to all parties involved, as these details as an afterthought are a significant time commitment.



Above Detail image of my hand dot drawing on top of the CAD grid system I created to assist with the ceiling plan layout of the Chroma peg design.



Above The specifier's reflected ceiling plan, that a pick point diagram of the Chroma peg layout was needed in a pinch for drawing submittals/approvals on the overall project.

Custom Suspended Chroma Installation

Project Process Details

- Custom crates were ordered to ship on (2) pallets, labeled, padded, and partitioned to fit all (288) pieces. Pieces were organized by length and color. Based upon my sketches and information I communicated to my CAD teammate, a ceiling installation key notating each length and color per mounting point.
- In pre-installation conversations with the installer. I noted that an installation key and full size install point (paper) floor template, would be provided for ease of installation and shipped with the crates. The floor template would allow the installer (A) on the floor to locate the laser guide up to the ceiling where the installer (B) on a ladder, would drill in the 1/4" threaded rod to accept the female end of our suspension hardware. Once all of the threaded rods had been installed, installer (B) on the ladder would call out to installer (A) the length and color Chroma peg to be passed up and adjusted into final suspension place, with the stainless steel cable provided and adjustable gripper hardware attached to the top of the Chroma peg.
- This process was accepted by the installer I spoke with and I didn't receive a single question or concern phone call during installation. This process was refined even more for future projects that included even more variety of color, finish style, and size of Chroma peg. Proving to be a success + the importance of communicating process or concerns prior to installation day so there is ease and efficiency all around.



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Project Takeaways

- Expectation setting and clear communication with the specifier, sales rep and project manager during the initial design and quoting stages is hugely important for managing the project and personalities involved.
- Being hyper diligent about creating diagrams or visual aids for your internal teams can save time, money, and reduce costly "oops" scenarios during the fabrication stage.
- Not sure if it's good karma or relationship building, but maintaining lines of contact with those you used to work with in your field can usually come back around and help you out in some way in the future (*thank you, Chad at SageGreenLife*).
- Material sciences is an area of study for a reason, I learned a lot about Chroma as a material during this project and then continued to learn more about it and the manufacturing challenges as I continued to work with it on future projects. Research, learning, and sharing that knowledge to the team is key for success.
- There is great personal satisfaction in seeing a project well done featured and shared on platforms for others to enjoy and be inspired by. Not all projects does a final image of the installation come back to the people who created it, so I made sure to share with teammates involved.

