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A VNU Business Publication

commercial interior design and architecture june 2004

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Small Offices
Austin Ventures by Susman Tisdale Gayle
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Problem Clients

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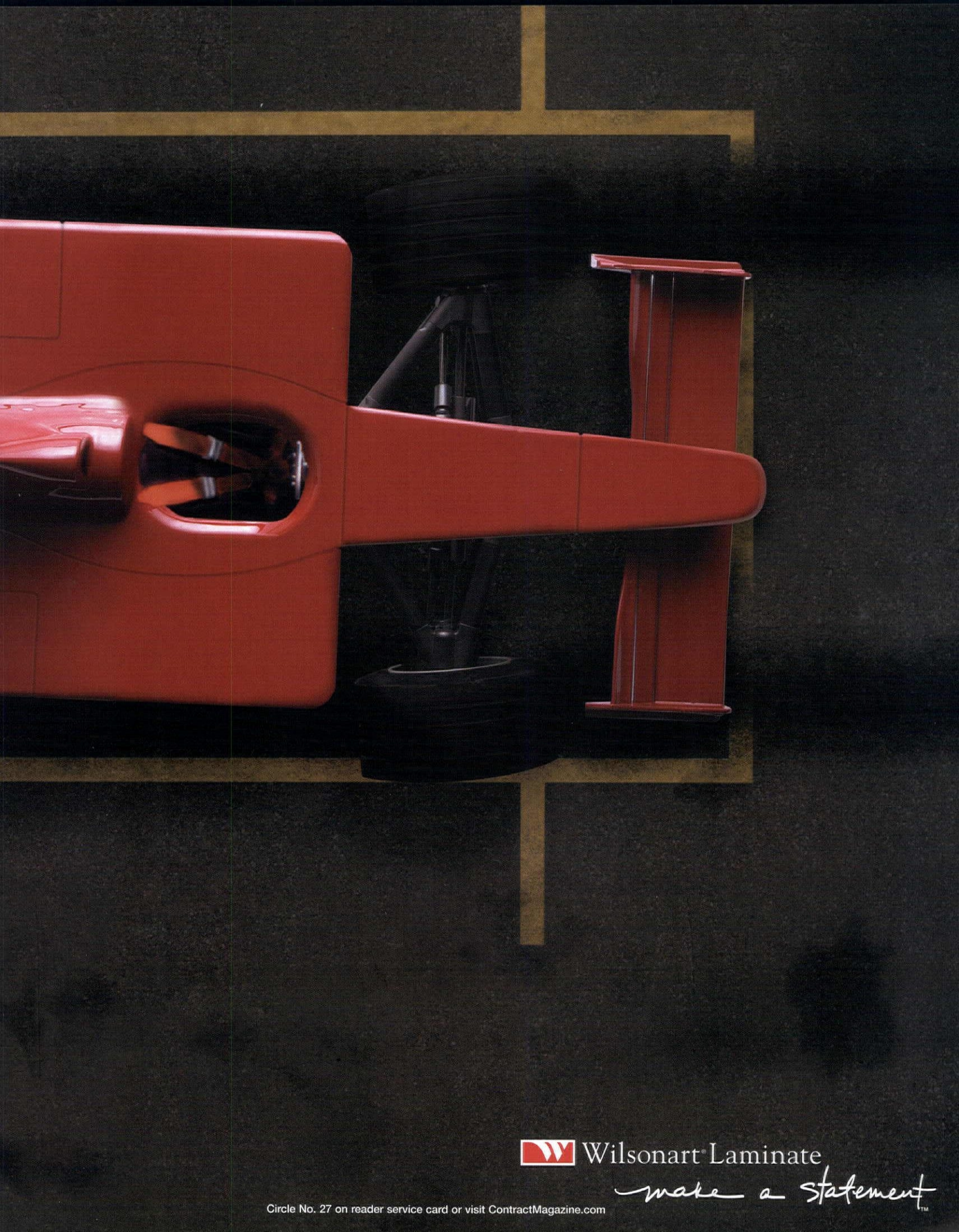

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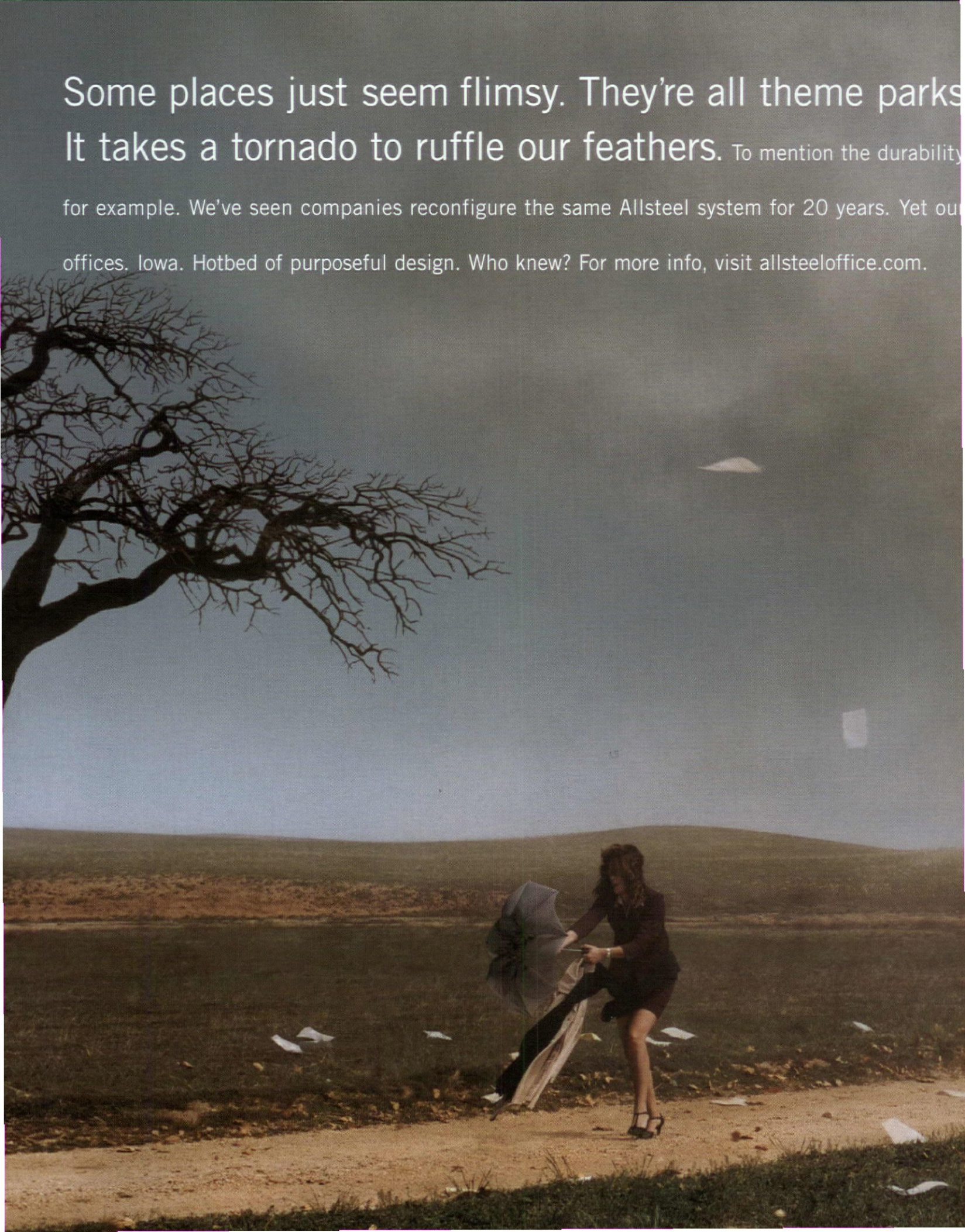
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Designer Profile:
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Defining Good Design

Jennifer Thiele Busch
Editor in Chief

No good deed goes unpunished, as they say. And why should green design be exempted from this phenomenon? In this month's Critique (p. 146), Steve Orfield, founder of Orfield Laboratories in Minneapolis, suggests that the green movement's emphasis on ecology as its highest priority can and has gotten a bit off track, in some cases abandoning concern for building occupants. He advocates a design approach that places human sustainability before that of any other goal, including environmental sustainability. Every good movement has its detractors, and this is a positive thing because it fosters open debate and eventual change for the better. And while no one is suggesting that ecology is not an important and worthy goal, Orfield's premise makes some sense. If we neglect the needs of building occupants in favor of the needs of the environment—or any other priority, for that matter—design's ultimate purpose, which is to serve people, will be compromised.

Of course there are some people who reject the notion that the built environment—whether it be architecture, interiors, or furnishings—must first and foremost serve a purpose for people. Many of these take a more "design for design's sake" approach, which usually emphasizes appearances above all else. For example, I recall with amusement an early encounter with the International Contemporary Furniture Fair (which takes place in New York each May). As a fledgling editor on a product design jury, I was involved in a discussion with my fellow jurors about a lounge grouping made of blocks of hay. One (rather high-profile) editor in the group thought it was fabulous. "It's not very useful," I countered, "and what if it catches on fire?" (A practical question for commercial applications.) She responded with obvious derision something to the effect that as judges we shouldn't be concerning ourselves with how something functions. I slunk down in my chair.

A competent design critic would never accept the term "good design" being applied to a building, interior space, or furniture piece that is downright ugly. So why are some so quick to embrace as "good design" a project or product that is clearly impractical, or downright useless—even if it does possess a certain, unique aesthetic appeal? Beauty or uniqueness alone do not add up to good design.

In February the IIDA, in partnership with *Contract*, amassed its own small jury of design critics (Brian Graham, Suzanne Tick, Carolyn Iu, Fred Dust, and Jon Miller), to judge the Decade of Design competition. The 10 winners—featured here in our June issue—have a good deal to say about design that has enduring meaning beyond its own aesthetic impact (which in each of these cases is considerable). In the end the most appreciated and influential design is that which serves a real purpose, and does so beautifully, it goes without saying.

NeoCon® (Chicago, June 14-16), provides us with yet another opportunity to emphasize the important relationship between form and function as it pertains to product design. Our annual Best of NeoCon® competition has been expanded this year, and now involves a jury of more than 50 designers and facilities managers, who hopefully represent a real world specification scenario. In other words, whether or not a product functions well for its intended use will not be overlooked, or considered frivolous. And I say so sitting straight up in my chair.

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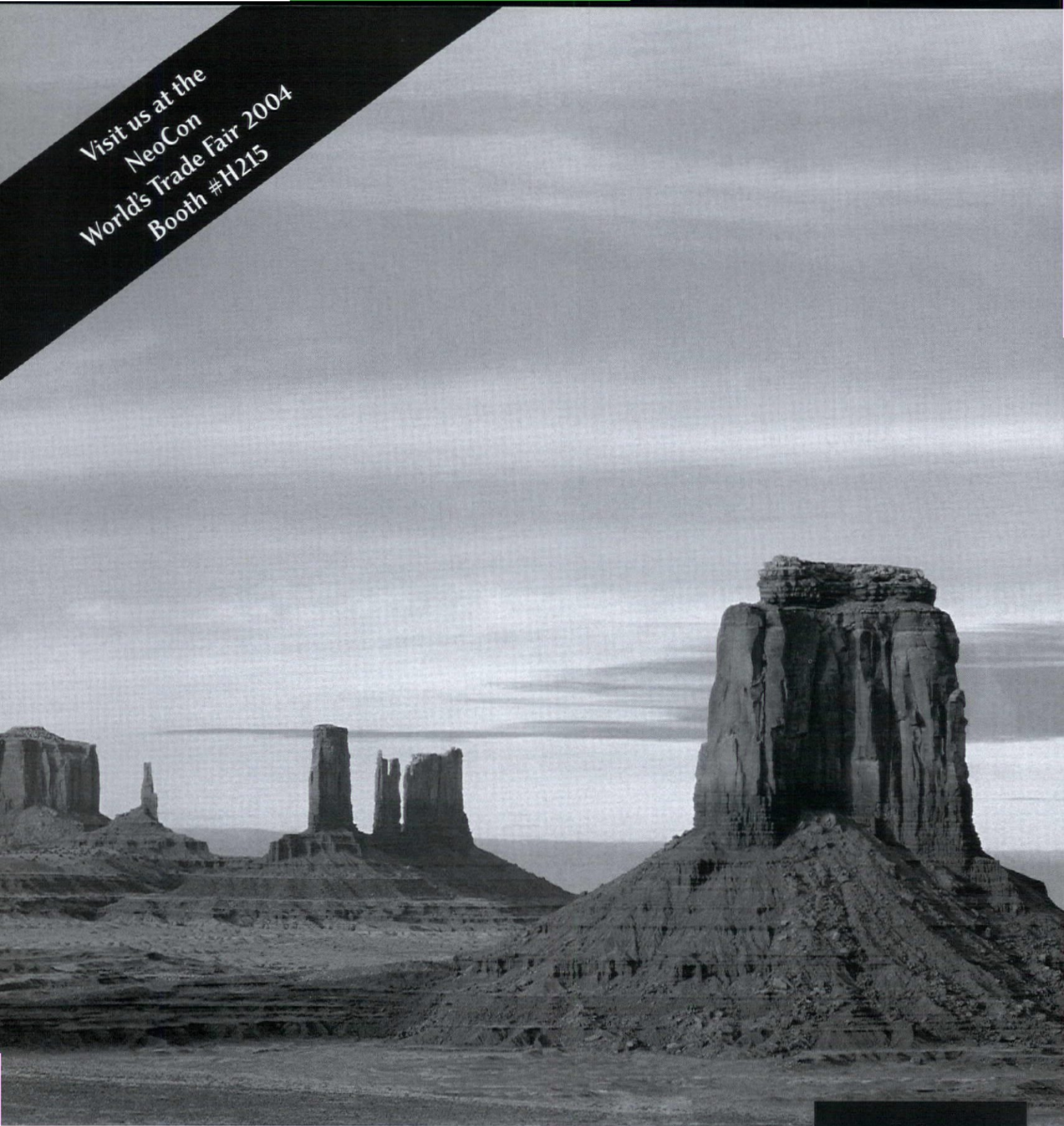

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letters

An uphill battle

I just finished reading your article "Modernism Today" in the March issue. A nice piece and I completely agree with everything except one aspect. Raul de Armas states that "Modernism really works in major cities like New York, Chicago, San Francisco, Los Angeles..." Is he out of his mind to mention that modernism works in San Francisco?

I moved here from Des Moines nearly 20 years ago and from what I've seen whenever an architect proposes a modern building in San Francisco people go absolutely crazy and will do anything to stop it. There is so much of a well-worn connection to the Victorian, Maybeck and Morgan design aesthetic out here, that any project that even comes close to pushing the envelope is fought tooth and nail by the locals. It's always an uphill battle. Modernism may work in San Francisco but try getting something built. The City may be politically progressive but is very provincial when it comes to the acceptance of modern architecture.

Mark E. Blunck
Oakland, CA

Get It Off Your Chest

Has something that you've read in a recent issue of *Contract* really made your blood boil? Or were you impressed with the way that a particular story flowed on its four-page layout? Do you love our covers? Are you wowed by the projects we've been featuring? Or disappointed by a stance we've taken on a particular issue?

We want to hear from you. Send your letters to editor@contractmagazine.com.

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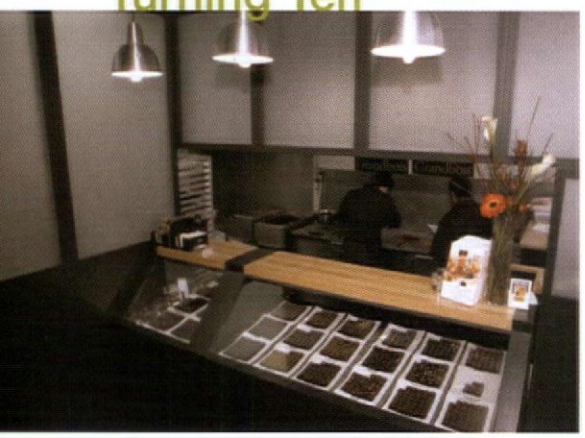
Turning Ten



Montreal—Coming together in a gala ceremony to celebrate its 10th anniversary, the Commerce Design Montreal contest looked back at a decade of local design and announced the 2004 jury grand prize winners. An initiative of the city of Montreal, the Commerce Design Montreal contest is carried out in partnership with the Quebec government and rewards local business people for investing in the overall design quality of their business premises. To mark the anniversary, Commerce Design Montreal is producing two special publications: *Commerce and Design: The Keys to Success*—a guide including statistics and first-hand accounts showing the impact of design on business—and a cultural report with a retrospective of commercial design in Montreal over the past decade.

This year's jury grand prize winners include:

- Adonise, a Middle Eastern supermarket designed by Boutros + Pratte;
- Outdoor specialist Mountain Equipment Co-op, designed by Studio MMA, Duschenes & Fish/DFS Architects, and Lise M. Tremblay;
- American Apparel, a clothing store by Eskimo Design;
- Boutique Duo, a clothing store by Pouk Design
- Moderno, a furniture showroom by Pouk Design;
- The BU wine bar by Machin-Machine;
- Chocolats Benevieve Grandbois by Luc Laporte;
- Salon alterna-tif, a hair salon-cum-art gallery by haiRAchi.design;
- Ristorante Bronte by Optima Design;
- Sixty Boutique, a fashion boutique with a transparent facade by Ædifica;
- The Aikawa restaurant by Lafontaine Langford Architects;
- Les Gourmets Presses Café-Bistro by Abbruzzo Design;
- Java U cafe by CDID Design;
- Restaurant Les Chèvres by Jean-Pierre Viau Design;
- Avanti le SPA beauty complex by Lanvain Design;
- Option D, a home accessories boutique by Planimage;
- Aix, a restaurant by CAMDI Design;
- Holder, a restaurant by Luc Laporte Architect;
- Cluny Artbar by Jérémia Gendron.

Pictured clockwise from top left: Chocolats Benevieve Grandbois, Option D, Sixty Boutique, Ristorante Bronte, Restaurant Les Chèvres, and Cluny Artbar.

7
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the 26th annual interiors awards

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CALL FOR ENTRIES

DEADLINE FOR ENTRIES TUESDAY, SEPTEMBER 28, 2004

what to enter

Any interior design project occupied/open for business *after* January 1, 2003. Older projects will be disqualified. Previous publication is acceptable.

categories

01. Large Offices (50 employees or more)
02. Small Offices (fewer than 50 employees)
03. Hotels
04. Restaurants
05. Healthcare Facilities
06. Retail Projects
07. Educational Facilities
08. Public Spaces
09. Showrooms/Exhibits
10. Sports and Entertainment Venues
11. Spa/Fitness Facilities
12. Restoration Projects
13. Environmental (green) Design
14. Student/Conceptual Work

how to enter

No kit is needed! Submit your entry in a standard-sized (no larger than 10 x 13 inches) three-ring binder with end pockets. Enclose the following items in the order noted:

- This entry form completed and enclosed in a standard-sized plain white envelope tucked into the front pocket of the binder, along with the appropriate entry fee. Do not reveal your firm's identity on any materials except this form.
- A brief description of your project, including client objectives, design program, square footage, budget if available, and date of occupancy (important!) typed on a single sheet of paper and enclosed in a clear plastic binder page. If you are submitting student work, indicate the school and assignment.
- A floor plan no larger than 8 x 10 inches, enclosed in a clear binder page.
- No more than ten 8 x 10 color photos (or in the case of student/conceptual work, two-dimensional renderings) of your project, each enclosed in a clear binder page. Do not send slides with binders.

fees

Entry fees are $175 for the first project submitted and $150 for each subsequent project. (For design school students or Class of 2003 graduates who submit student work in Category 14, the fee is $50 per project.) Please submit fee with entry and make checks payable to *Contract*.

the jury

A panel of distinguished industry professionals will review the entries and select category winners on the basis of aesthetics, design creativity, function, and satisfaction of client's objectives.

if you win

You and your client will be honored at the 26th Annual Interiors Awards in New York City in January 2005, and your project will be published in the January 2004 Design Awards issue of *Contract* magazine.

Note: Winners will be notified by mid-October, and will be asked to provide professional-quality transparencies of their projects for publication and a minimum of six slides for projection prior to the Annual Awards in January 2005. Non-winning entries will be returned *only* if accompanied by a postage-paid envelope.

jurors

TBA

deadlines & address

Entries must be received by September 28, 2004, at the offices of
Contract Magazine
770 Broadway, 4th Floor
New York, NY 10003

You can also download additional entry forms at www.contractmagazine.com.

the 26th annual interiors awards

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ENTRY FORM

DEADLINE FOR ENTRIES TUESDAY, SEPTEMBER 28, 2004

categories entered

- ○ 01. Large Offices (50 employees or more)
- ○ 02. Small Offices (fewer than 50 employees)
- ○ 03. Hotels
- ○ 04. Restaurants
- ○ 05. Healthcare Facilities
- ○ 06. Retail Projects
- ○ 07. Educational Facilities
- ○ 08. Public Spaces
- ○ 09. Showrooms/Exhibits
- ○ 10. Sports and Entertainment Venues
- ○ 11. Spa/Fitness Facilities
- ○ 12. Restoration Projects
- ○ 13. Environmental (green) Design
- ○ 14. Student/Conceptual Work

Name and location of project

Date occupied or open for business

Name of Client (or school)

Full name of submitting firm

Address

City

State

Zip Code

Telephone

Fax

E-mail

Contact Person

certification

I certify that I have provided full and accurate information herein, including appropriate design credits, and that any errors or omissions are my responsibility. If the project submitted is a winner, I hereby convey to *Contract* magazine permission to publish it in the January 2005 issue. I will provide professional-quality transparencies for this purpose and will compensate my photographer for reuse fees, if required. I will also provide project slides for use at the Awards Breakfast.

Signature

Date

Name (Print)

Title

Send your entry form and project binder to arrive by September 28, 2004.

26th Annual Interiors Awards
Contract Magazine
770 Broadway, 4th Floor
New York, NY 10003

entry fees

I have enclosed my check made out to *Contract* for:

- ○ $175 (first entry)
- ○ $150 (per subsequent entry)
- ○ $ 50 (per student entry - applies to Category 14 only)

○ TOTAL

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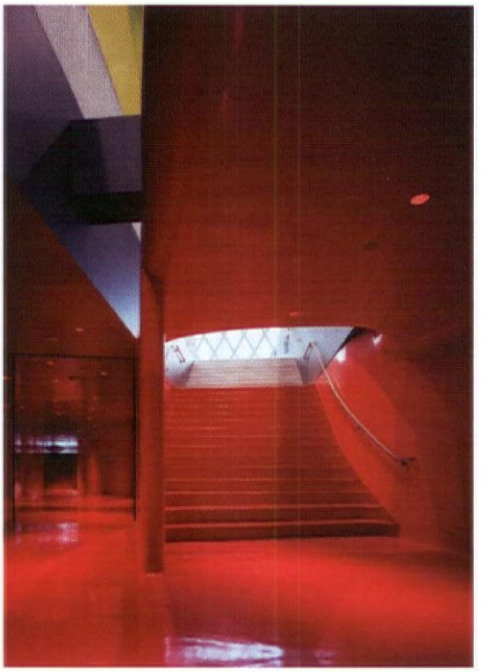

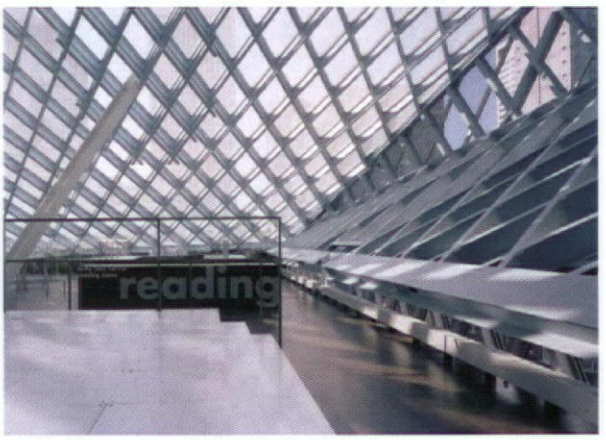

Seattle, Wash.—Seattle's much buzzed about Central Library—a joint venture between Rem Koolhaas' Office for Metropolitan Architecture (OMA) and the city's own LMN Architects—opened on May 23. The translucent glass-and-steel building occupies an entire city block in the downtown area, and stands out among the neighboring high-rises and the federal courthouse.

Beyond the exterior's montage of angular, folded planes, are several notable features. These include steel grids supporting glass between a series of floating platforms; an austere overhang covering the entryway; and a diagonal grid system designed to protect against earthquake or wind damage. Metal mesh embedded in glass layers is meant to reduce heat and glare.

Inside the 362,900-plus sq. ft. facility (which also has an additional 49,000 square feet for an underground parking lot), are examples of Koolhaas' innovative approach. The Book Spiral is a four-level, square ramp designed to hold 75 percent of the library's collection, while the Mixing Chamber is a platform where librarians assist visitors. In keeping with Koolhaas' penchant for turning convention on its head, he situates this area in the heart of the library, rather than the usual spot on street level.

The Central Library was constructed in accordance with Seattle's Sustainable Building Policy. It is one of the largest structures under consideration for LEED certification, aiming for silver status. What's more, the library will facilitate public education, with a section on their web site and tours that focus on LEED components, and signage pointing out sustainable features of the building.

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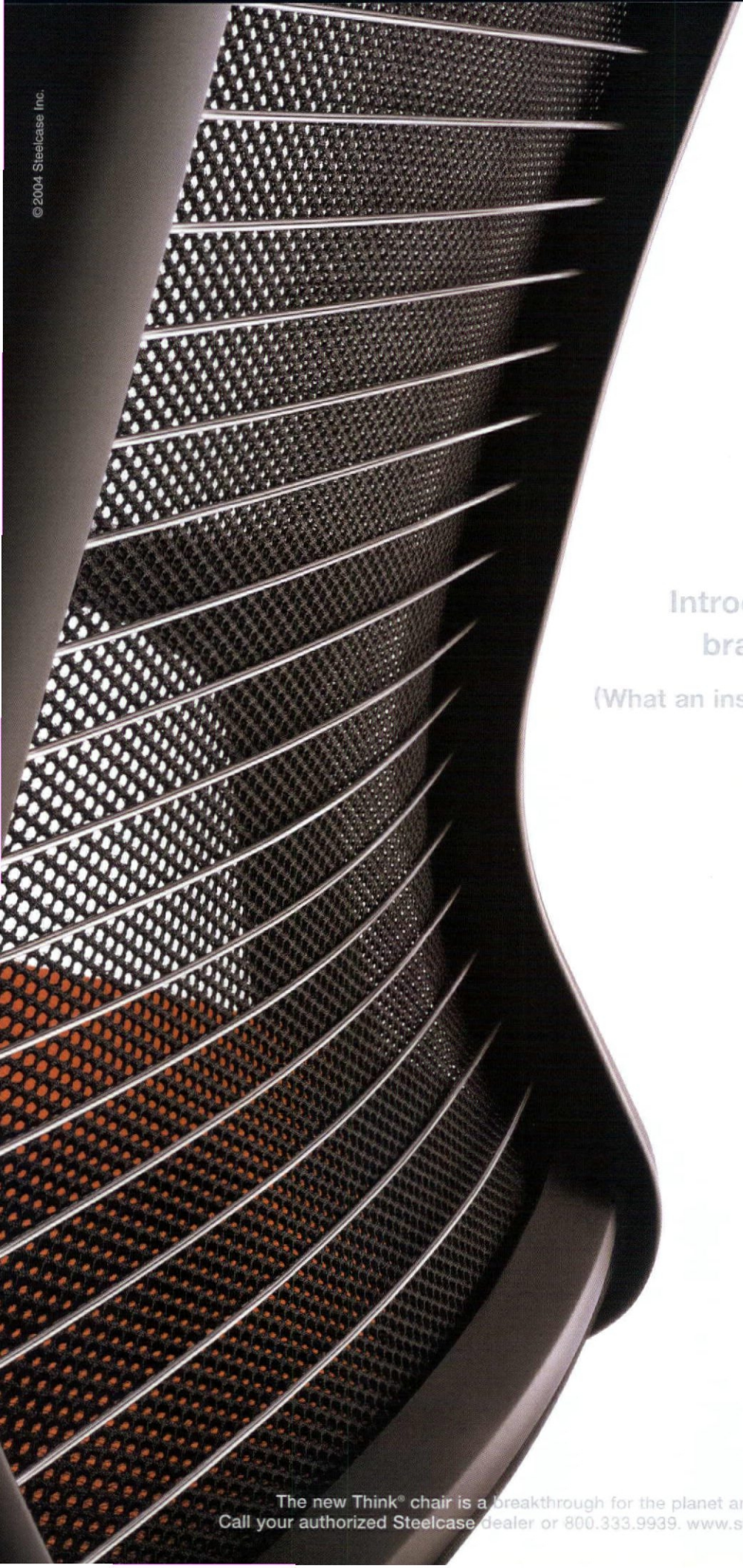

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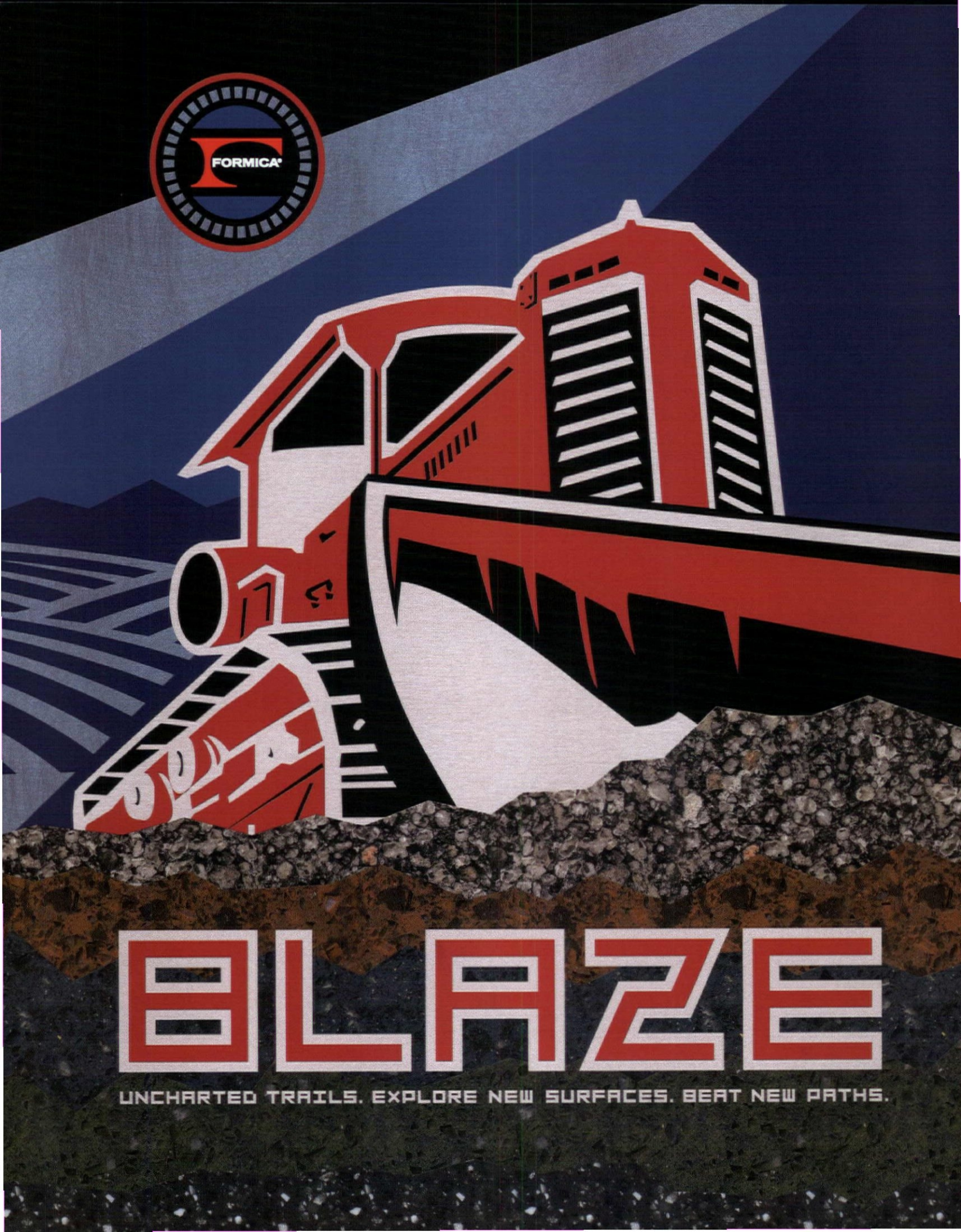
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Holland, Mich.—Haworth Asia-Pacific has launched The Shanghai Creativity Center to demonstrate how workspace design facilitates creativity and productivity for local and global companies in China. "Chinese workspaces must evolve to meet the changing needs in this global economy," claims Frank Raxach, Haworth's vice president and general manager of Asia-Pacific. He explains this is an interactive laboratory to research and develop tools that Chinese companies can apply to their respective organizations. International consulting group DEGW was commissioned to design the Center. Research is being provided by The Ideation Group, Haworth's R&D department that focuses on defining future work environments.

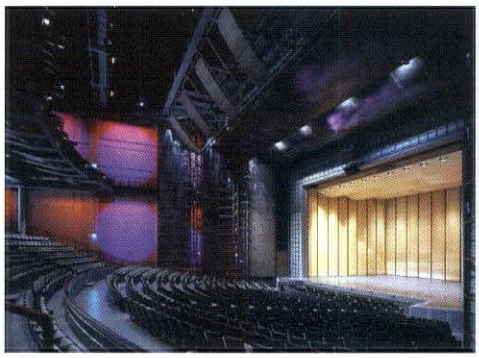
Located in Corporate Avenue, a new business complex in the heart of Shanghai, the Center is divided into three functional areas. The public area is a space for the city's business community that includes a casual café, and workstations with ergonomic seating so visitors can work away from their traditional office space. A "privileged" area, for Corporate Avenue tenants and Haworth clients, offers meeting areas and a room dedicated to collaborating to stimulate creativity. Finally, a private space serves as Haworth Asia Pacific's regional headquarters. This office features open and shared plan designs that reflect the communicative, flat structure being embraced by progressive companies.

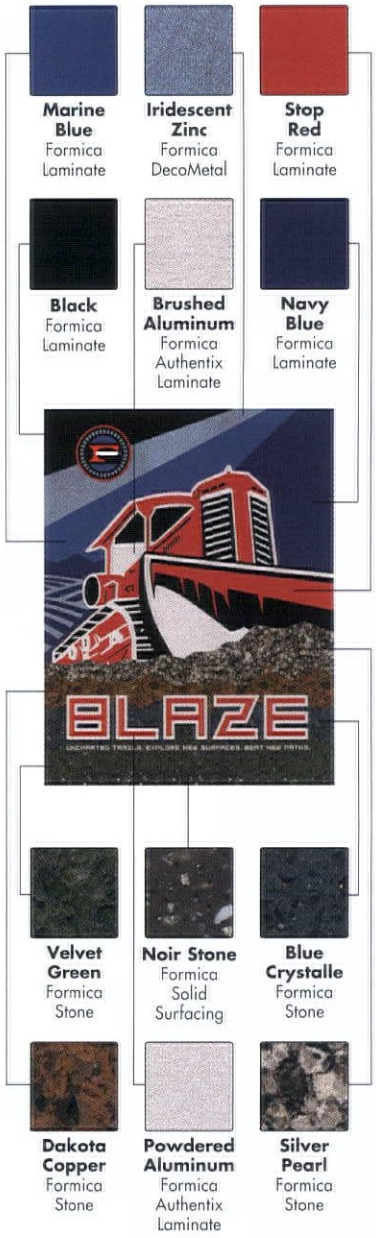
Underground Culture

Chicago, Ill.—Thornton-Tomasetti Engineers (TTE), a division of The Thornton-Tomasetti Group, Inc., recently finished the Joan W. and Irving B. Harris Theater for Music and Dance, part of the new Lakefront Millennium Park complex opening this July. The 40,000-sq. ft. space was built primarily below grade in order to preserve the waterfront view. It joins complex projects including The Jay Pritzker Pavilion designed by Frank Gehry, a sculpture installation from Anish Kapoor, an interactive fountain by Jaume Plensa, and a contemporary garden by Kathryn Gustafson.

The glass lobby of the Harris Theater is the only portion of the building visible from street level. At its deepest point, the theater dips 34 feet underground. To address concerns regarding the fact that the structure is well within Lake Michigan's water table, TTE designed a foundation system of caissons reaching 73 feet below ground in order to support the building within the site's unstable soil. Steel sheet piling alleviates hydrostatic pressure from affecting the theater walls.

Among the features of the theater, designed to meet the needs of 12 mid-sized, not-for-profit music and dance organizations: a 45-ft. deep stage, a 1,500-seat auditorium, a roof that spans 105 feet and supports a garden terrace, and a lower lobby with direct access to the adjoining Millennium Park garage.





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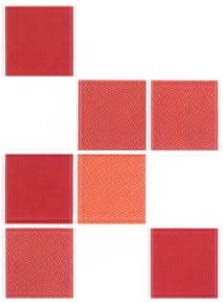

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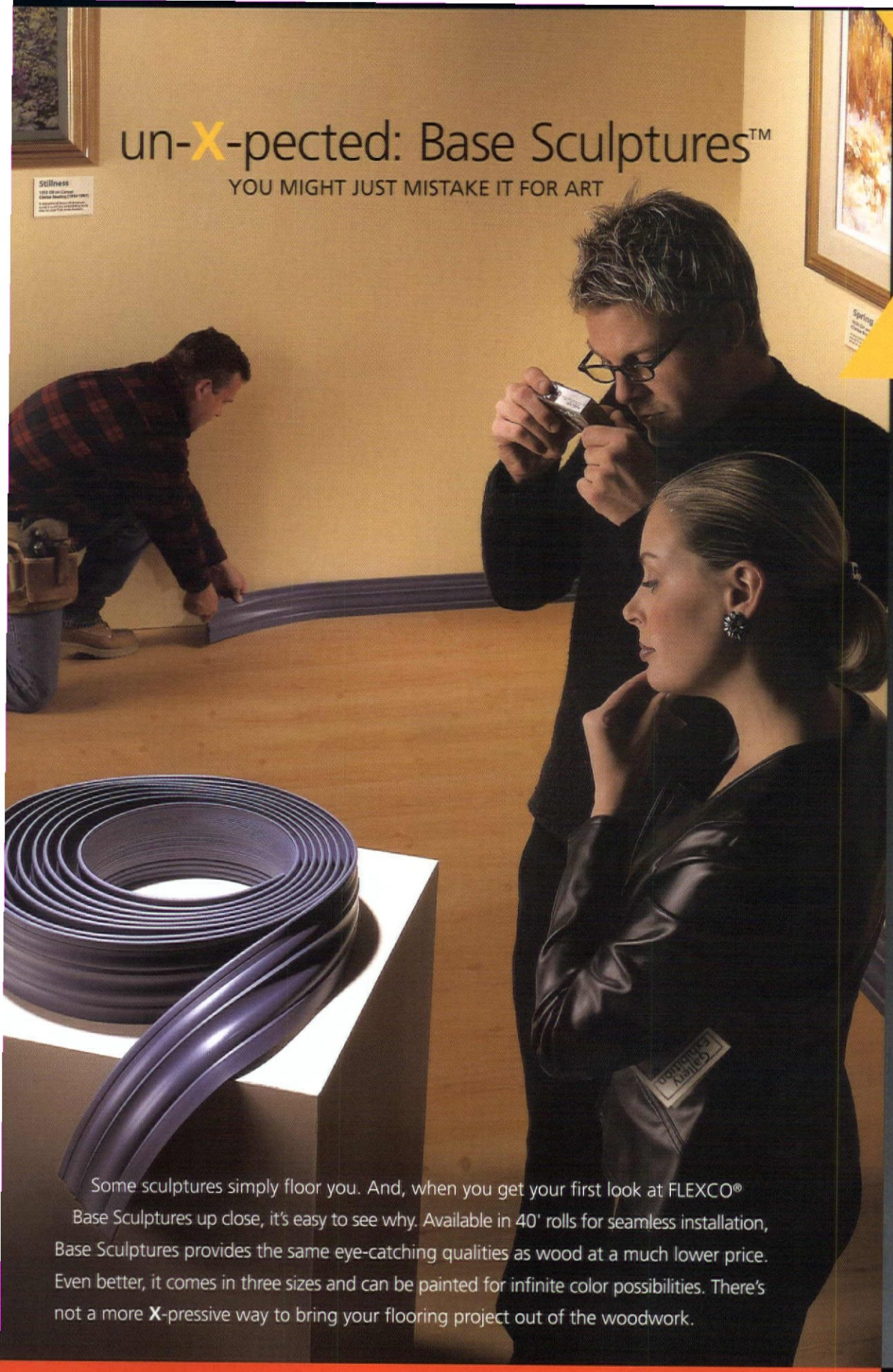

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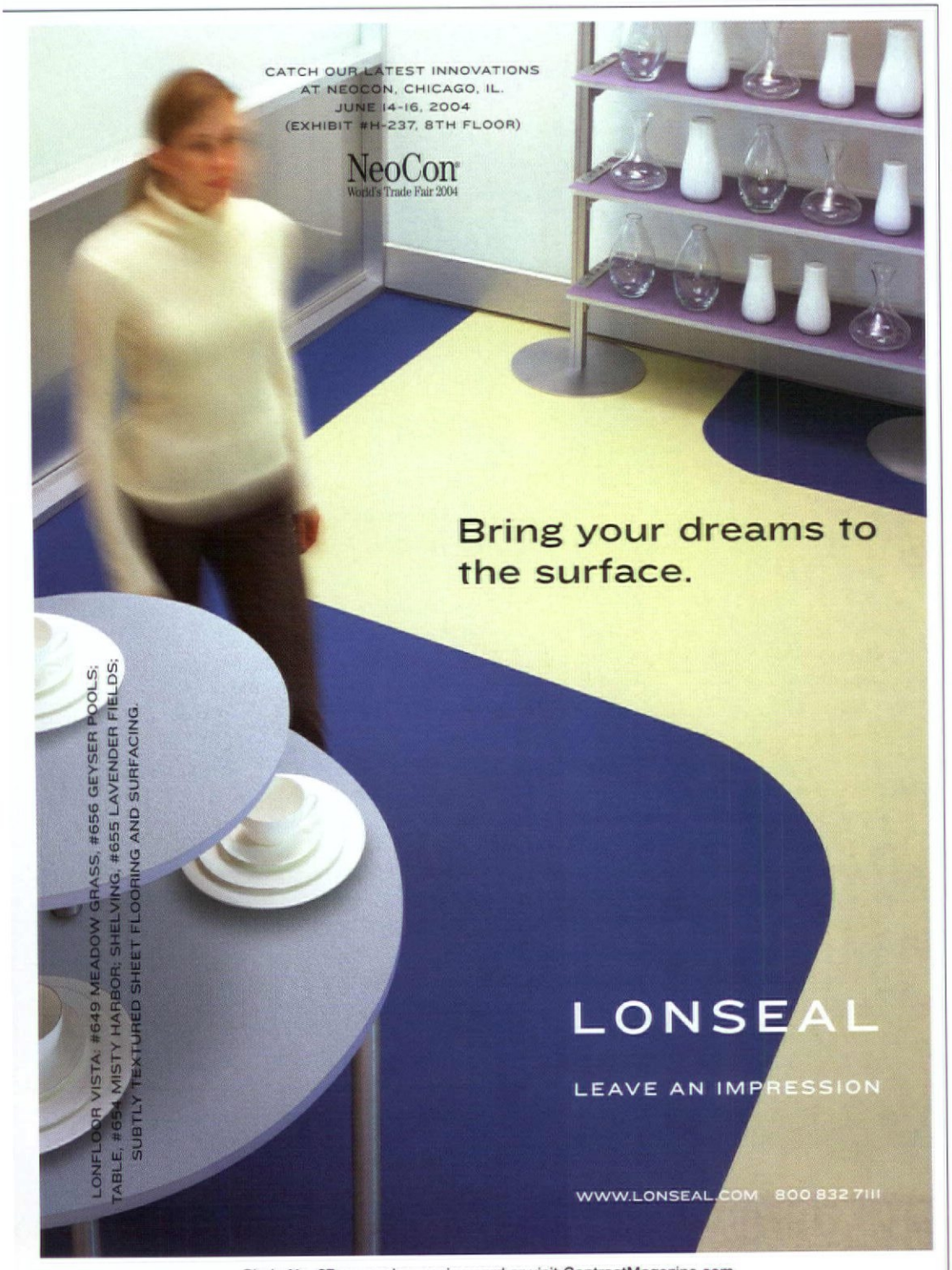
courtyard bliss

Washington, D.C.—Norman Foster, of London's Foster and Partners, has won a commission from the Smithsonian to build a courtyard atrium at the Patent Office Building in Washington, D.C., home to the American Art Museum and the National Portrait Gallery. His plan was selected from the 27 firms invited to submit preliminary proposals. "The courtyard enclosure signals the Smithsonian's commitment to innovative design in this renovation project. It will set a new standard for architecture in Washington," asserts Sheila Burke, the Smithsonian's deputy secretary.

The wave-like, glass enclosure over the Greek Revival building's 28,000-sq. ft. courtyard will provide year-round use for a variety of functions, including performances, receptions, art installations, and special events. Foster plans to establish partnerships with U.S. consultants and technical specialists to meet the advanced engineering requirements for the design. Design for the atrium is expected to be complete this summer, and the Smithsonian plans to reopen to the public in July, 2006.

The courtyard atrium is Foster's first cultural project in the Washington metropolitan area. Currently, the firm is working on the master plan for the Museum of Fine Arts in Boston, and Avery Fisher Hall at Lincoln Center in New York.



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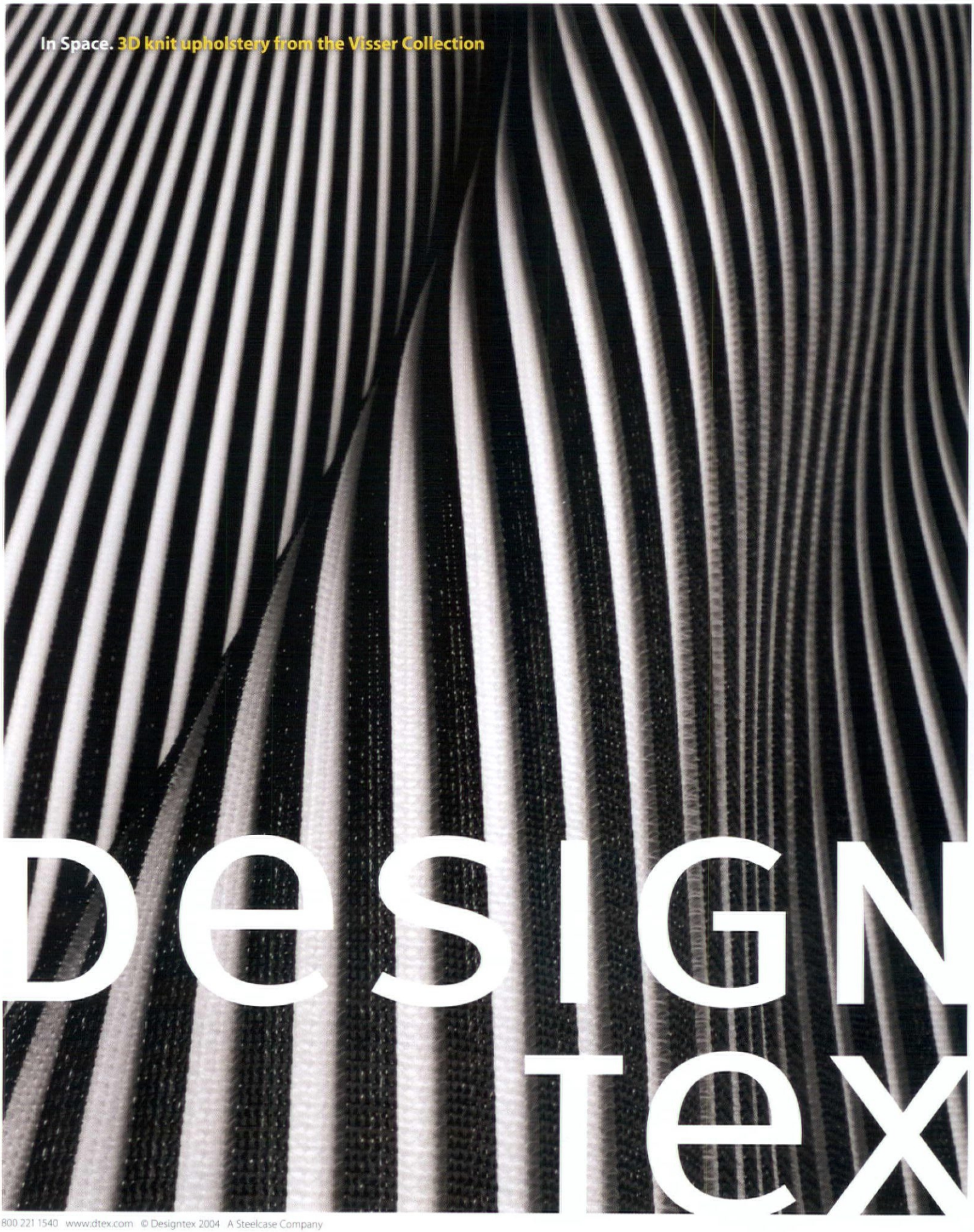
Facelift at the Hospital

London— Anshen+Allen and Anshen/Dyer are taking part in the redevelopment and renovation of the Great Ormond Street Hospital for Children in London. As part of the GOS 2000 & Beyond masterplan, an initiative on part of the hospital to modernize hospital services and upgrade facilities over the next 20 years, San Francisco-based Anshen + Allen, and London counterpart Anshen/Dyer each have a project in the works.

The New Botnar Building, designed by Anshen + Allen and scheduled for completion in late 2004, is a six-story facility that includes theatres, outpatients ward, and patient support accommodations. Glass, stone, metal, and brick make up the materials palette, which is meant to project a modern quality while echoing the neighboring buildings' historic charm.

Meanwhile, Anshen/Dyer will redevelop the IA building—the nurses' residence—to the Patient Hotel & Transitional Care facility. The main front of the building will be refurbished, while the rear of the building will be demolished and replaced. Also, the empty lot next to the building will be used for an addition to the facility. New construction will be done using brick, and zinc cladding above the cornice line, with terraces to the rear. This building is also scheduled for completion in late 2004.



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coming events

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The StarNet Design Awards recognizes those who are setting new standards of creativity in commercial interior design through the innovative use of floorcoverings. With 108 member firms in 180 locations, StarNet is the nation's only group of independently owned and operated commercial flooring contractors. StarNet strives to provide customers with the floorcovering and nationwide resources of a large cooperative, along with the unbiased recommendations and personal service only an independent local contractor can provide. For more information about membership or the StarNet Design Awards, call us at 1-800-787-6381 or visit our Web site at www.starnetflooring.com.

EDUCATION GRAND PRIZE WINNER
Architect / Designer - Loffredo Brooks Architects P.C.
Marcy Newman, Steven Brooks
Lynn Boccardi & Michael Delisio
Client - City Hall Academy @ The Tweed Courthouse
StarNet Member - Consolidated Carpets, New York, NY

LARGE CORPORATE WINNER
Architect / Designer - PageSoutherlandPage, L.L.P.
David Flatt, Randy Egger
April Miller & Jody Hogue
Client - Carlson Restaurants Worldwide
StarNet Member - RWA Flooring Solutions, Bedford, TX

SMALL CORPORATE WINNER
Architect / Designer - RDF, Inc.
Robert Freeman
Client - Williams Pyro
StarNet Member - Flooring Associates, Inc., Ft. Worth, TX

HEALTHCARE WINNER
Architect / Designer - Karlsberger Companies
Carolyn Kiss, Mikel Coulter, Jim Malench
Nathan Lahr, Lisa Frasure & Victoria Green
Client - Dietary Unit, Children's Hospital
StarNet Member - Potomac Floor Covering, Inc., Dulles, VA

HOSPITALITY WINNER
Architect / Designer - Bower Lewis Thrower/Cope Linder Associates
Dougall Design Associates
Client - The Borgata Hotel Casino and Spa
StarNet Member - BFC, Ltd., Pleasantville, NJ

PUBLIC SPACE WINNER
Architect / Designer - Neal Prince + Partners Architects
Dave Benham, Rick Connor & Day King
Client - First Baptist Church Spartanburg
StarNet Member - Bonitz Flooring Group , Greenville, SC

UNIQUE INSTALLATION CHALLENGE WINNER
Architect / Designer - Sapp Design Associates
Jim Stufflebeam
Client - Library Station
StarNet Member - Wm. J. Zickel, Springfield, MO

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call for entries

The Chicago Athenaeum: Museum of Architecture and Design is accepting entries for its Good Design 2004 awards competition. The deadline is July 1, 2004. Anything produced and/or designed since 2002 is eligible for submission including office furniture, lighting, appliances, transportation, consumer products, business and industrial equipment, hardware/tools, machinery, electronics, communications, and environmental design. But, all submissions must have been produced by a manufacturer or be scheduled for production.

Winning submissions are exhibited at The Chicago Athenaeum from Fall 2004 through January 2005 and are also accepted into the Athenaeum's permanent design collection. Each entry must be accompanied by an application form, a 35mm slide, a black and white or color photograph, plus one color digital images per project, along with a one-page description. The entry fee is $175 per entry, with an addition $25 fee for foreign checks. For more information and an application form, visit www.chi-athenaeum.org or call 815.777.4444.

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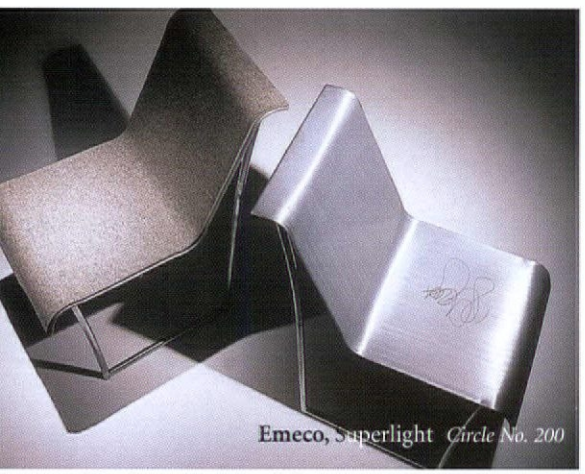
A Design Feast

Thought-provoking restaurant projects and office furnishings, sophisticated designs and an optimistic outlook—Design afficionados gather to feed on Milan's wealth of creativity

By Katie Weeks

Across the globe there are a number of cities revered for their dedication to design. New York is, well, New York. Paris has its runways, Bilbao its Frank Gehry-designed Guggenheim, and Montreal its burgeoning downtown. In Milan, however, design isn't just a spectacular building or a section of town—it's a lifestyle. And the annual Salone Internazionale del Mobile is a week-long design lovefest.



Emeco, Superlight *Circle No. 200*

Culminating in a citywide celebration titled "Milano Design Week," this year's fair, the 43rd edition, continued to build on trends from previous years and offered an array of product launches and events to whet any designer's appetite—which started, quite literally, with the official opening party at Dining Design. Heralded as "the perfect alchemy of form, taste, and design," Dining Design turned the spotlight on restaurant design. Conceived by New York-based designer Adam D. Tihany, the exhibition-cum-culinary event opened with an exhibit featuring videos of designers, architects, chefs, and food critics projected onto giant screens situated around the entrance to the fairground's Pavilion 9. Continuing into the space, visitors passed by a small retrospective on chairs created especially for restaurants and bars, and a 100-seat Dining Design Restaurant built specifically for the show. Featuring cuisine from Claudio Sadler, it dished up the goods to select diners in a changing environment that swapped design halfway through the show, featuring a layout from Rosita Missoni for three days before changing to a Paul Smith design for the remaining three days. The main course, however, was the Street of Restaurants, where 10 international universities and design schools created and assembled restaurants around certain themes like an haute cuisine restaurant in Tel Aviv or a bistro in Turin.

Knoll, Krefeld *Circle No. 201*

Buoyed by the turnout—189,000-plus trade visitors and more than 17,200 members of the general public—the overall atmosphere was optimistic. It was certainly a welcome change following 2003, a year that saw falling revenues in the wood and furniture sector and decreased consumer spending. Still feeling the effect of these declines, a number of exhibitors chose to highlight releases from last year instead of launching new products, or scaled down their offerings. And tapping into the subdued mood of 2003, many color palettes like those of Flexform, Poltrona Frau, and Poliform concentrated on rich, dark, earthy colors.

However, growing patches of bright color and materials increased over the past year. Once

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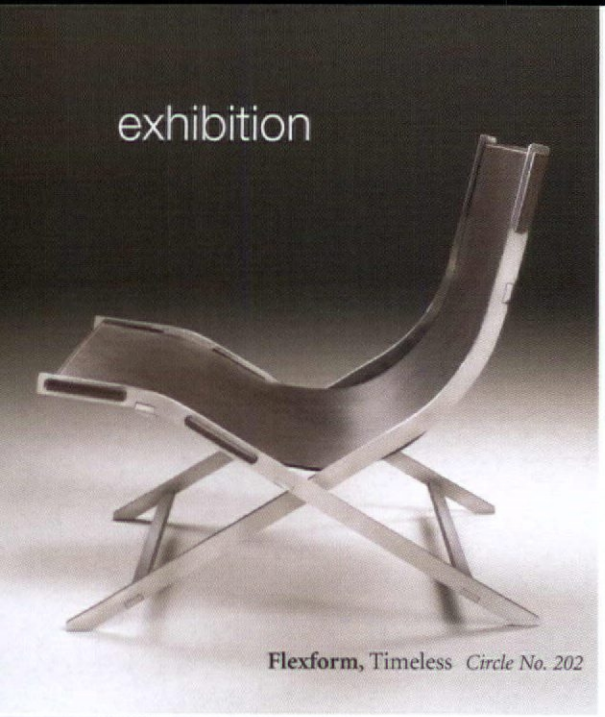
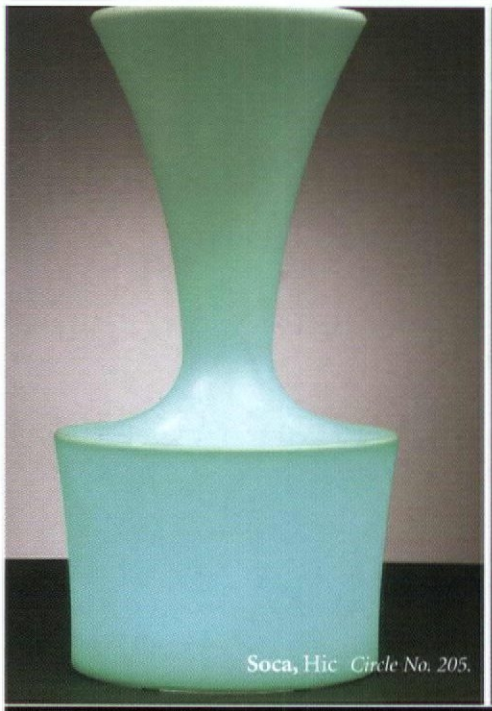


Flexform, Timeless *Circle No. 202*

Fantoni, Stripes *Circle No. 203*

Poltrona Frau, Le Spighe *Circle No. 204*



Soca, Hic *Circle No. 205.*

Mathias, Mebanoalto *Circle No. 206.*

Morosso, Jojo *Circle No. 207*

Kartell, Bourgie *Circle No. 208*

Fusital, Ca Deumiladue *Circle No. 209*

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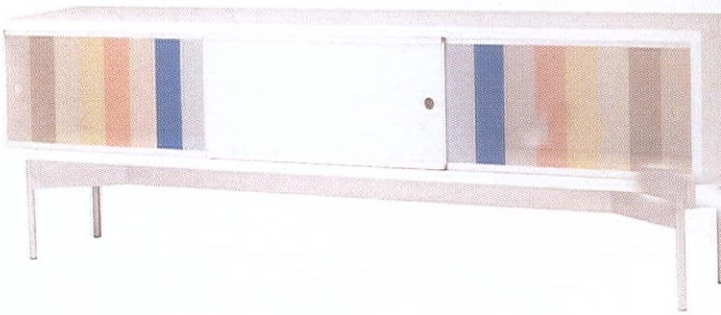
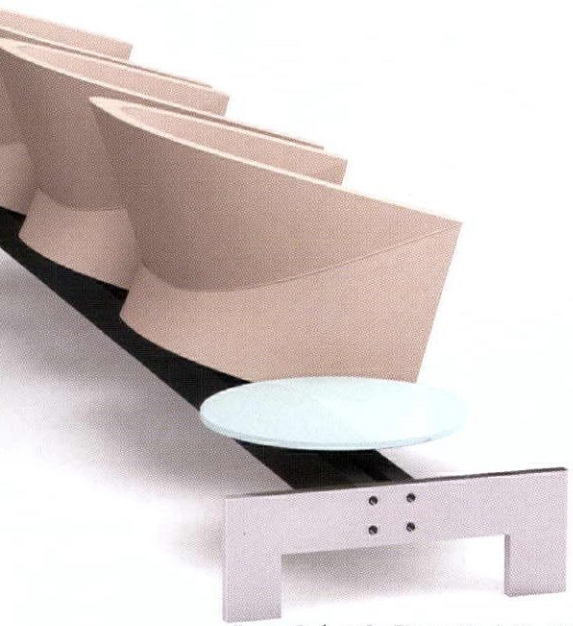
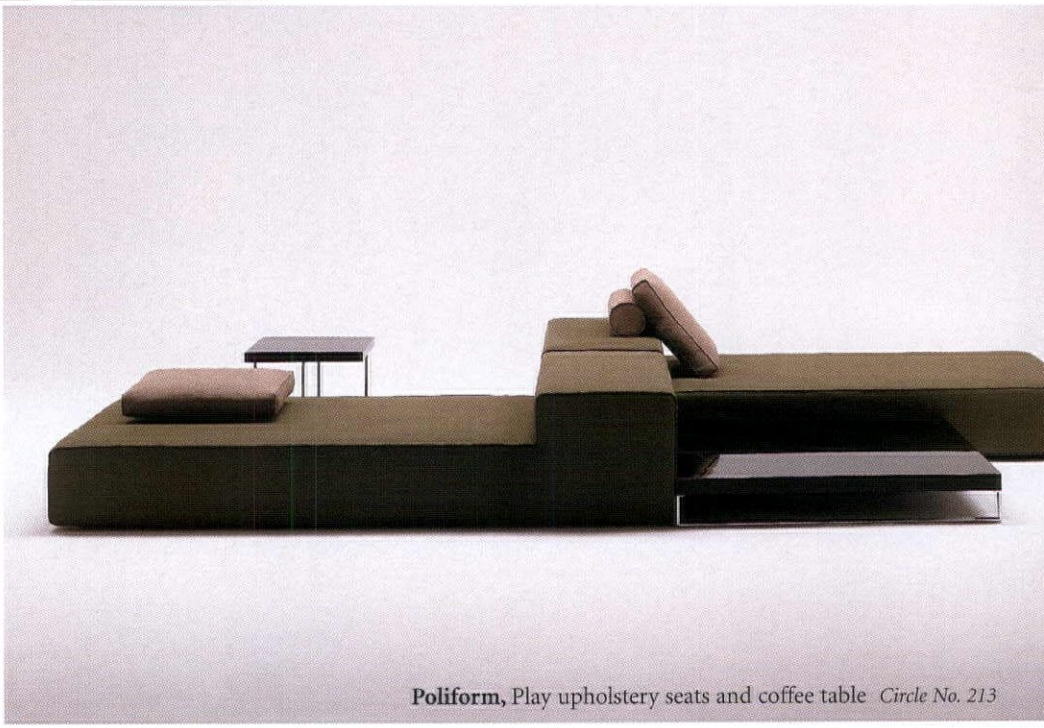
LAS, Fill *Circle No. 210*



Livit, Variation *Circle No. 211*



Luxy, Sedute Su Barra *Circle No. 212*



Poliform, Play upholstery seats and coffee table *Circle No. 213*

Rexite, Well *Circle No. 214*

Ares, Xten *Circle No. 215.*

Fiam Italia, Tekla *Circle No. 216.*

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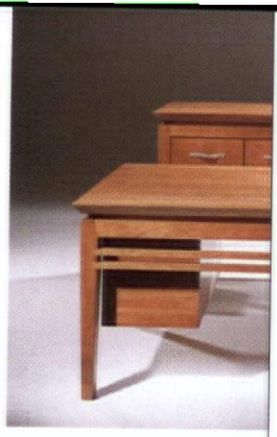

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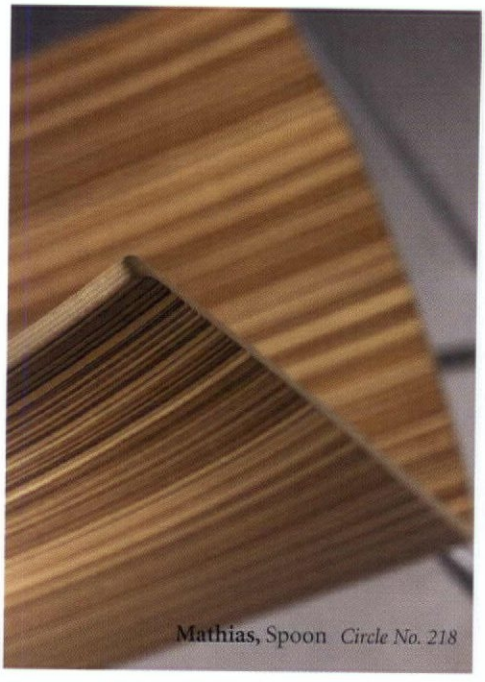
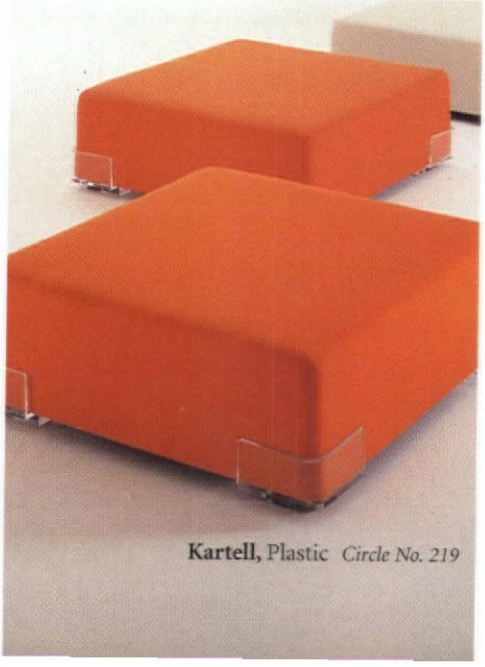
Morosso, Tord Boontje *Circle No. 217*

again, plastic was a medium of choice for designers' various products including Ferruccio Laviani's Bourgie lamp for Kartell, Rexite's Olivia chair, and Soca's TID'JOU! seating. There was also an increase in the use of glass and mirrors like Fiam Italia's Let Me See and Ri-Flesso shelving, and Starck's Francois Ghost for Kartell. In addition, the presence of aluminum and steel—both polished and matte—continued to grow, as seen in Gehry's two collections of door handles for Fustial and his Superlight chair for Emeco. Off-site, DuPont Corian featured a venture with Ron Arad involving Corian sculpted into seating. And over at Super Studio Piu in Milan's Via Tortona, Tom Dixon, Moooi, and others continued to experiment with new shapes, forms, and materials.

This year also saw the return of Eimu.2004, a biennial arm of the show dedicated to office design. Revolving around the theme of Work & Emotion, it featured 155 Italian exhibitors and six international exhibitors. Although many of the designs seemed to blur together in a sea of sameness—lots of black, shocks of accent colors thrown in—the dominant themes were modularity and color. Adding some fun to storage was Fantoni's Stripes Collection of shelving/table/storage options, while desking systems like those from LAS and IVM Office focused on flexibility.



Mathias, Spoon *Circle No. 218*



Kartell, Plastic *Circle No. 219*

With increased attendance, too many events to attend each night, and an enthusiastic crowd, the overall mood in Milan was more than inspiring. After all, what's better than gathering thousands of A&D afficionados together for a week to celebrate all things design? "Salone is like the Olympics: a showcase for a whole range of disciplines," concludes Manlio Armellini, managing director of Cosmit, the fair organizer. "Numerous sectors are now coming together to celebrate Milano Design Week with us. All we can do is look forward to the next time we all meet."

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Classic west coast glamour and small town sensibility provide the backdrop for a stunning new carpet collection from Blue Ridge Commercial Carpet. Created by world renowned designer Barbara Barry, exclusively for Blue Ridge, Essentials combines the elegant simplicity of subtle patterns and textures with Barbara Barry signature colors to create a refined collection of commercial broadloom. In addition, all Essentials patterns are tufted from Zeftron Savant nylon with up to 50% recycled content for unprecedented color clarity and sustainability. Set a distinctive tone for your next interior with Essentials or other Barbara Barry for Blue Ridge carpets by calling 800.241.5945, or visit www.blueridgecarpet.com. **See us at NeoCon 2004, 10th Floor, Showroom 160.**

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What's on tap

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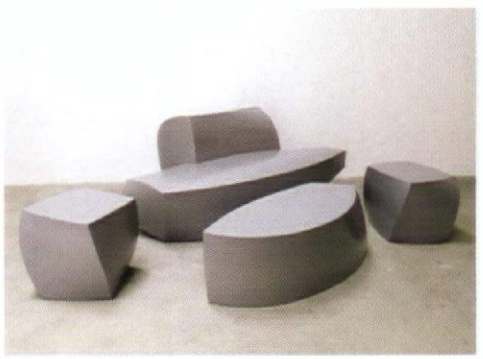
3rd floor

1 Heller Space No. 324A

Designed by its namesake, the Frank Gehry Furniture Collection from Heller is a seven-piece collection comprising a sofa, easy chair, bench, coffee table/sitting unit, and three different sized cubes. Made in silver resin, the pieces convey Gehry's famous deconstructivist aesthetic with faceted shapes, sleek surfaces, and flowing lines. *Circle No. 220*



1

2 **Crossley Carpet Mills Space No. 389-391**

Crossley introduces Parallels, a low profile loop broadloom constructed from DuPont XTI fiber. The textile is woven so that the backing is integrated into the carpet, making it especially durable. It is available in three neutral earth tones. *Circle No. 221*

2

3 **Campbell Contract Space No. 310A**

David Allan Pesso is the designer behind three new chairs from Campbell Contract. The chairs are stackable (up to four high), and the versatility of the designs, like the organic, one-piece bentwood seating from the Cascade Series, makes them adaptable to a variety of situations and purposes. *Circle No. 222*

3

4 **Mohawk Commercial Space No. 317**

Mohawk Commercial's new modular tile system, Advanced Geometry Fractals, is constructed of Colorstrand Infinity Nylon (with 50 percent recycled content). The system is complete with UltraSet Modular System backing, known for its lifetime product warranty, and resistance to mold and mildew. The system is available in three stylish graphic patterns. *Circle No. 223*

4

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5 **GF Office Furniture Space No. 316**

GF's new e-Plan desking system is attuned to ever-evolving technology and individual preferences. The pre-assembled modular units fuse the benefits of freestanding and systems furniture, and they can be used in a private office, or open spaces for individuals and teams alike. *Circle No. 224*

8th floor

6 **ABET Space No. A-116-118**

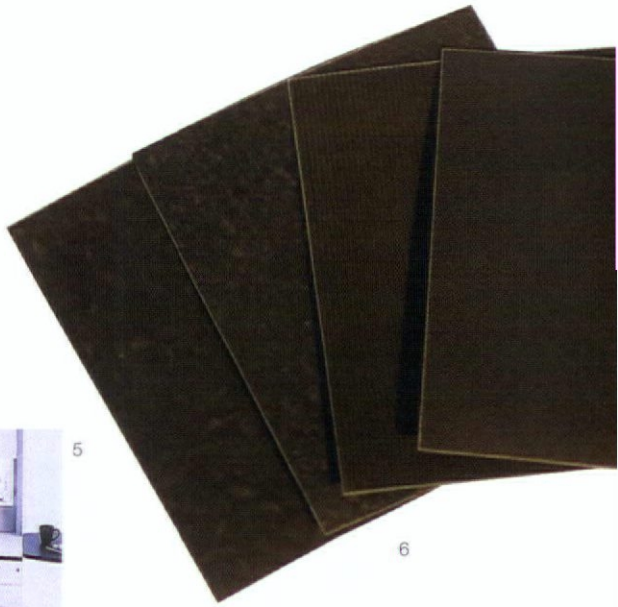
The laminate producer introduces Naturali, a natural high-pressure laminate without decorative paper. The 4-ft. x 10-ft. sheets—which suit either vertical or horizontal applications—are available in a bronze tone, the color of laminate before the introduction of additives. The line comprises four patterns, including stucco and orange peel textures. *Circle No. 225*

7 **Azrock by Tarkett Space No. B-226**

The makers of solid vinyl tile introduce their new line, Milano. Available in 12 colors including neutrals like beige, taupe, gold, and copper, the tile is meant to replicate the look of natural stone, with pressed multicolored chips delivering a variegated appearance. Milano also comes in a slip resistant version for high-traffic areas. *Circle No. 226*

8 **Meltdown Glass Art and Design Space No. C-405**

Meltdown Glass now offers a cold-applied paint option for its cast-glass products. Opaque or transparent paints, in a wide range of colors, are cold-applied and cured to create a durable glass coating. This option can be combined with any of Meltdown's usual treatments, such as sandblasting and fusing metals. *Circle No. 227*



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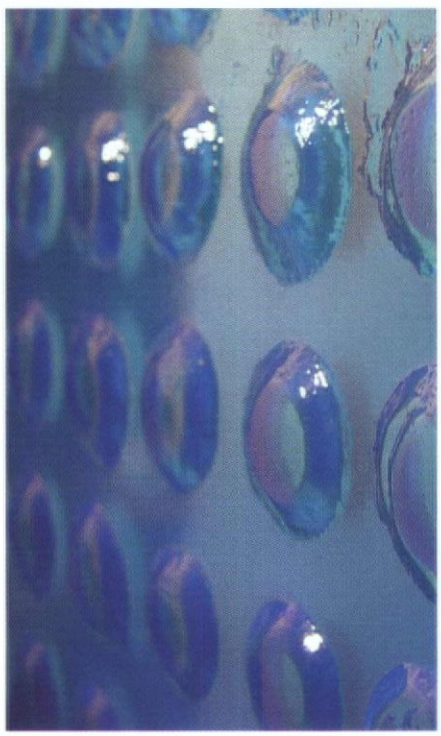

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9 **Architex International Space No. D-216**

Architex International's Unreal Plush is luxurious and durable. The 100 percent CS Trevira has a mohair-like appearance and "W" construction, and 100,000 double rubs give it staying power. It is available in a range of 20 solid and custom colors and drapery weights are available for a 150-yard minimum. *Circle No. 228*

10 **Bang & Olufsen Space No. A-402**

At just over eight inches, the BeoLab3 loudspeaker is compact enough to tuck away on a shelf, or use it as a robust computer speaker. But the part-cube, part-sphere aluminum cabinet is stylish enough to hold its own on a clean display. *Circle No. 229*

11 **Johnsonite Space No. E-120**

Johnsonite's rePLACE ™ Wall Base can be installed without adhesives, making it ideal for odor-sensitive installations like child care and hospitality facilities, and is 100 percent recyclable. rePLACE is installed by first screwing in a carrier track. The wall base is snapped into place, and can be easily removed if it gets damaged. *Circle No. 230*

12 **Gresscon Ltd. Space H-426**

Gresscon's Haba Gemino Stargazer Loft is built of solid beechwood, with linoleum covered floor that's antibacterial and anti-static. The modular design makes for easy configuration of such areas as a pediatric receptionist area or a classroom. *Circle No. 231*

13 **Victor Innovatex Space No. E-430**

Victor adds another collection to its range of Eco Intelligent® polyester. The Soirée Collection consists of multicolored jacquard seating fabric that's available in a broad range of colors. As with the firm's other polyesters, Soirée is manufactured using antimony-free technology and fully optimized dyes and chemicals. *Circle No. 232*

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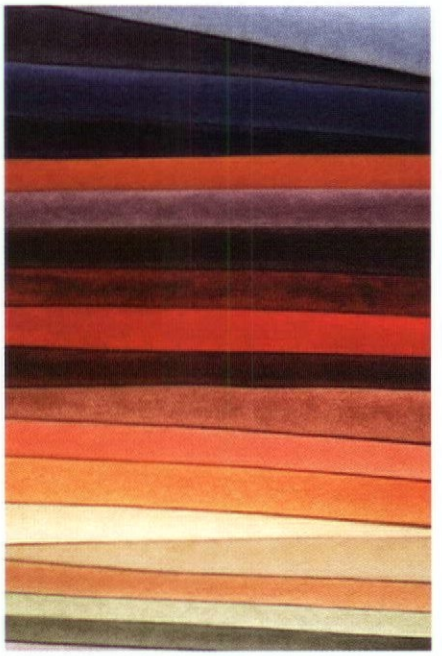

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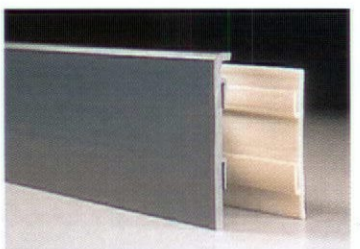

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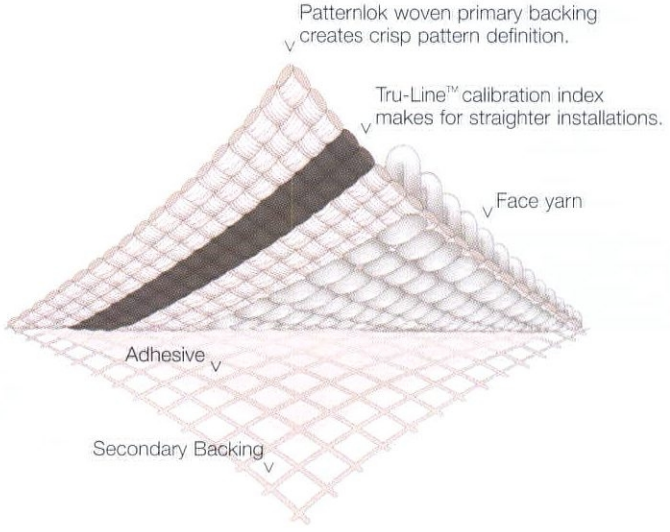

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14 **RFM Preferred Seating**
Space No. H-306

RFM's latest is the Verté® chair, featuring an innovative ergonomic design that effectively supports the upper and lower back. The seat's back has 11 "zones" that automatically adjust to an individual's size, shape, and posture, so it delivers self-contouring support to each user's unique spine profile. *Circle No. 233*

14

10th floor

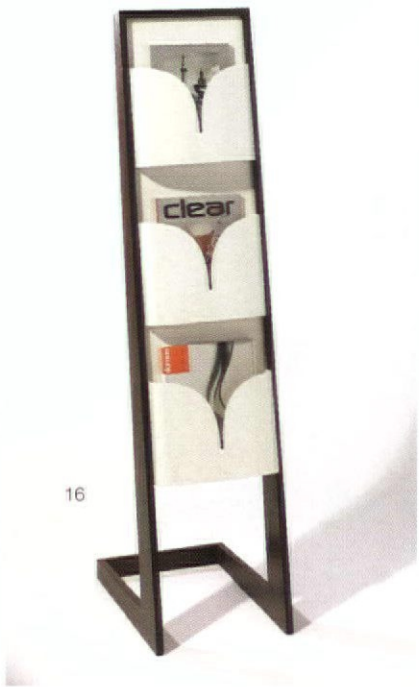
15 **Creative Wood Space No. 10-128**

New from California-based Creative Wood is The Burns Collection, a line of sturdy yet elegant side chairs. Choose from one of three styles, in a range of wood finishes and upholstery: a slat back or an upholstered back with open or closed arms. Also included in the collection are a loveseat, a bench, a variety of tables, and a desk. *Circle No. 234*

15

16 **Peter Pepper Space No. 1094**

Peter Pepper's just-released freestanding magazine and literature rack has three contoured pockets within a sleek, gallery-like, hardwood frame. Options include six possible finishes, and a range of colors. *Circle No. 235*



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17 **Neutral Posture Space No. 10-153**

Dr. Jerome Singleton, designer and inventor of the Neutral Posture chair, adds the AbStool™ to his repertoire. The stool has a soft, cushioned backrest that swivels around to become a Frontrest™, making it ideal for forward leaning tasks in medical and dental environments. Also available at chair height. *Circle No. 236*

17

18 **Steelcase Space No. 1032**

Designed in collaboration with Glen Oliver Low of McDonough Braunguart Design Chemistry and the Institute of Product Development in Copenhagen, Denmark, the Think Chair from Steelcase combines top-notch ergonomics with environmental design. Smart, simple and sustainable were the three design commands governing Think's design. The result is a sleek chair that is weight-activated to respond to each user as he moves throughout the day, constantly and automatically adjusting support levels. *Circle No. 237*

18

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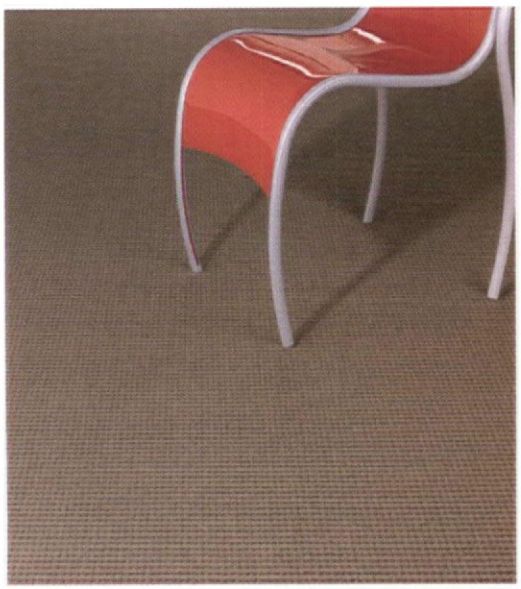

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Shaw

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19 **Turnstone Space No. 1032**

Joining its Kick, Answer, and Pathways Technology Wall Systems, Turnstone introduces the Kick Sliding Door. Available in a variety of surface materials, the door is non-handed and can be turned around to accommodate both right and left-handed workers. It is available in two heights and two widths, and its aluminum structure and glass are 100 percent recyclable. *Circle No. 238*

19

20 **Kimball Office Space No. 1060**

Playing off the idea that the best things in life are simple, Kimball Office introduces the Means chair. Designed by Klaasen Studios in Grand Rapids, Mich., Means offers easygoing good looks and all-day comfort. It features a wishbone back, balanced lines, and a high-arc base, as well as easy-to-use adjustments including synchronized tilt recline, tilt tension, multi-position back lock, and pneumatic height. *Circle No. 239*

20

11th floor

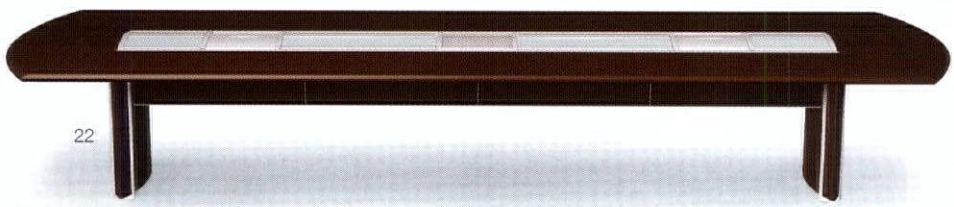
21 **Bolyu Contract Space No. 1167-1168**

NYC, one of four patterns from Bolyu Contract's Couture Collection, has a sharp, geometric pattern that comes as 12-ft. broadloom in 10 earth-tone colors. NYC is made of 100 percent Zeftron Solure® Type 6 Nylon, qualifying it for the 6ix Again® Environmental Achievement Certificate from Honeywell Fibers. *Circle No. 240*

22 **Nucraft Space No. 1166**

Nucraft's AVID conference table—created by Turn Design—houses a variety of electronic components without compromising the aesthetics. The style can range from cutting-edge to traditional, depending on specifications; it's available in four base options, several shapes and sizes, and a range of materials, including wood, metal, and glass. *Circle No. 241*

21



22

*indicates *Contract* editors' picks at NeoCon

resources q&a

By Katherine Day Sutton, RDA

Q: What is End-Grain flooring and where can I use it?

A: End-Grain flooring is made from wood blocks cut from the end of planed logs. In the '20s, the blocks were used in factories because they made the floor comfortable, easy to repair, dust free, and deadened noise. Their popularity waned in the '70s but in the last 25 years they've found successful new applications in museums, schools, restaurants, and offices. In addition to being extremely durable, they are aesthetically attractive and a green product.

In the U.S., End-Grain flooring is made of oak, pine or mesquite. Other species like hornbeam, larch, and chestnut are imported. Another source is 200-year-old virgin logs recovered from the Great Lakes.

Wood blocks vary in size up to 4-in. x 8-in. and cost from $4–$10 per square foot. When installing, it's best to sand wood blocks in place and finish them with an oil or urethane coating. Don't clean them with water; Maintain their surface by either vacuuming and waxing, or buffing and re-filling.

End-Grain flooring is a niche business with few manufacturers. One of the best is Kaswell in Framingham, Mass. (508-879-1120; www.kaswell.com).

Q: What are the basics of stock metal products available to designers in this country?

A: Just as a painter works with paints, a metalworker creates with his own palette of finishes. Most architectural metalwork is done in five primary metals: stainless steel, cold finished or hot rolled steel, aluminum, and one or two copper alloys. The shapes they can form are very restricted and it's critical to know their peculiarities. For example, a flat bar of cold finished steel is difficult to work with and its coarse, gray patina makes it more suited for structural uses. But, a hot rolled bar of steel can be manipulated into a variety of forms and sealed for a higher aesthetic appearance. Furthermore, when an "L" shaped angle is fabricated from steel, it's coarse with rounded corners. But that same right angle in aluminum comes out with crisp, sharp edges.

A comprehensive guide to metals is www.metalreference.com, which spells out basic information on specifying the right metal for a job.

Resources Q&A is provided by the Resource Directors Association (RDA); Katherine Day Sutton is resource director at Fox & Fowle Architects.

To submit a question, visit www.contractmagazine.com.

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Nienkämper, Vox *Circle No. 242*

meeting needs

Two factors—versatility and technology—are key when specifying conference room furniture

By Sofia Galadza

Specifying today's conference room furniture involves no single cookie-cutter solution. Depending on the client's functional and aesthetic needs, and budget, designers tailor the meeting room with custom or ready-made goods. In almost every situation, however, the conference room—which might also serve as a collaborating or training room—must be versatile and tech-ready.

"Needs have changed dramatically," says Karen League, senior vice president at HOK in Atlanta. "Traditionally, [conference rooms] were situations for formal meetings, now there's a need to be flexible, like morphing them into project rooms." To that end, she looks for furniture designs that are intuitive. A segmented table, for example, should be designed in such a way that you can arrange and rearrange it without having to call a facilities team. League also notes that with collaboration in the workplace always on the increase, people are really using conference rooms for "actual work." So chairs are task-oriented, with ergonomic features that let the user work comfortably. Beth Genova, a senior designer at Perkins Eastman Architects in Stamford, Conn., adds that the conference room must be versatile simply because of the cost of real estate in some areas. "Modular furniture is a necessity," she says, so that a conference room can do double-duty as a training space, for example.

Meeting technological requirements is more complex. "Tasks vary wildly," says Joseph Connell, a principal at The Environments Group in Chicago. "There's no one-size-fits-all solution by any stretch." His goal is to find tables that integrate technology gracefully. But as Genova points out, technology and aesthetics can be hard things to marry. Connell's solution: furniture with technological features that are concealed when not in use, and easy to get to when necessary.

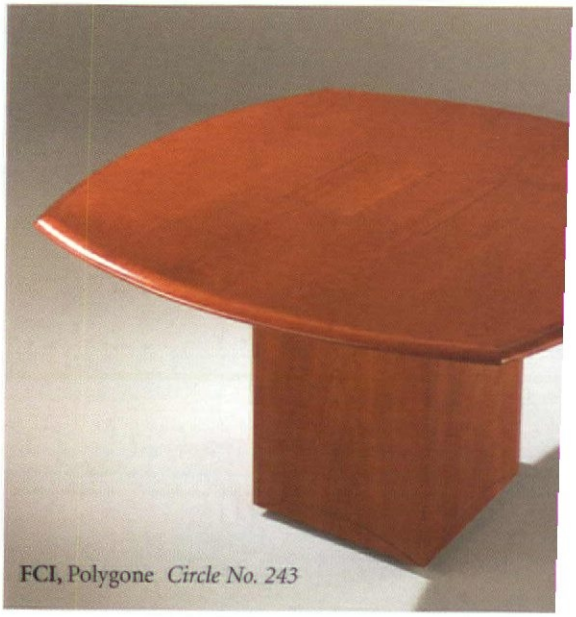
Manufacturers are staying the course, not only with the wealth of options, but with always-changing technology. Connell has noticed they're considering still-unknown technology as well. So with advancement in the tech world, the form and requirements of conference room furniture will change, especially with the continued development of wireless. "All these gizmos won't be required with wireless technology," adds Genova.

Until then, there is one glaring challenge for manufacturers and users alike: "Schemes that hide technology can be harder to use," claims Connell, who notes the importance of natural integration of power supplies and AV materials with furniture. "It's not natural for someone in a suit to be on the floor fumbling with cords," he says, suggesting a power cord that can be pulled from the center of the table as a solution that is concealed, but also natural. One caveat: designers must be as aware as the manufacturer, and be smarter about specifying the furniture. "They build what we ask for," reminds Connell.

Finally, the enduring question: custom or off-the-shelf? That depends on both the purpose of the room and the budget. If the client is willing to splurge anywhere, "it's for the conference room—to wow guests and project the company image," says Genova. Still, she finds many options in the ready-made category. "There's so much—it takes time to sift through it all and see how you can make it work," she explains.

When League commissions custom work, it's occasionally for image, but more likely if the project is unusually complex. In these cases, custom builders can offer a menu of solutions. Choosing custom designs has two benefits, namely the ability to meet technological requirements and consistency. "A room of great size likely has columns and structural barriers," she says, and custom work offers an overall consistent aesthetic. "The furniture looks like it's made to be in that room."

The bottom line is that conference room furniture can have an impact on the meeting, whether it's for collaboration, training, AV presentations, or a formal gathering. And an attractive, tech-savvy table is just part of the plan. Other considerations, like an appropriate height for a credenza where food might be served, well-placed compartments for wiring, and ergonomically correct chairs, make for an overall package that fosters effective communication and successful meetings. ■



FCI, Polygone *Circle No. 243*

Davis, Segno *Circle No. 244*

healthcare environment awards competition

To recognize innovative, life-enhancing design that contributes to the quality of healthcare

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award categories

Professional Categories:

- Acute (inpatient) Care Facilities
- Ambulatory (outpatient) Care Facilities
- Long-Term Care/Assisted Living Facilities
- Health and Fitness Facilities (eligible projects in these categories include any environment in which the primary purpose is to provide healthcare and related services)
- Conceptual Patient Room (acuity-adaptable or family-centered)

Student Category:

Awards will be given for innovative design solutions that enhance the quality of healthcare delivery. Entries can include, but are not limited to, Healthcare Products (furniture, furnishings, etc.); Design Elements (color, sound, light, etc.); Healthcare Settings (patient areas, examination rooms, corridors, etc.); or Technology (equipment, systems, etc.)

judging criteria

Professional entries will be judged on the following information, which must be included in the binder submitted:

- Visual and graphic images that support an environment capable of improving the quality of healthcare
- A brief program statement (100 words) and a demonstrated response to it
- A demonstrated partnership between the clients and design professionals
- The client's testimony that the project seeks to improve the quality of healthcare: Does it demonstrate sensitivity to patient needs and seek to improve therapeutic outcomes, enhance staff performance, and increase visitor and community participation? Were higher satisfaction ratings by patients, families, and staff a key design objective?

Professional conceptual (patient room) and student entries will be judged on the following information, which must be included in the binder submitted:

- Visual and graphic images that support an environment capable of improving the quality of healthcare
- A brief project description (100 words) addressing how and why the project would improve the quality of healthcare

recognition/awards

- Winners will be announced at an awards presentation during HEALTHCARE DESIGN.04, November 7-9, in Houston
- An award will be presented to each winner
- Winners will be required to assemble presentation boards of winning projects for display at HEALTHCARE DESIGN.04
- First-place winners will receive up to two complimentary registrations to HEALTHCARE DESIGN.04, worth $1,100 each
- Winners will be published in an upcoming issue of *Contract* magazine featuring healthcare design
- Winners will be notified by July 30, 2004

rules for entry

Professional Categories:

- Submittals must not have been previously published in a national design magazine, or be published prior to special publication date in *Contract* magazine
- Submittals (except for conceptual) must be built and in use by June 1, 2004
- Submittals must be contained within one binder and must include professional-style 8 x 10 color photographs or 4 x 5 color transparencies, and at least one floor plan. Conceptual submittals must include color renderings.
- Submittals must include project name and location and submittal category
- Design firm name and address must be provided in an opaque envelope at the back of the binder for purposes of anonymity
- Each submittal must include a $250 entry fee.

Student Category:

- Submittals must be contained within one binder and must include professional quality photographs or renderings
- Submittals must include project type and submittal category
- Student name, address, and verification of student status in the form of a letter from the school registrar certifying enrollment at the time the project was completed must be provided in an opaque envelope at the back of the binder for purposes of anonymity
- Each student submittal must include a $25 entry fee to cover administrative costs

NO ENTRY FORM IS REQUIRED

All submittals must be received by 5:00 p.m. EST on **Friday, June 25, 2004**. Any submittals received after the deadline will be returned unopened to the sender

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judges

Judges to be announced will include interior designers and architects with expertise in healthcare design, a member of the board of The Center for Health Design, and a board member of the American Institute of Architecture Students

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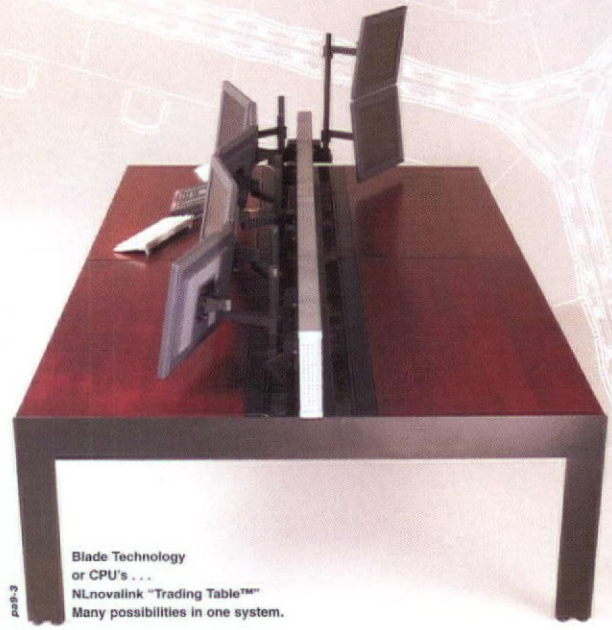

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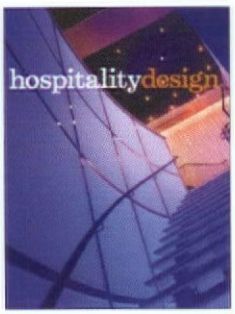

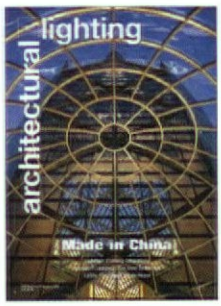

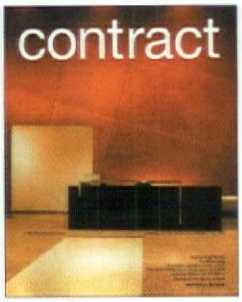

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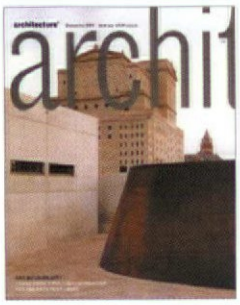

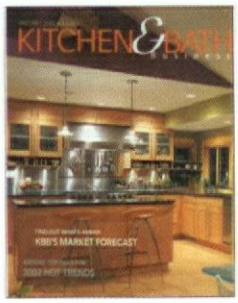

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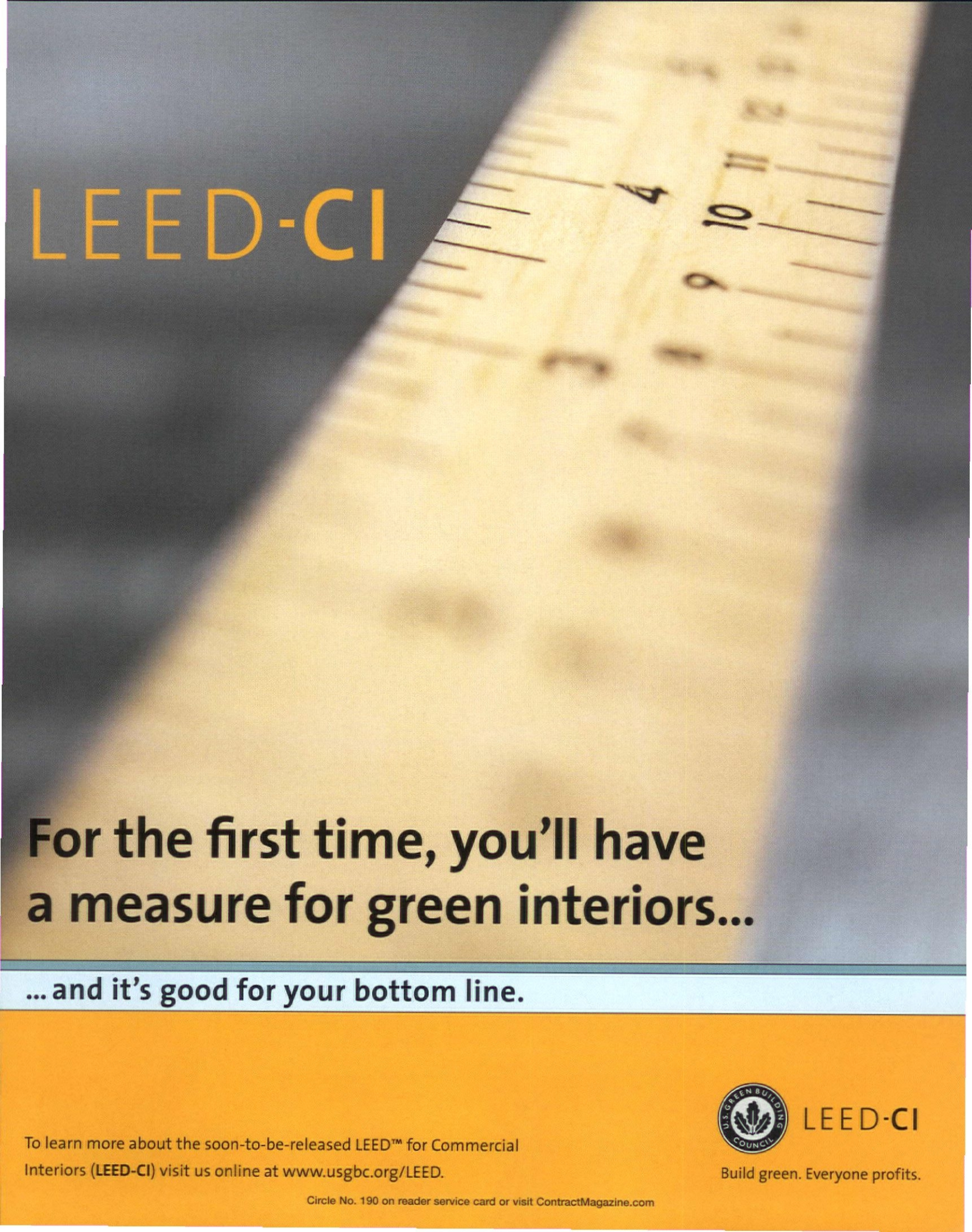
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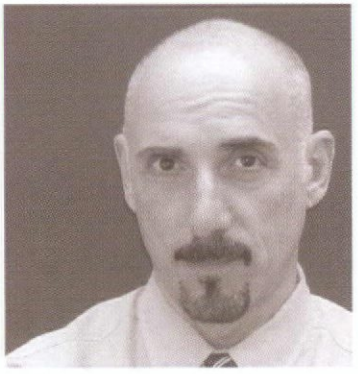
designers rate: modular carpet

Contract invites three designers to name and explain their preferences in modular carpet



Richard Mark

Richard Mark is design director of the Interiors Studio and an associate at Kling in Philadelphia

Milliken Image Series with Comfort Plus Cushion Back

www.milliken.com

Milliken's unique modular carpet system is perhaps the most technologically advanced modular product we've found, with excellence in seamability, appearance retention, under foot comfort, raised floor applications, and design flexibility. The color injection process allows the designer to think of the 3-ft. x 3-ft. tile as a blank canvas; almost any design we draw can be made into modular carpet, at standard line cost. This has been especially useful for our clients who want branded or one-of-a-kind environments. The product is delivered fast and installs beautifully, leaving no post installation problems to solve.

Shaw Dressed to Kill

www.shawinc.com

When we converted a 15-story, 1920's urban office building to a 260-unit, multi-family residence, our concept was to create the feel of boutique hotels popular with the targeted tenant base. Shaw's Dressed to Kill modular tile carpet met our needs: city block-long corridors, desired variations per floor, durability, and maintenance. The pattern has a sophisticated bold scale, smart color ways, and the flexibility to create various pattern combinations, all available in the standard product line.

Interface Jakarta

The Interface Group is one stop shopping for modular carpet, broadloom, and other products required for projects with multiple types of carpet needs. The Jakarta line offers a subtle textured pattern that can be toned down or revved up with color. Its 18-in. square, quarter-turned installation enhances the pattern and creates a pleasing, human scale floor surface. We've used it successfully in corporate, food service, and research and development facilities.

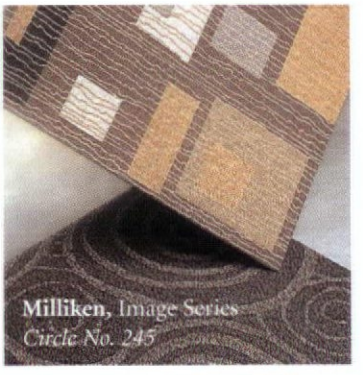
Michelle Olmstead

Michelle Olmstead is a senior associate/project designer at DES Architects + Engineers in Redwood City, Calif.

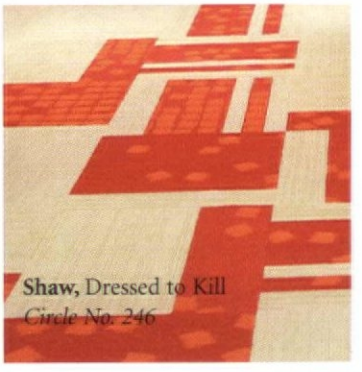
Bentley Prince Street Late Night TV

www.interfaceinc.com

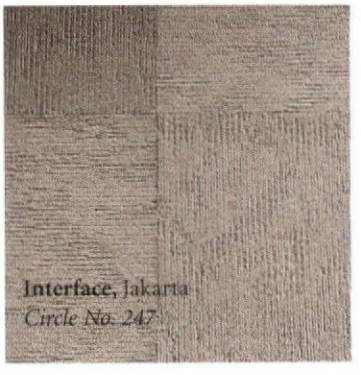
Bentley Prince Street styling, with backing from parent company Interface, makes this product a great choice for several reasons. The DuPont yarn system is solution dyed, allowing for expanded application. Eight different yarn positions and the potential of 28 separate yarn colors in the pattern give the installed product textural complexity, elegance, and depth. The carpet's modulation is rectangular at 50 cm x 100 cm vs. the square format found with other modular products. Installation direction is not limited to quarter turn, giving designers more opportunity to make the carpet solution support their design vision.



Milliken, Image Series *Circle No. 245*



Shaw, Dressed to Kill *Circle No. 246*

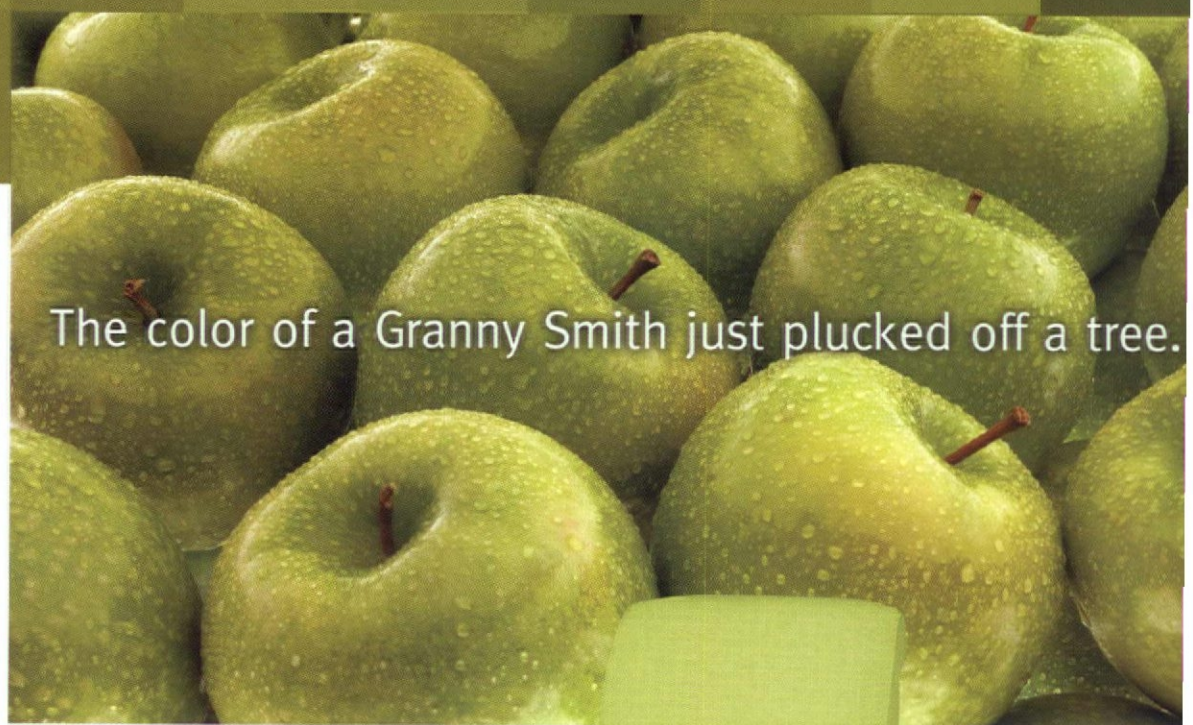


Interface, Jakarta *Circle No. 247*

Bentley Prince Street, Late Night TV *Circle No. 248*

Green.

Not just any green.



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Michelle Olmstead
continued

Shaw Green with Envy

www.shawinc.com

The flooring specification was an important decision in our firm's recent LEED Gold Award submission for the new category of Tenant Improvement. We selected Shaw's modular carpet for several reasons. Style is not compromised for the Green with Envy collection, which is created with a minimum of 40 percent recycled content and uses recycled materials in both the face and backing. The patterns are textural, subtly graphic, and do not overwhelm. Coloration is primarily rich neutrals, which creates a fantastic backdrop for many architectural styles and finish palette.

Milliken Simply This

www.milliken.com

Need choices? The Simply This collection has a broad range of options in pattern and pattern scale, in warm and cool neutrals. Subtle shifts in the collection's patterns allow a designer to use the same color way in a variety of patterns, and keep consistency in the overall design aesthetic. The design challenge of under scale squares in a large open space is not an issue with Milliken's large format modular carpet tile of 36-in. x 36-in. The graphic patterns are modern and sophisticated without being trendy.

Lucy Aiken-Johnson

Lucy Aiken-Johnson is an associate principal at Atlanta-based TVS Interiors

Shaw Carpets The Flux Collection "Sway" and "Cycle" patterns

www.shawinc.com

TVS has been working with Shaw to develop a custom 36-in. x 36-in. tile version of this collection, typically installed as a broadloom carpet. For use in the educational loop of the Georgia Aquarium, we needed the maintenance flexibility of a modular tile product but a pattern scale large enough to make an impact in a large space. Our team was first introduced to the collection at NeoCon®, where the unique gradation of color showcased a depth and texture that would be perfect for creating visual interest for the children. The custom modular tile product will be a quarter-turned installation, which transforms the pattern from the running line pattern into a less literal interpretation.

Interface Carpets Chenille Warp

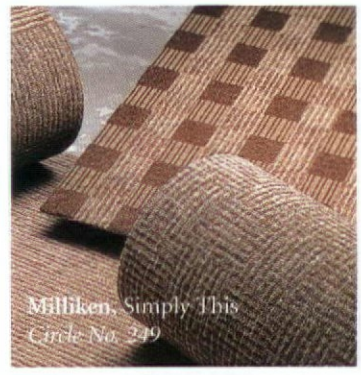
www.interfaceinc.com

We were drawn to this pattern for several project installations ranging from corporate to institutional. There are a lot of linear striated patterns out there, but this one remains one of my favorites. Although we tend to develop custom colors for most of our carpets because of their impact on our color schemes, the running line colors of Chenille Warp are quite beautiful. There is a wonderful sophistication to the linear texture of the pattern. It is best used in a brick or ashlar installation emphasizing the beauty of the clean lines and keeping the strong linear graphic from becoming too powerful in a quarter-turned scenario.

Lees Carpets Metallic Field

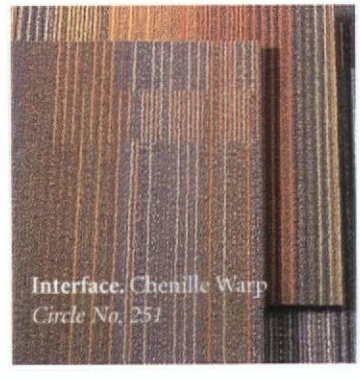
www.leescarpets.com

Finding a carpet tile that allows monolithic installation is always a challenge. This Lees product was proposed for a university project where the performance and modularity of the product was critical. We had several curved floor plans and auditoriums where an overall textured pattern was desired. The pattern has a simple neutral background with a contrasting metallic ElumiColor fiber that plays the matte against sheen, and adds more depth to this type of product.



Milliken, Simply This
Circle No. 249

Lees, Metallic Field
Circle No. 250



Interface, Chenille Warp
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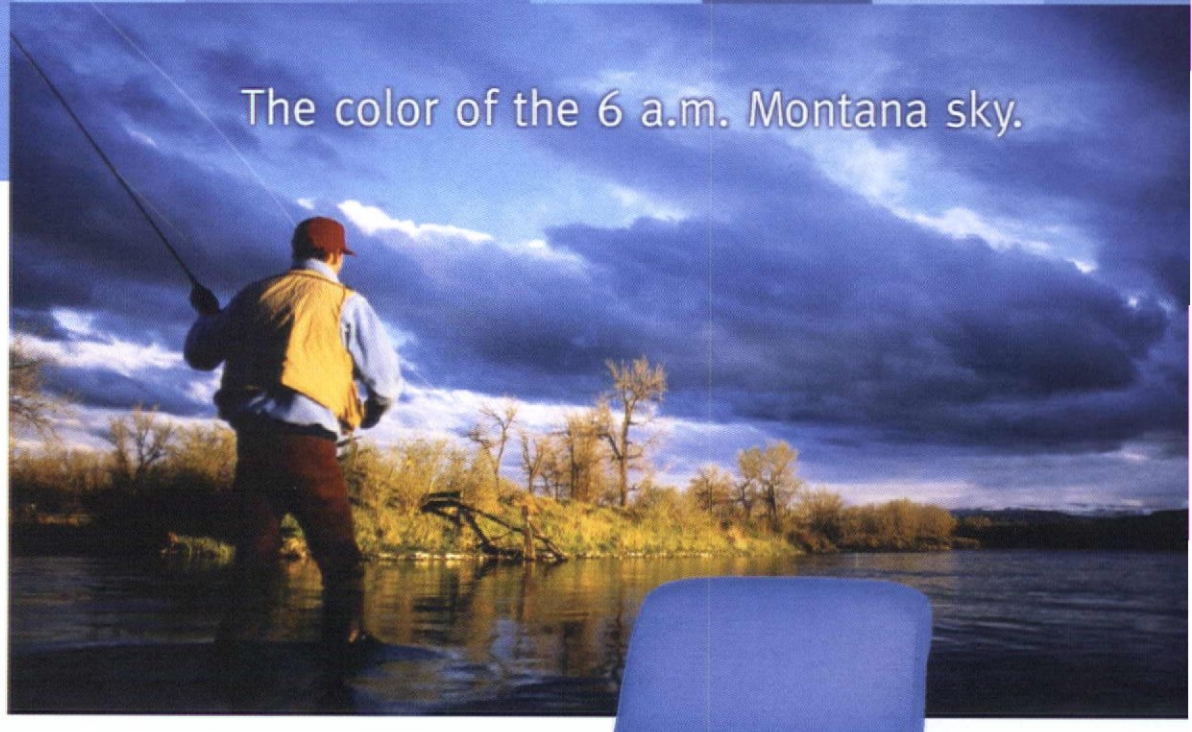
Blue.

Not just any blue.



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Human Factors

Metro's Topo addresses a complex problem with serious simplicity and a little attention to what people really want

By Jennifer Thiele Busch

Metro's new Topo line of systems furniture has so many interesting features that it's hard to know where to begin. Suffice it to say that the product line offers something compelling for every possible customer segment—a meaningful range of personal control options for the user, a robust modern aesthetic that satisfies the A&D community's need for unique visual appeal, and a range of flexibility features that simplify installation and minimize inventory for the facilities planner. And for the environmentally conscious: materials selection, manufacturing processes, and design for disassembly that simplifies recycling and reuse will hopefully earn Topo a Greenguard certification within months.

Topo is the result of extensive research by the Metro design team into what designers and their customers truly desire in a furniture system. An exhaustive road trip took the in-house product developers to many of the country's leading design firms, as well as a long list of sophisticated corporate clients in numerous market segments. What the team learned could be categorized into what Metro vice president and creative director Lewis Epstein labels quantitative features and qualitative features. "Responses ranged from something product-oriented to something quite emotional," he says. "The gamut helped us understand the range from functional features to psycho-beneficial characteristics of a product." Topo makes a very serious effort to satisfy both.

One of the main themes Metro identified was the need for simplicity regarding specification, installation, inventory management, and reconfiguration. In response, Topo functions as a kit of parts, with many interchangeable elements and components that are suitable for use in either open plan or private office applications. Freestanding storage components, worksurface components, and lounge seating will work in either scenario to simplify inventory management and create visual compatibility across a range of applications.

Flexibility was another important quantitative need, and Topo offers "flex-to-fit" capabilities that let facilities planners adjust individual workstations according to architectural conditions or user preferences without dismantling them or adding parts. Workstation walls feature patent-pending components that allow for infinite adjustability up to 18 inches to increase or decrease the size of the worksetting, and worksurfaces are infinitely adjustable up to 18 inches laterally and 3 inches vertically. An innovative power and communications system developed in partnership with Wiremold allows utilities to flex with space division elements.

On the road trip, flexibility also factored significantly as a qualitative desire. With Topo, Metro was determined to embed an unprecedented degree of user control over the work environment. "Humanity is the missing spirit of the workplace," says design director Jess Sorel. "We couldn't ignore how many people were talking to us about the qualitative side." Given the proliferation of working environments that individuals can now choose outside the traditional office, continues Sorel, the Metro design team asked itself, "How do we create a space that's desirable to work in? How does it retain its value? How can the office still be a valid place to work?" The answer was to design an open plan work setting where users can exert control over work posture, privacy, accessibility, utilization of work surfaces, and storage preferences—not unlike working in a kitchen at home. The analogy suits Metro's mission, which has always been about bringing a more inviting, residential quality to the workplace, says Epstein.

Thus Topo also flexes to fit individual work styles, introducing a range of humanistic qualities to the workplace. The system provides greater freedom of choice and movement with such features as: overhead storage that is oriented vertically to improve sight lines and increase ambient lighting on the desktop; translucent scrims that provide better access to natural light; and layered work surfaces that replace confining cockpit-shaped ones to offer both more open space and more surface/storage area in a small footprint. These pull-out layers accommodate lounge-, task-, and standing-height work postures and slide away when not in use. Other features include varying heights for storage and space division elements; roller screens between workstations and sliding window screens between desks that allow for an easy transition between private and collaborative work with neighbors. Really, the list goes on.

Senior designer Otto Williams likens the various private/collaborative work features of Topo to the residential system of windows, balconies, and courtyards. Through these elements, "people can meter their engagement with the community," he observes. "We've embedded that capability into an open plan system." In private office settings, Topo offers nothing less than a refreshing, modern, slightly retro aesthetic and a myriad of pieces that likewise flex to fit office size and personal work style. One of the more enticing elements of the line is the Topo Lounge, which serves equally well in the more formal setting of an executive office or the collaborative, pull-up setting of an open plan workstation.

For all its carefully-considered design savvy, Topo does face some challenges in the marketplace. It is not the lowest-priced option available, but Metro is a premium brand built on the belief that certain customers are willing to invest in innovative design and quality of execution. And according to Epstein, the line does boast a highly competitive cost over its lifetime when such variables as reduced inventory and flexibility are factored in. It is clearly a product for people with a little more vision, and as such Topo is probably slightly ahead of the curve—a position that Epstein relishes. Yet he confides that following Topo's preview at NeoCon® last year (the line has evolved considerably since) Metro was invited to respond to quite a few RFPs for a product that didn't really exist yet. In some cases, the design team went to presentations with little more than renderings, against competitors with full-blown mockups. Nevertheless, many of those customers were highly impressed.

With such early market assurance, Metro is hopeful that it now has a full-blown winner in Showroom 1118 during NeoCon®. ◘ *Circle No. 253*

Topo offers design features and interchangeable components that support simple specification and flexible workstyles in open plan (opposite, top), private office (opposite, bottom left), and touchdown (opposite, bottom right) configurations.

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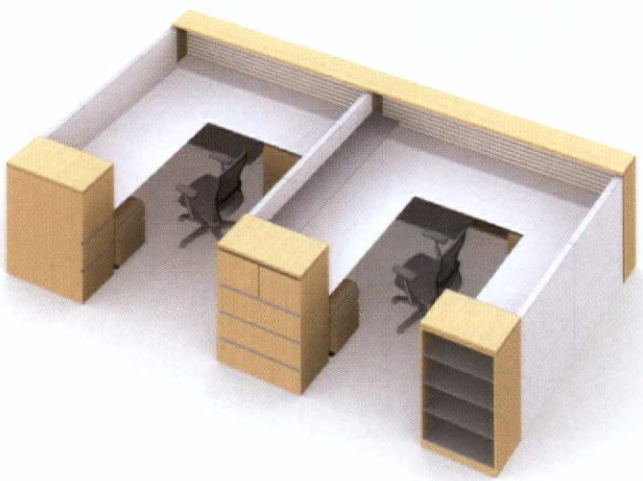
Autostrada offers the A&D community flexible function, classic Knoll design, and aesthetic continuity for applications from open plan to private office

By Jennifer Thiele Busch

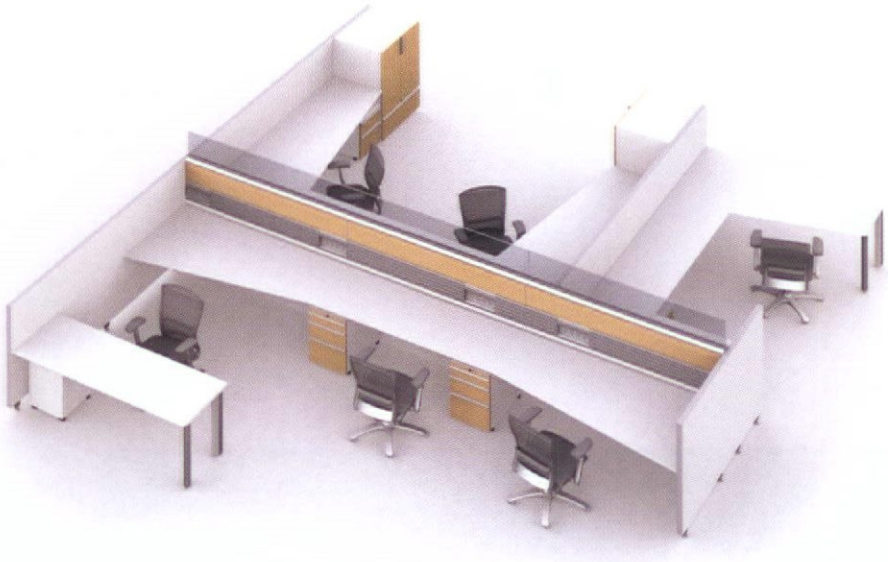


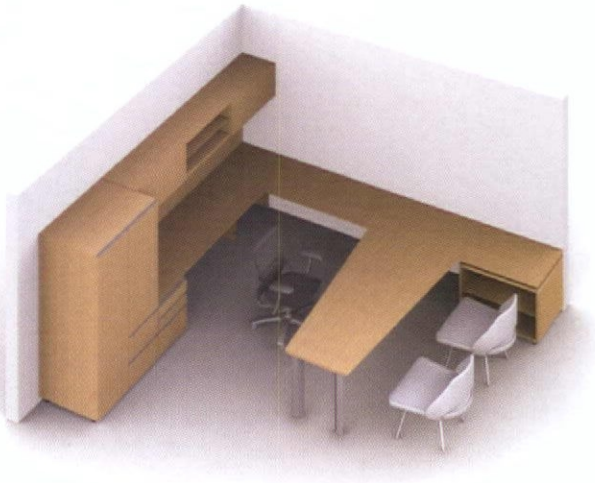
The storage-based planning model (above) features anchor cabinets that serve as a transition between public and private space. The spine-based planning model (opposite, top) is based on Knoll's highly functional Currents system, but features an architectural aesthetic rarely found in systems furniture. The wall-based planning model (opposite, center) offers the high-end look of custom furniture with the flexibility of systems furniture. The collaborative model (opposite, bottom) features the Crinion open table, which allows for barrier-free communication among users.

Knoll has an outstanding design legacy for both freestanding furniture and furniture systems, but even Kass Bradley, president of Knoll North America, would admit that until now, the highly regarded manufacturer of commercial and residential furnishings has never had a comprehensive product line that fits neatly into both categories. In response to a corporate market that is more and more seeking to unify its design aesthetic from general work areas to the most high-end executive office, Knoll is introducing Autostrada at NeoCon® 2004. "The industry has expressed a desire to have options that work across a variety of planning models," explains Bradley. "As this problem came up over and over again, we didn't feel that we had the right solution." Autostrada meets that need with functional flexibility, an array of components, materials, and finishes that support various work applications, and of course, the classic, modern appeal for which the company is renowned.

Design savvy has never been an issue with Knoll, and Autostrada draws on the best of what the company already does extremely well. The product is built upon the spine of the company's highly functional Currents line of systems furniture, one of the most capable offerings on the market in terms of data, power, and voice management. "It enjoys an extraordinary range of performance that is sort of taken for granted," says Autostrada marketing manager Douglas Reuter. "It is quietly extremely competent."

If the functional aspects of the spine-based model of Autostrada—which delineates work groups, offers technical flexibility, distributes services, and provides the structural heart for any number of workstations—is a given, its aesthetic makes a stronger statement. "Autostrada is architecture at an interior scale," says Knoll's executive vice president of design Carl Magnusson. "It ties together various Knoll systems with a common visual vocabulary of architecture. The result is a horizontal, uninterrupted plane with high-touch details that are not usually associated with systems furniture."





With its variety of components, Autostrada also supports three additional planning models: a storage-based planning model, a wall-based planning model, and a collaborative model, first previewed at NeoCon® last year as the Crinion open table. The storage-based model lets storage define the workplace boundaries—with medians that perform singly, back-to-back, or end-to-end to form storage spines; and with anchor cabinets, that signal a transition between public and private space. The wall-based planning model offers freestanding cabinets, workstation pedestals, and freestanding worksurfaces that can be combined as desired to provide the look of custom casegoods with the flexibility and performance of systems furniture. The collaborative model features the Crinion open table, designed by Jonathan Crinion, with which "people can pull up and work without any barriers to communication," says Reuter. There are other such tables on the market, but Reuter says this one distinguishes itself by offering individually height-adjustable work surfaces.

The real distinguishing feature of Autostrada, however, is its ability to provide a consistent design aesthetic in every work application. "Autostrada allows the interior architect to combine very fine materials such as wood veneers, fabrics, and metals in a sophisticated manner across the whole project," says Magnusson. So where Knoll customers once had to borrow from various product lines—or various manufacturers—to complete an entire office interior design from open plan to team space to executive offices, Autostrada "allows designers to toggle back and forth between planning models without destroying the integrity of their design," says Bradley.

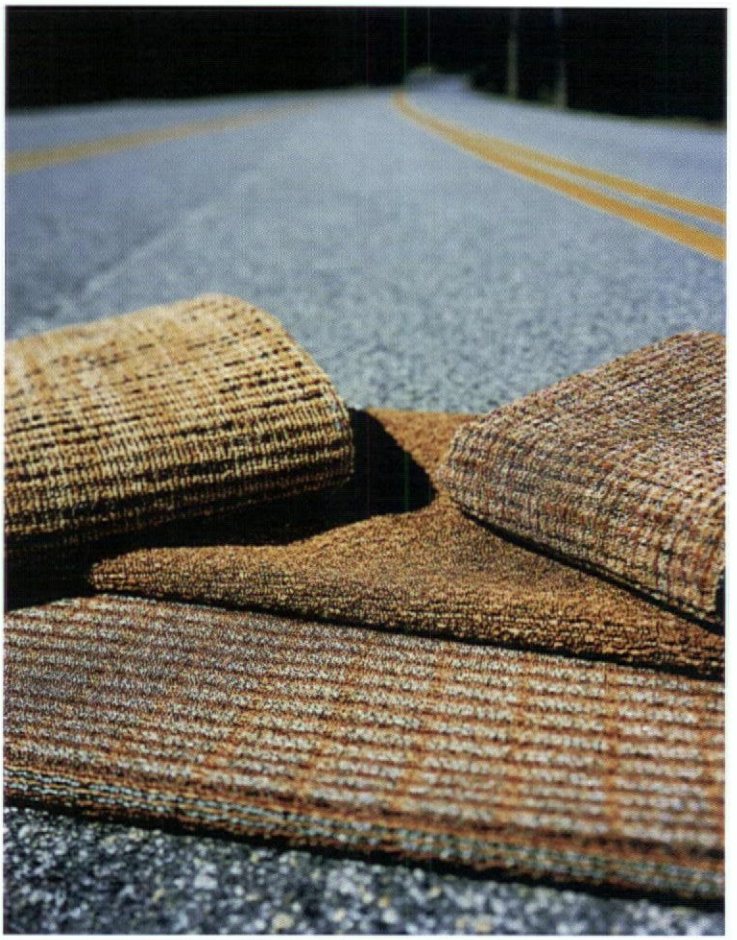
The early response from the A&D community has been "immediate and electric," she notes, which the company hopes will generate lots of energy in the Knoll Showroom (#1111) at NeoCon®. ◘ *Circle No. 253*

Stopping Traffic

Performance, precision, and timeless design drive the MotorSport Collection by Lees in collaboration with BMW Group DesignworksUSA

By Diana Mosher

Multicolored carpet sells best in the heartland, but not on the East or West coasts. Coming up with designs that will be successful in geographically diverse marketplaces is hardly a new challenge for carpet manufacturers. But rather than approach this conundrum with several unrelated offerings, Lees Carpets decided to meet the challenge head on by creating a sophisticated product with widespread attraction—a carpet geared toward the corporate arena, but equally at home in other marketplaces all across the land.



Debuting at NeoCon® this month in the Lees Showroom (#3-101), The MotorSport Collection boasts another important distinction: It was designed in collaboration with DesignworksUSA, the Newbury Park, Calif. -based international strategic design consultancy owned by BMW Group. According to Greg Wittlinger, executive vice president and general manager of broadloom for Lees, collaboration is one of the ways Lees stays abreast of trends.

"We have a history of performance, durability, manufacturing precision, timeless design, color, and accountability," says Wittlinger. "What other company has the same reputation? When you're thinking about the auto industry, BMW comes to mind. When we approached Designworks USA about an association, they really liked that idea. They routinely partner with other industries to stay sharp and challenge themselves. It's a wonderful team," he adds.

The DesignworksUSA studio designs a broad range of products including cars, fashion, airplanes, and high-tech devices in a setting where ideas and expertise cross fertilize and enrich each other. "Being constantly confronted with new and diverse assignments is what keeps my job incomparably interesting," says Holger Hampf, director of product development for DesignworksUSA.

"The design team strove for a flexible, multicolored product with a timeless, universal appeal," says Wittlinger. "Its affordable price points allow specifiers to achieve a polished, elegant look within various budget parameters." Partnering with the Lees design team, DesignworksUSA's Hampf and Alexandra (Sandy) McGill, a multi-industry color and trim designer, created an extremely versatile collection available in both broadloom and tile. Elegant colors and textures add a subtle sophistication to corporate, retail, healthcare, and educational spaces.

The designers drew their inspiration from the evening skyline, the bold colors of the fashion world, and the exciting realm of Formula One racing. Using graphic design software and technology, they translated abstract manipulations of industrial textile materials into carpet with varying tones, textures, and patterns. "To achieve a proper translation from image to carpet, Lees used many different colors/yarns," says Hampf. "The product is very three dimensional. Looking at it becomes as entertaining as looking at art."

The MotorSport Collection is comprised of 16 colorways and four patterns. Photofinish is inspired by action in motion. Picture the bluish trail of a Formula One car's taillights as it whizzes by—that's the look of speed. Imagine the blurred colors of the crowd cheering in the background, such is the look of action. Expertly capturing the effect of layered motion, Photofinish is a richly textured multi-color product. Horsepower is tip-sheared, offering a softer texture. Airflow is a structured pattern, inspired by the engines that power BMW cars. The fourth pattern, Trophy, ties the collection together. It's inspired by maple and sycamore wood and the spraying of champagne in the victory lane. The imagery is appropriate any time of the year, but especially during NeoCon®.

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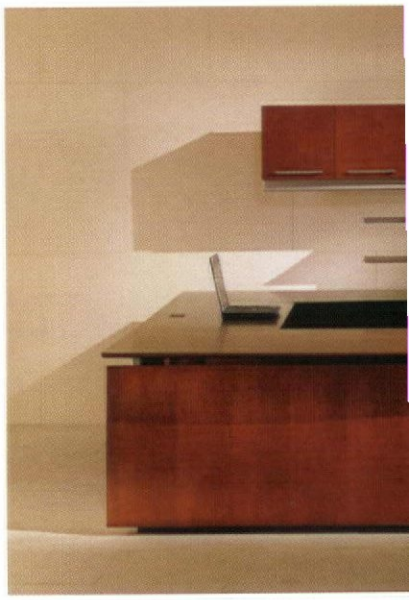
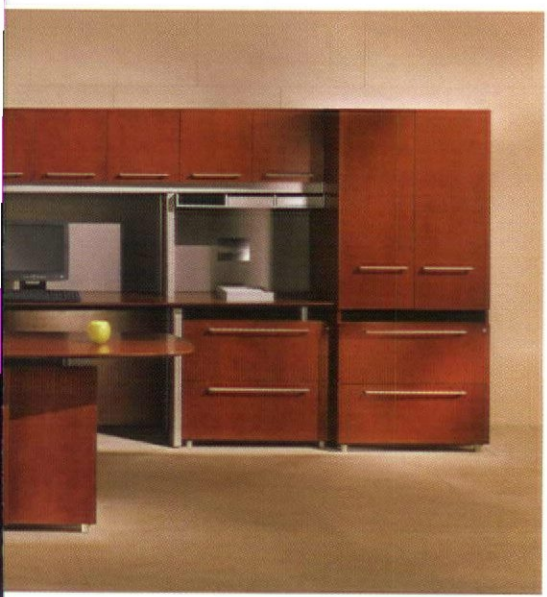


A Perfect Fit

Eighty-seven configurations, varied materials, and a range of price points make HBF's LOGICWork ideal for all levels of the corporate ladder

By Diana Mosher

When HBF introduced its pragmatic but stylish LOGICMeet Series for conference and meeting rooms earlier this year, it was disappointed that the companion casegoods series, LOGICWork, wasn't also ready to be rolled out. But the delay has proven beneficial, allowing each product to enjoy its own limelight. Both installments of the collection reflect HBF's foray into a more progressive and less predictable realm with the introduction of new and mixed materials that push the design envelope. The elegant but less formal look was designed to appeal to a young demographic—architects and designers in their '20s and '30s—but not offend some of HBF's more conservative clients like financial institutions, insurance companies, and legal firms.



LOGICWork, introduced during NeoCon® this month, establishes HBF as a forward-thinking casegoods supplier offering a range of styling from contemporary to transitional and approaching traditional. "We decided the time was right to expand into the casegoods market," says Kevin Stark, vice president of design at HBF in Hickory, N.C. The series responds to the shrinking office footprint by maximizing worksurface area and storage in a limited square footage, and design flexibility—including six different desk sizes—to accommodate custom applications. Discreet wire management has been designed into the product, responding to the fact that a wireless office is not yet a reality for most.

The primary inspiration for HBF's new series was George Nelson's work with storage walls. Unlike some of the other desk systems in the market that have a beam support system, LOGICWork has a freestanding backbone that requires no attachment to internal architecture. "The specifier can choose from a palette of materials, finishes, and components to accommodate the hierarchy of workers," says Charlie Bell, vice president of sales and marketing for HBF. "A number of looks can be created from a costing standpoint. You can work all the way up the ladder adding bells and whistles for an executive look. Eighty-seven different configurations can be created from the garage structure. The product is totally scalable. We saw a need for this flexibility,"he adds.

Aesthetically, LOGICWork is on the same page as LOGICMeet, but the new series uses less wood. "We wanted to expand our vocabulary. The use of other materials like acrylic and melamine was huge for us," says Stark. "The acrylic material is very cool." Metal, painted panels, and glass were also logical options to offer specifiers looking to make a progressive statement. LOGICWork comes with a full complement of freestanding desks and credenzas, table desks, and mobile tables. The breadth of the line will be comparable to HBF's Horizons Series.

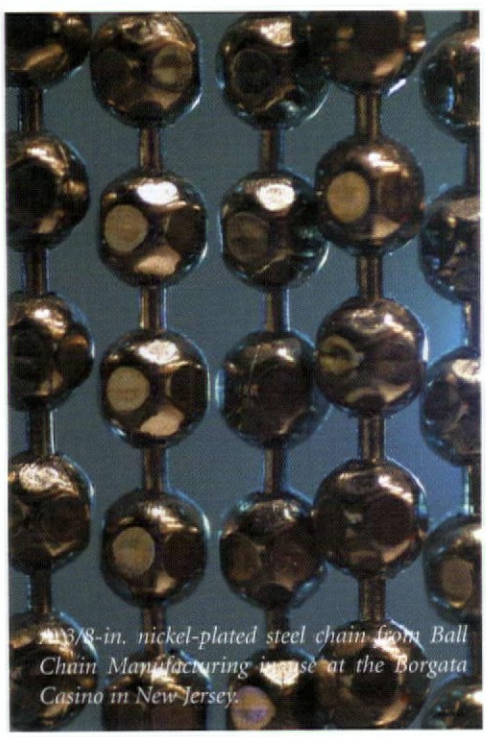
"That LOGICWork would have aesthetically pleasing proportions and clean design were a given," adds Stark. More important, it deals with the problems companies, office workers, installers, and designers have in the office environment. "LOGICWork is solution based," adds Stark. "We want our sales people selling how this series solves problems versus how pretty our edge details are." *Circle No. 255*

Sculpt, Shape and Style

Any way you bend, fold, cut, corrugate, chain, or curve it, metal is making a design statement of its own

By Katie Weeks

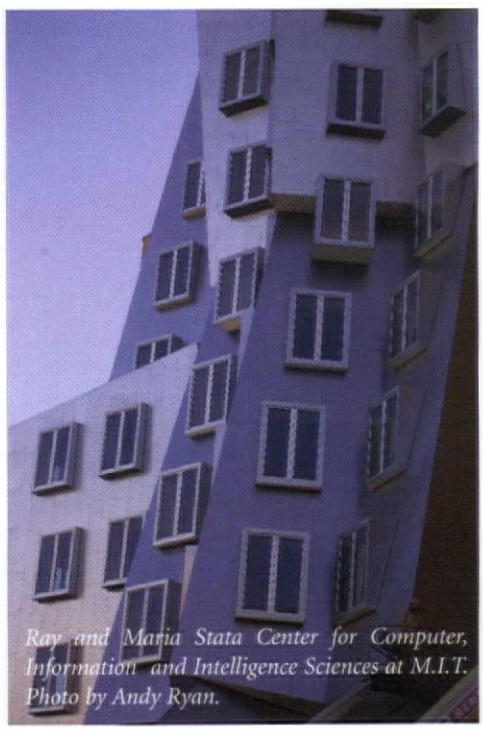
From the soaring forms of the Walt Disney Concert Hall in Los Angeles to M.I.T.'s Ray and Maria Stata Center for Computer, Information and Intelligence Sciences, and the new Jay Pritzker Pavilion in Chicago, dynamic, sculptural metal facades and accents have become something of a calling card for Frank Gehry. Not just a structural support like rods and ties, metal—often titanium in Gehry's case—is used as a defining design element. But Gehry isn't the only designer experimenting with this time-tested material. Increasingly, metal panels and forms are being shaped, bent, corrugated, chained, and curved into design statements across the industry.



3/8-in. nickel-plated steel chain from Ball Chain Manufacturing in use at the Borgata Casino in New Jersey.

Metals—steel, aluminum, copper, titanium, and brass, among others—have long provided a flourish to a building's exterior, canopy, columns, ceilings, interior walls, or furnishings. They can be sandblasted, polished, etched, powder-coated or left raw, creating a sea of aesthetic possibilities. However, the origami-like capabilities now coming to market take it to a new level. AlgoRhythm Technologies from Brooklyn, N.Y.-based Milgo/Bufkin, for example, folds metal including steel, bronze, and aluminum into curvilinear ceilings, walls, and column covers. Created by Dr. Haresh Lalvani, an architect-morphologist and professor at Pratt Institute, AlgoRhythms shapes single, continuous metal sheets by computer-driven equipment according to algorithmically generated geometries. The results mirror the fluidity of nature, curving in endless variations of a single theme. In 2002 AlgoRhythms was awarded a New York State Office of Science, Technology and Academic Research (NYSTAR) grant in affiliation with Pratt Institute, recognizing the potential of the technology.

"Some of the things we're seeing have clearly gone beyond a window treatment, wall treatment, or door treatment," says Bob Goldstein, president of Ball Chain Manufacturing (BCM), which produces ball chains and attachments, including ShimmerScreen, a metal curtain system with a number of applications. Popular in the hospitality arena, BCM's products have been used as space dividers, canopies, lighting fixtures, and ceiling swags, but the possibilities continue to grow. The chains come in a wide palette, from chrome and silver to powder-coated pieces, and add unique texture to a space, especially when combined with lighting that enhances its appearance.



Ray and Maria Stata Center for Computer, Information and Intelligence Sciences at M.I.T. Photo by Andy Ryan.

While in the past, metals were often a dominant design element in more industrial spaces, they are increasingly used in sculptural, artistic spaces and structures. For his sculpture to be installed at Chicago's Millennium Park, a new lakefront expanse featuring Gehry's Pritzker Pavilion, British sculptor Anish Kapoor chose polished stainless steel plates as his medium. Seamlessly welded together, they form a 110-ton elliptically arched piece. Its mirrored shape, which visitors can literally walk through and around, draws inspiration from liquid mercury.

From ceiling panels to sculpted lobbies or facades, new technologies and uses of metal offer a number of opportunities to bend the rules.

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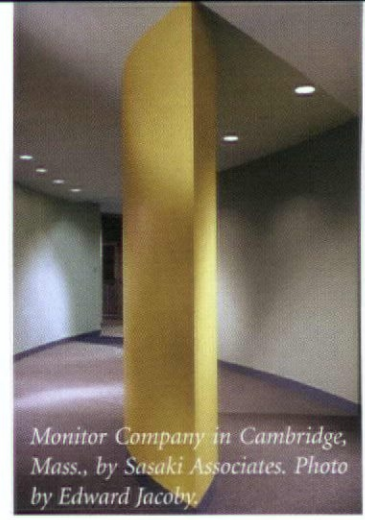

Monitor Company in Cambridge, Mass., by Sasaki Associates. Photo by Edward Jacoby.

outside the box

Enabled by technology, organic forms are a cultural response to a harsh world—and an inviting design challenge

By Diana Mosher

It would be hard to argue that the world is becoming a softer place to live and work. But the forms being incorporated into many design projects certainly are. Organic shapes are showing up everywhere expressing fluidity and connectivity, not to mention visual interest. The design of Zaha Hadid's Naples, Italy, train station will reportedly be so fluid that it will convey the sense of movement over tracks. Curved, wood-paneled walls and an amorphous sculpture define the lobby of Rafael Viñoly's Carl Icahn Laboratory at Princeton University, a 2004 Interiors Awards winner. In judging this year's awards, the Interiors judges also admired the simultaneous softness and modernity of the 3-D curvilinear forms incorporated into the Carlos Miele Flagship Store in New York, designed by Asymptote Architecture. The design team, led by principals Lisa Anne Couture and Hani Rashid, used lacquer-finished bent plywood over a rib and gusset sub-structure.

Harvard Business School Publishing in Watertown, Mass., by Sasaki Associates. Photo by Edward Jacoby.

"The work of Karim Rashid also comes to mind," says David Ashen, principal of d-ash design in Long Island City, N.Y., who has explored organic shapes in a range of projects including hospitality, corporate, education, and retail work. "You used to use physical modeling materials: your hand, a pencil, and cardboard. Now it's much easier to explore fluid forms three dimensionally with the software available to us." According to Ashen, even when design is linear and with sharp edges, it has a more fluid quality. "Materials have changed," he adds. "We're using much more plastic. It used to be that when I thought of round forms I thought of Las Vegas and fake materials. Now we all use fake materials." Technology is also leading to the creation of products like bendable, pre-scored plywood that can be wrapped to create all kinds of shapes. "Before, you couldn't create roundness, or the cost was prohibitive," says Ashen.

Brigitte Preston, a principal at lauckgroup in Dallas, suggests "stripping away all the paradigms existing today about the built environment, the design profession, real estate developers, architects, and the construction industry. Then capture what kinds of spaces people really would feel comfortable in—it's an organic, fluid, natural-feeling space. Architects like Frank Gehry are hugely popular because of that." Preston thinks the recent re-emergence of Eames pieces also supports this idea. As does the trend toward enhanced ergonomics which drives the use of softer shapes. "New technologies enable the creation of organic-looking materials and shapes imitating complex forms in nature," adds Preston. "Grid Core, a shapable honeycomb material, and Modular Arts 3-D plaster tiles are two examples." Preston adds that organic concepts are only successful if they're taken out of the plan form (simple curved walls and counters) and implemented in a three dimensional approach.

"The Kennedy Library in Boston is very simple and elegant, but when I. M. Pei built it, he didn't have access to the same technology we have today," points out Jane Zimmerman, senior associate at Sasaki Associates in Watertown, Mass. Zimmerman thinks his building would have turned out differently with today's technology. In particular, the framing of the curtain wall would have been less bulky. "We've actually been seeing a mix between clean, simple, and elegant geometric forms and more abstract fluid ones," adds Zimmerman. However, it also depends on the project, because not every client wants the same look. "We always strive to represent the culture of the company and reflect its people," says Zimmerman. "Some people respond to very linear, straight crisp lines. Others are more fluid. Some clients want something a little odd to spark some life into their employees and get them thinking outside the box."

New York writer Mitchell Jackson, author of Luminous Days shown with Monterey's new product, NY Stories.

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A Design Relationship.

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The Not-So-Simple Office Life

Quality of life in the office takes cues from design

By Linda Burnett

The failure of advertising agency Chiat/Day's heady—and now classic—move to eliminate personal desks in favor of hoteling has become an important lesson for all. Though the idea that a creative employee can plug in anywhere is forward-thinking conceptually, it doesn't account for human psychology. Imagine giving a child a box for his belongings and telling him he has no room to call his own, but may play and sleep wherever he wants as long as he packs his things into his box every day. Not recommended. People, like animals, seek territory, however small and inadequate it may be.

Chiat/Day's brave office design reflects modern-day thinking (and cost-cutting measures) more than an understanding of how people are as people. "Human beings are walking, talking sensing machines," says Shashi Caan, principal of Shashi Caan Collective and director of interior design at Parsons School of Design, both in New York. "When we walk through an office our heart, mind and body makes sense of it simultaneously." Sounds, smells, temperature, lighting, privacy must be considered in relation to how people process information through psychological experience. For example, says Caan, "if my desk is too high for me, I'll feel like baby bear, and that's a problem because I won't be able to make big decisions. If I'm freezing, then I'm uncomfortable and won't work as effectively." People feel, and how they feel directly relates to how they perform.

Design certainly can be influential, but it can't wholly create a specific desired psychological reaction or behavior. For example, a client says he wants to foment teamwork so the designer creates an open plan, specifies furniture on wheels, diminishes privacy and expects—voila!—collaboration. No, says Jay Brand, Ph.D., cognitive psychologist of organizational behavior/human factors at Haworth in Holland, Mich. The design must be filtered through three factors: what environment is the employee used to, what is his personality, and what is the prevailing corporate culture. "If it's a competitive office where hoarding information results in reward, then throwing everyone into an open office and assuming they're going to share is a pipe dream," says Brand. "It's a misalignment." However, if the corporate leadership encourages teamwork in its culture, then a designer "can swoop in and support it."

Let's assume collaboration is successfully built into a company's culture. So the designer reverts to a plan she's come to understand is teamwork-inducing. Cubicles are eliminated. Shared overheads replace lamps. The only dividers are those found in the bathroom stalls. But who wants to work for eight to 16 hours in a fishbowl? What happened to common sense? "Personal control is probably the number one factor" that influences a psychologically positive response, says Brand. But that has different

implications for each person, such as controlling the light source or allowing for privacy. For some, personal control is best achieved with autonomy such as flexibility over the number of hours worked in the office itself—something design can't provide.

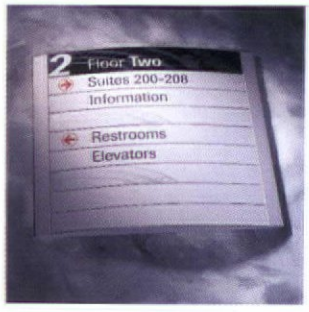
But design can tap into cultural and experiential cues, and that affects mood. "We receive 80 percent of our information from the environment," says color consultant Jill Pilaroscia, of San Francisco-based Colour Studio. She believes color feeds our interpretation of the workplace on a visceral level through associations, learned symbolic impressions, emotional reactions based on personal likes and dislikes, and physiological responses that operate on a biological level. "Most people think color is a decorator's tool," she says. "But it has the power to shape our behavior and experiences." Certain colors produce agitated states, others can affect the perception of temperature, and contrasting colors activate the pupil, creating a hormonal response, she says.

"Psychology of the work environment is a great fascination of mine," says James Benya of Benya Lighting Design in Tigard, Ore., who has been working with interior architectural lighting for 31 years and has co-authored the book "Lighting Design Basics." "It's fundamental to productivity and employee satisfaction." Indoor lighting is taken for granted, like the sun and the moon. But lighting offers more than a way to see. Feelings change from a sunny to a cloudy day because "lighting is mood modification," says Benya. "You can even give the illusion of privacy by giving more light to a cubicle than to the walkway." Indirect lighting is preferred. It creates patterns of light in a space, which is desirable. Shadows, after all, are inherent to nature. "A sunny day gives off deep shadowing," Benya adds. "It's a positive cue."

People often don't understand their habits, like that of turning off the overhead light and favoring a lamp. "People want to focus their attention in a limited view," explains Benya. "Focusing the light helps them concentrate on their work." Lighting also comes down to control. Supplying a dimmer or a desk lamp gives an employee a modicum of personal say in a space where he has little.

Designers and clients understand that daylight is important because studies say so. For interior lighting, color, layout, and furniture, however, there is little to no data to support its influence on psychology, and thus productivity, says Susan Painter, a planner with AC Martin Partners in Los Angeles who holds a Ph.D. in psychology. "We need research." Even if we know that overhearing a phone conversation is bothersome and impedes work, without hard evidence, clients will follow their wallets, which means smaller spaces, less privacy, more "teaming," insensitive lighting, thoughtless colors, and one-size-fits-all furniture. Painter points out that, "We do know having control over lighting, temperature, and air-flow translates into worker satisfaction. Eliminating glare and noise from adjacent cubicles lessens distractions, and we know people without permanent workstations are miserable." Painter lectures on neurobiology and design, exploring the way the brain is wired to perceive the environment.

In the end, economics trumps psychology. "The way things are paid for affects what's done in a space," says Painter. That fishbowl? Well, it's called teamwork, and besides sounding like a winner, it's also cost-effective. C



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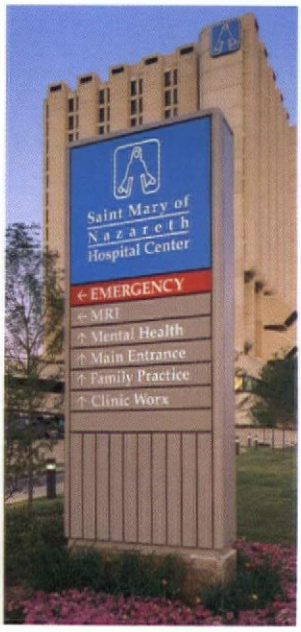

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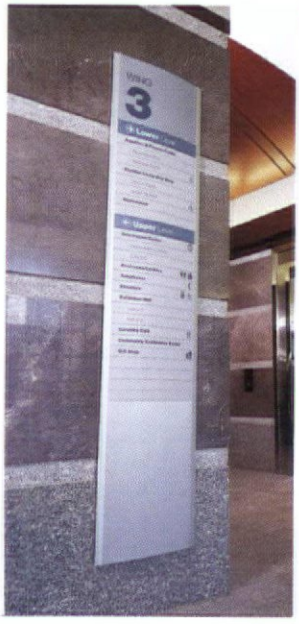

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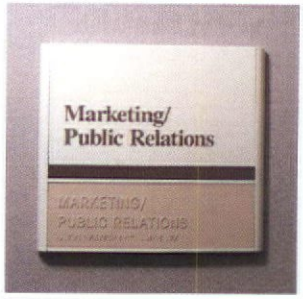

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Swanke Hayden Connell Architects' vibrant design for Planned Parenthood's New York City office proves that "not-for-profit" doesn't have to mean "not-for-fun"

By Julie Raimondi
Photography by Elizabeth Felicella

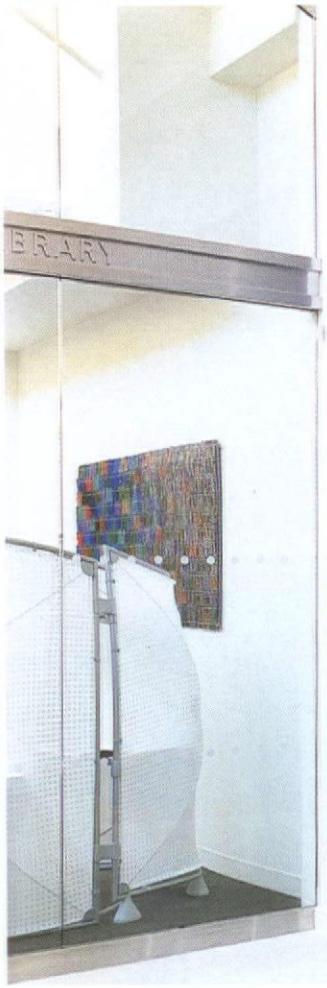
Natural light, a big wish from staffers, is abundant on the top floor where a conference room (opposite) leads to a terrace. The terrace (above) serves as a fabulous respite during warmer months.

How does an organization as important and powerful as Planned Parenthood create a space worthy of its mission while still remaining true to its bare-bones nonprofit structure? It's a balancing act perfectly arranged in the group's new national headquarters where departments like the office of the president, finance, media, litigation, marketing, and support for affiliates across the country and the globe are based. "Nonprofit is traditionally a lower paid venue than other kinds of organizations," explains Martha McGee, Planned Parenthood's director of facilities and services. "To attract folks we need to have an atmosphere that compensates for the lack of a big salary."

The previous midtown Manhattan space where the national headquarters had been located for the last 20 years was no longer large enough to accommodate the growing staff. The demanding search for a new, affordable location was long but fruitful, resulting in 100,000 sq. ft. on six floors of a converted industrial building.

"Gloria Feldt [Planned Parenthood's president] told us it should be the best place to work in New York," recalls Joan Blumenfeld, AIA, principal of Swanke Hayden Connell Architects. "She felt it should be fun; people should feel good about coming here. She wanted to reward people." McGee points out that in addition to increased employee satisfaction, the new space also had to allow for a better way of doing business. "It needed to be an atmosphere that was more collaborative and dynamic, and allowing for intradepartmental exchange," McGee says. That, however, would pose a bit of a problem for the 70 percent of enclosed-office workers who were not thrilled about moving into workstations.

Yes, they wanted to be more collaborative, but what about the noise? Yes, they wanted more natural light, but would they have any privacy? The design team addressed the concerns of Planned Parenthood's staff on a regular basis,



Unexpected touches, like a residential light fixture in a team meeting room (below), make the office more home-like and inviting. The signage in the entry area on the top floor (near right) was designed in collaboration with The Moderns, and reinforces Planned Parenthood's mission with words, stills, and video images. The Katherine Dexter McCormick Library (far right) is devoted to resources on reproductive health.

updating and including them in the process. "We showed the entire staff the basic concept so that by the time they moved in they were used to the idea," Blumenfeld says. McGee admits there was some whining at first, but overall it wasn't that hard. "We took a lot of people out of offices, but we said 'yes, you want an office, but you'll have all these other things instead!'"

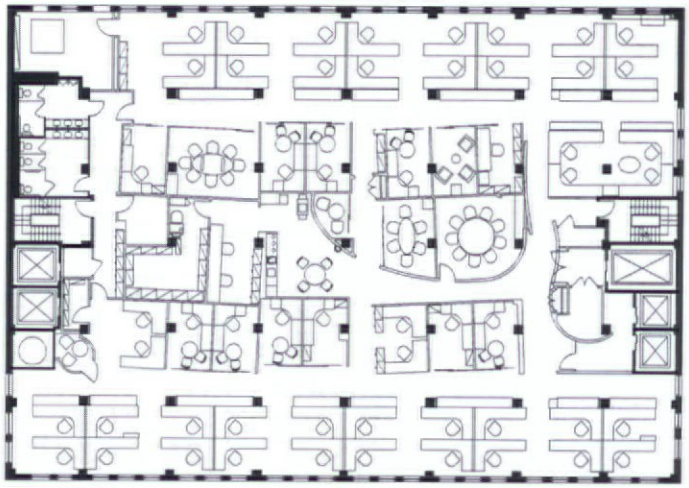
With offices off the table, the designers looked for other ways to compensate staff. "We did a number of focus groups," Blumenfeld recalls. "And natural light was at the top of their list." By moving all the enclosed offices occupied by senior staff to the interior and leaving the perimeter flanked by low-height workstations, natural light floods the space. There were also plenty of new conference, team, and phone rooms added to address privacy concerns. More tables and chairs strategically placed on every floor allow for even more casual interaction, and the top floor's terrace allows for a relaxing break with beautiful views. Space for telecommuters from other offices has been added along with a small gym area. Most important, the walls of the top floor conference rooms can be shuttered away to open the space to fit the entire staff—a crucial concern. "They do quite a number of all-staff meetings," Blumenfeld points out. "It's a very nurturing culture." Throughout the space, an identity program developed with The Moderns reinforces what Planned Parenthood is, its mission, and its history.

"The amenity spaces aren't expensive," says Randy Fahey, design director. "It's a matter of budgeting space to a higher percentage of amenities." In addition to spaces, the design team compensated staff in other ways with residential-inspired furnishings and a vibrant color scheme. "It's playful, but not obnoxious. There are things like the purple filing cabinets, where we're taking ordinary things and making them fun," Fahey explains. "It is slightly residential, it's unexpected, and it makes people feel more at home." McGee describes the interior as "functional but not luxurious" and "long-lasting." She says, "This will be our home for 20 to 30 years so we didn't want to be penny-wise but pound-foolish."

In addition to budget issues, Planned Parenthood had other concerns that needed to be addressed in the design and construction. "We have a very large commitment to diversity and a mandate from our board insisted we get as much minority participation in the project as possible," McGee explains. "That was a mantra we kept repeating." Blumenfeld says that during this process no sacrifices were made, "nobody made a bad choice" because of the mandate. The project is also, as McGee says, "as green as we could afford to be," evidenced by sustainable and recycled materials used throughout.

"When we moved in people were astonished," says McGee. It was just the type of reaction McGee and the organization were hoping for—the kind that keeps staffers happy no matter what their paychecks say.

Project Summary



Who

Project, client: Planned Parenthood Federation of America; Martha McGee. **Interior designer:** SHCA; Joan Blumenfeld, principle; Randy Fahey, design director; Elizabeth Van Son, senior designer. **Mechanical/electrical engineer:** Laszlo Bodak. **General contractor:** Lehr. **Lighting design:** Susan Brady Lighting Design. **Acoustical consultant:** Shen Milson Wilke. **Furniture project manager:** Ferguson Cox. **Photographer:** Elizabeth Felicella.

What

Wallcoverings: Knoll, Maharam. **Paint:** Benjamin Moore. **Laminates:** Nevamar. **Masonry:** Pro Spec. **Flooring:** Chilewich. **Carpet:** Bentley, Prince Street. **Carpet Fiber:** Solutia, Antron Legacy. **Ceiling:** Armstrong. **Lighting:** Linear, Zumtobel Staff, Louis Poulen, Flos, 100 Watt Network. **Doors:** Acme Architectural Systems. **Window frames/wall systems:** Acme Architectural Systems. **Workstations:** Knoll. **Workstation seating:** Neutral Posture. **Lounge seating:** Knoll Bertoia. **Cafeteria seating:** Vitra. **Auditorium seating (stacking):** Keilhauer. **Multi-use conference/training seating:** Vecta. **Guest chairs:** Vitra. **Conference tables:** Nienkamper, Vecta. **Cafeteria and occasional tables:** Knoll. **Files:** Office Specialties. **Terrace furniture:** Del Greco & Co. **Signage/graphics:** The Moderns, Signs of Success.

Where

Location: New York, NY. **Total floor area:** 100,000 sq. ft. **No of floors:** 7. **Average floor size:** 16,000 sq. ft.

Making Connections

The next big telecommunications idea may be hatching in ComVentures' Palo Alto, Calif. office, thanks to an inspirational design by Studio O+A

By Amy Milshtein
Photography by David Wakely

Staying connected is ComVentures' business. As venture capitalists discovering and funding groundbreaking communications technologies, they have to move fast when they spot an opportunity. In the last few years they have seen their competitors migrating from the outer edges of Palo Alto closer into town. Wanting to be where the action—and good restaurants—are, ComVentures decided on a long term lease in a two-story building. They then asked Studio O+A to create a unified statement.

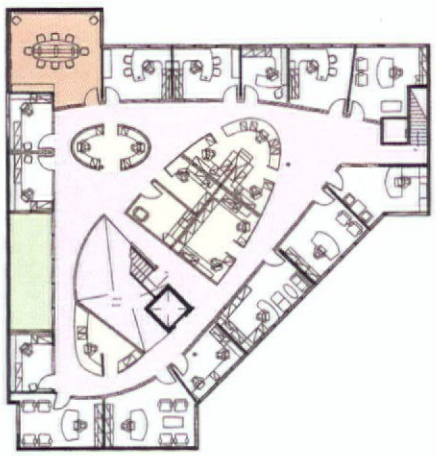
Transforming the oddly shaped, dark, ex-server farm into a bright, contemporary design proved a welcome task for Primo Orpilla and Verda Alexander of Studio O+A. "We actually got to do about 90 percent of our original design concepts," recalls Orpilla. "We even got to plant a Zen garden."

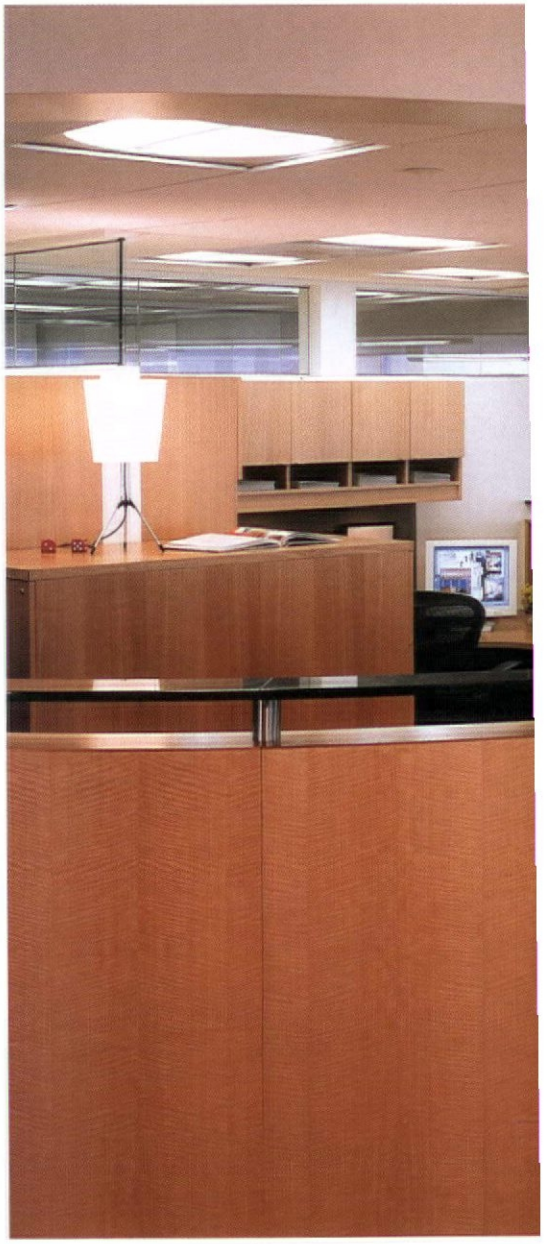
Convincing ComVentures' partners to sign off on the forward design was partner Roland Van Der Meer's job. "Getting six people to agree on anything is always a challenge," he says. The fact that the private offices are actually smaller than their previous ones complicated the sell.

Alexander agrees that programming was the biggest challenge of the project. "Privacy is a big issue for them, but we wanted light and visual connections," she says. "Fitting everything into the small, triangular footprint graciously was tough."

Studio O+A divided the two-story building into public and private spaces. A small courtyard leads to a ground floor reception area, conference rooms, kitchen, and gym. This level also includes drop-in open offices dubbed "incubator spaces" for ComVentures' start-up clients.

All conference rooms are named after someone who contributed to the telecommunications industry. Maiman (above) is named for Theodore Maiman, the inventor of the first operable laser. Studio O+A transformed an awkward, nondescript "server farm" into a handsome exterior, complete with a display of antique communication devices (right).





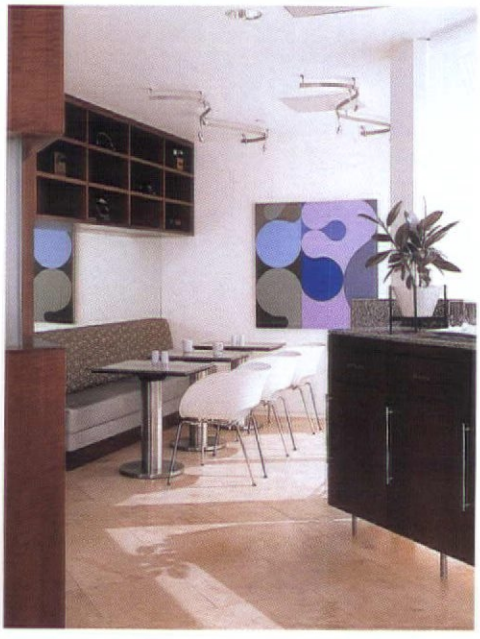
The ground floor includes a display for Van Der Meer's extensive collection of vintage radios, telephones, and other communication devices. Spot lit and exhibition labeled, the display is visible from the courtyard. "That is a really cool idea," says Van Der Meer with admiration. "Primo saw my collection but didn't comment. Next thing I know he's showing me these display drawings." Making the area more than just a pretty space and exhibition area, hidden storage cabinets squeeze more use out of the tight floor plan.

An atrium and grand staircase join the floors and inject light and air into the small reception area. The designers used further slight of hand to make the upstairs areas feel larger. Along with glass-walled private offices and light-colored woods, carpeting, and metal, the administrative workstations are 54 inches tall. The height maintains privacy without blocking eye contact.

The shape of the workstations, an ellipse that the designers dubbed "the football," makes the area seem bigger. "We kept moving the footballs around trying to get the most out of the space," says Orpilla. "On the floor plan it seems like there are a few pinch points where the hallway narrows uncomfortably but the combination of the ellipse, the low height, and the open windows make the space work."

Along with balancing privacy and openness, the designers balanced edgy and grounded for an aesthetic that perfectly meshes banking with technology. Stone floors speak of a solid foundation while an industrial staircase, complete with grind marks, remains raw. Funky seating and artwork in the kitchen add the right amount of wit.

Not all of the partners were immediately on board with some of the more forward design elements. In some cases, concessions like the carpet strip on the stairs were made. Allowing each partner to choose their own office layout helped ease the way. But not for Van Der Meer. "Much to my chagrin, everyone had their own little tweaks," he says. "But the furniture turned out great. My favorites are the side chairs with flip-up writing tablets. They're real space savers." ■



A grand staircase (opposite, left) showers the reception area with light. The staircase's industrial aesthetic cuts in a dose of edginess. While a wood ceiling caps the staircase atrium (opposite, right), cutouts in the feature wall extend the view. The designers squeezed more room out the footprint by fitting workstations into elliptical, football shapes (above). Design forward seating and art in the café/lunchroom (left) inject a bit of fun into the space.

Project Summary

Who

Project, client: ComVentures. **Interior designer:** Studio O+A; Primo Orpilla, Verda Alexander, principals in charge; Yvonne Anderson, Jim Drain, Soo Emens, Kris Orpilla, Elizabeth Pyle, Clem Soga, Linda Sullivan, Kurin Tu, design team. **Landscape architect:** Blasen Landscape Architects. **Structural engineer:** Richard Gould. **Mechanical engineer:** Lefco. **Electrical engineer:** Rolovich Electric. **General contractor:** Hazel Construction. **Lighting designer:** Henry Chu. **Acoustician:** Charles Salter Associates. **Furniture dealer:** POD. **Art consultant:** The Mocas Group; Mary Mocas. **Photographer:** David Wakely.

What

Paint: Dunn Edwards. **Laminate:** Nevamar. **Dry wall:** USG. **Limestone:** Integrated Resources Group. **Carpet/carpet tile:** Lees Boxweave. **Carpet fiber:** Antron Legacy. **Carpet backing:** Lees. **Ceiling:** Armstrong. **Lighting:** Lightolier, Halogens, Artemide. **Doors, door hardware:** Dorma. **Glass:** Dorma Glas. **Window frames/wall systems:** Herculite, Schluter. **Window treatments:** Skyco. **Railings, custom interior elements:** P+K. **Workstations, conference table:** DFm, Custom design by Studio O+A. **Workstation seating:** Vitra, Herman Miller. **Lounge seating:** Keilhauer, Davis, Fabulux. **Cafeteria, dining, auditorium seating:** Vitra, West Coast. **Upholstery:** Maharam, Knoll, Luna, Spinneybeck. **Cafeteria, dining, training tables:** West Coast. **Other tables:** Davis. **Files:** Office Specialty. **Shelving, architectural woodworking, cabinetmaking:** DFm **Benches:** Custom by Blasen. **Signage:** ME Productions, Arrow Signage. **Custom wall elements:** Cortet Studio. **Elevators:** US. **HVAC:** Trane. **Security:** ADT. **Plumbing fixtures:** Kohler.

Where

Location: Palo Alto, CA. **Total floor area:** 10,000 sq. ft. **No. of floors:** 2. **Average floor size:** 5,000 sq. ft. **Total staff size:** 30.

Team Space

Taking a cue from its occupant's name and culture, Collaborate's San Francisco office, designed by Huntsman Architectural Group, fosters communication through crisp, open design

By Katie Weeks
Photography by David Wakely

Without cluttering the space or compartmentalizing the work areas, stretched gauze screens lit by fluorescent bulbs in polycarbonate sleeves add a dose of fun and energize Collaborate's offices.

At Collaborate, a San Francisco-based advertising agency, teamwork isn't just a core value; it's the norm. While traditional agencies tend to divide into departments to address different media—with one team member handling print and another handling broadcast media, for instance—Collaborate focuses on the whole, working with clients to create a single brand that is applicable to various mediums. So, when the firm relocated to an historic building on the city's Union Square, it jumped at the chance to do a little branding of its own.

Having partnered with the building owner to provide design services to all tenants, San Francisco-based Huntsman Architectural Group came aboard. Prior to move-in, the building owner cleaned up the interiors, leaving a loft-like aesthetic with exposed brick, large windows, and concrete floors. "The space read beautifully cold," says Mark Harbick, principal-in-charge at Huntsman Architectural Group. Working off of that palette, Collaborate sought to tweak it with some personal touches. "The original thing was that they wanted a clean, contemporary look, which was a challenge to get in going against an historic building. You can't change the facade, can't change the windows," he adds. Instead, the team focused on the layout and interior components to shape the space.

"They have a very collaborative culture, both internally and with clients," says Alison Smith, a designer at Huntsman Architectural Group, of the decision to limit department-like segmentation throughout the space. "They wanted things as open as possible, to have a large amount of the space as open offices." Even the two main offices, those of Collaborate's partners Hans Ullmark and Robin Raj, connect with each other and open up to the production studio with jalousie windows. "They were not looking for visual privacy," says Myrna Mendoza, project manager at Huntsman Architectural Group. "In the conference rooms, we tried to open it up as much as possible. They wanted it open and wanted to be able to see meetings, their clients, and who's coming in so they can be available."

Bringing in an abundance of natural light was also key. Small task lights are located at workstations, but the main lighting is situated around the corridors only. Since Collaborate has the entire floor, windows are on all four sides of the office and the design purposely keeps that flow open. Maximizing the natural light was a must for Ullmark. "I always wanted to have a lot of light in all of my offices. Even if there is a negative that comes with it like glare on our computers, I'm willing to give that up and have that glare factor as long as we have energy and light in the office," he says.

Creating so much open space, however, also meant some areas would do double-duty in the small footprint. The lunchroom, for example, has three functions. While it is primarily a break area, a high counter in the middle can serve as a collaboration center and the back of the space is outfitted with soft seating and bookshelves to serve as the library.

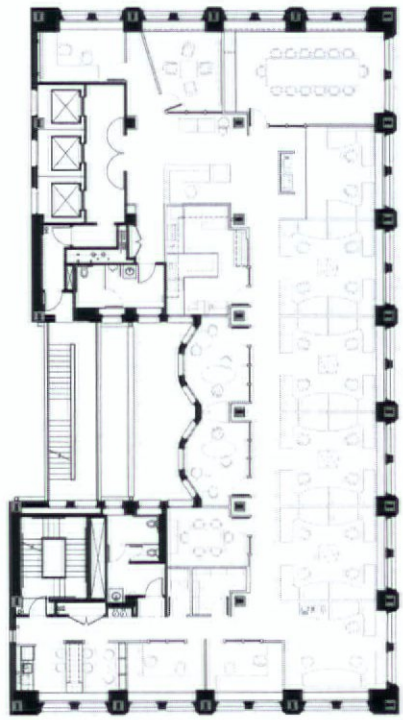
Natural light abounds thanks to a lack of enclosed offices. Even the principals' offices (left) are fitted with glass shutters and doors to spread daylight. As a result, artificial light placement is limited to corridors (opposite). Team spaces maximize their area by combining functions. The lunchroom (above), for instance, also serves as a collaborative work center and a library.

The most prominent design feature, however, is the use of stretched gauze screens. Designed and fabricated by New York-based Gisela Stromeyer Design, they consist of white Lycra stretch fabric connected to the floor, ceiling, and columns by eyelet screws and carabineer key rings. Although Huntsman Architectural Group originally intended to install the screen on the ceiling, it found that using them vertically throughout the space made the area feel more open and taller. "The whole reason or advantage of the stretch installation was that the base of the building was brick. What we were putting in was minimal and needed something that would soften it and be unique. What the stretch installation does is give us a really wonderful, sculptural and soft element that runs throughout the space," says Harbick. To add some intrigue, the screens are lit by fluorescent bulbs with interchangeable polycarbonate sleeves. Currently, they are a bright orange, one of Collaborate's corporate colors. To add depth, the designers chose a self-leveling poured concrete finish for the floors topped with a watercolor finish that results in a high sheen that reflects the screens above.

Coming from a relatively dark space, Collaborate's employees revel in the night and day difference of their new home. "It's energized the whole office," says Ullmark. "People are working really long hours in our office, sometimes an average of 12 hours per day. Therefore they need an environment that they enjoy," he adds. "Everyone loves it. There's also pride. We feel we can take on bigger clients and feel proud of the environment we provide."

Since Collaborate's partners wanted to see into their conference room to monitor who is coming and going, Huntsman Architectural Group outfitted the room with a glass door and slats that provide privacy, as well as a view (above).

Project Summary



Who

Project, client: Collaborate. **Interior designer:** Huntsman Architectural Group; Mark Harbick, AIA, principal-in-charge; Myrna Mendoza, project manager/designer; Alison Smith, interior designer; Frédéric Côté, job captain. **Mechanical engineer:** KML Associates. **Electrical engineer:** Golden Gate Engineering. **General contractor:** The Albert Group. **Photography:** David Wakely Photography.

What

Paint: ICI. **Laminate:** Nevamar, Pionite. **Dry wall:** Westvale Drywall Co. **Masonry:** Existing 1909 building. **Flooring:** Ardex, Surface Solution Innovations 2000. **Carpet/carpet tile:** Masland Contract Landscape. **Carpet fiber:** Antron Legacy. **Carpet backing:** Standard Action Back. **Ceiling:** Conwed Designscape Respond Ceiling Clouds. **Lighting:** Gisela Stromeyer Designs, FX Visual Lighting Corridor, Focal Point, Indy Lighting. **Doors:** Skyline Contract Glass. **Door hardware:** Häfele. **Glass, window frames/wall systems:** Skyline Contract Glass, Bendhiem. **Window treatments:** Levelor. **Workstations, workstation seating:** Knoll. **Lounge seating, cafeteria, dining and auditorium seating, other seating, conference table:** IKEA. **Shelving, architectural woodworking, cabinetmaking:** Interior Wood Systems. **Signage:** Collaborate. **Fire safety:** Alpha Fire Suppression Systems.

Where

Location: San Francisco, CA. **Total floor area:** 5,000 sq. ft. **No. of floors:** 1. **Total staff size:** 30. **Cost/sq. ft.:** $60.

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A Meeting of the Minds

Four non-profits share resources and amenities at the new, Gensler-designed Greater Washington Collaborative headquarters

By Diana Mosher
Photography by Paul Warchol

Terrazzo, stainless steel, and glass provide a timeless image and high durability (right). Circular zones identify areas for people to come together (above).

The most memorable design projects are often the ones with the most involved clients and/or the largest committees. So the potential rewards were many for Gensler's Washington, D.C. team, charged with creating a new headquarters to be shared by four D.C.-based non-profits: the Greater Washington Board of Trade, Junior Achievement, Greater D.C. Cares, and Leadership Washington. Their new home base—the Greater Washington Collaborative—combines economy of scale with economy of means, allowing the four organizations to share lease, space, and function, along with amenities in a city known for its escalating rents. It also serves as a collaborative gathering place for business leaders and community groups from around the metro region.

"The Greater Washington Collaborative is a new model for connecting the region's nonprofit and private sectors, so the space our four organizations occupy will have a great deal to say about how successfully we work together," says Bob Peck, president of the Greater Washington Board of Trade. According to Jordan Goldstein, principal at Gensler's Washington, D.C. office, the project has spurred inquiries from new prospects interested in exploring the idea of co-existing in a shared space. "The project represents something new and different in Washington," says Goldstein. "Since each group was coming to the table with different ideas, the challenge was to get them all to share a vision. But this challenge became the biggest reward."

Senior leadership from each organization participated in a visioning session designed to set the right tone and allow the design team to explore new options. The walls were papered with ideas, and several goals emerged around the idea of creating synergy without losing the groups' identities. "We were given great latitude," says Goldstein. The groups

would need a shared entry level, but each would have its individual home base in the space, including an upper floor reception. Each group's workspace is marked by its own rotunda. Signage, graphics, and wayfinding would add an overlay of brand strategy.

In the resulting design there are no hard, defined boundaries within groups. "The decision was made to break down the walls between groups, rather than erecting suites within larger office space." adds Goldstein. "The partitions are low; you can see the person next to you and five spaces away. Two out of 200 have private offices." The design team took its cues from quintessential Washington, D.C. elements. Wide avenues link neighborhoods. A dome hangs at the bottom and top of the large staircase demonstrating the connection between the community spaces below and the offices above. Circular zones with shallow domes identify areas for people to come together, while corridors serve as avenues linking the four groups on a single floor. "A larger cut out with glass all around it provides a visual connection," says Goldstein. "It feels like one contiguous space rather than a series of subdivided rooms." Peck adds, "The neighborhood feel of the Collaborative's headquarters beautifully mirrors the broader web of partnerships created by these four groups in the community."

The design strikes a balance between flexible community-oriented gathering areas on the first level and open workspace on the second. The inviting street-level entrance draws constituents and community partners inside with a reception area, touchdown lounge, and open meeting and team space that can be used by the four organizations as well as by others in the community. Highly flexible, it

can accommodate a board meeting of 50 or a community gathering of 100. It is frequently rented, bringing the non-profits additional revenue, which is definitely a perk—and that's something all four organizations can agree on. C

Each of the four non-profits has its own reception, but there are no defined boundaries separating the organizations' work areas (opposite, top). Wayfinding including color adds an overlay of brand strategy (above). The first floor entrance (opposite, bottom) leads to a conference center and office space where business leaders and community groups gather.

Project Summary

Who

Project: Greater Washington Collaborative. **Client:** Greater Washington Board of Trade. **Architect, interior designer:** Gensler; Jordan Goldstein, AIA; Ken Baker, assoc. AIA, assoc. IIDA; Diane Hoskins, AIA; Lisa Amster, AIA; David Askins; Dyane Betteker; Libby Hiller. **Structural engineer:** Theobald & Buffano Associates. **Mechanical engineer:** GHT Limited. **General contractor:** E.J. Corbett Company. **Furniture dealer:** Maryland Office Interiors. **Photographer:** Paul Warchol.

What

Wallcoverings: Maharam. **Paint:** Sherwin Williams, Duron. **Laminate:** Pionite, LPR, Nevamar. **Solid surfacing:** Dupont Zodiaq. **Flooring:** Dal-tile, To Market, Armstrong, Johnsonite, Roman Mosaic & Tile Co. **Carpet:** Constantine Commercial. **Ceiling:** Armstrong. **Wood:** Danzer Specialty Veneer. **Glass:** Skyline, Lumicor, Lamberts Linit. **Decorative metal:** Moz. **Workstations:** Knoll. **Workstation seating:** Knoll, RPM. **Lounge seating:** David Edward, Martin Brattrud. **Cafeteria, dining, auditorium seating:** Knoll, Davis. **Other seating:** Knoll, Epic. **Upholstery:** Unika Vaev, Maharam, Knoll, Spinneybeck. **Files, conference, cafeteria, dining, and training tables:** Knoll. **Other tables:** Nienkamper. **Architectural woodworking, cabinetmaking:** Washington Woodwork. **Signage:** Larry Kantor Signage. **Building management system:** Cafritz.

Where

Location: Washington, DC. **Total floor area:** 30,000 sq. ft. **No. of floors:** 2. **Average floor size:** First level: 5,000 sq. ft.; second level: 25,000 sq. ft. **Total staff size:** 78. **Cost/sq. ft.:** $68.

Smart Move

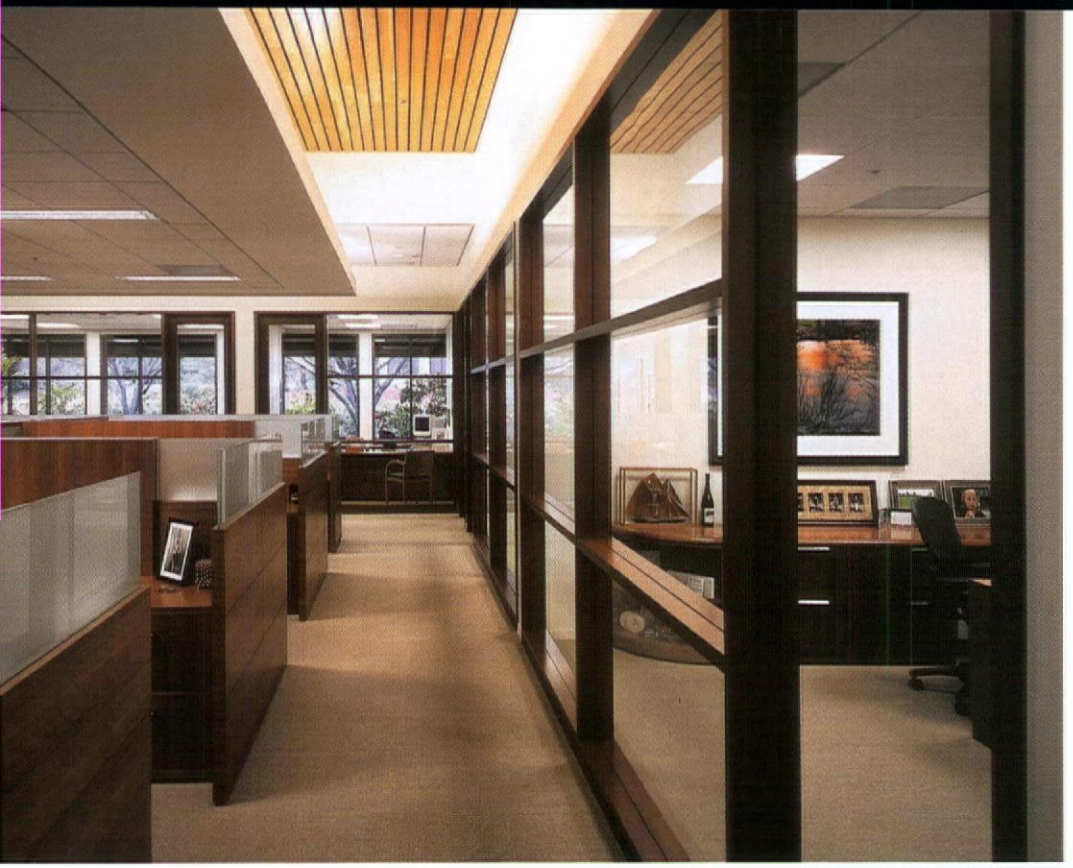
Refined and functional, new offices by Brayton + Hughes give top-tier venture capital firm Mohr Davidow Ventures professional polish

By Jean Nayar
Photography by John Sutton

Sand Hill Road is to Silicon Valley venture capitalists what Madison Avenue is to New York's advertising world. So when Mohr Davidow Ventures, a 25-person, Menlo Park, Calif.-based venture capital firm, outgrew its offices recently, the partners opted to relocate to new quarters on Sand Hill Road, an address they've maintained since the late 1980s. "We were out of space—with people in offices in two separate locations," says Mo Virani, Mohr Davidow Ventures' administrative general partner. But the main problem with the firm's old space wasn't just that it was cramped and split up. Rather, it was that its layout and configuration simply didn't serve the firm's needs. "Our space wasn't functional for our business," Virani explains. "We especially lacked adequate conference space, where the essential work we do with entrepreneurs seeking to be funded takes place."

Not surprisingly then, conference spaces are key in the 20-year-old company's new expanded space, designed by the San Francisco-based architecture firm Brayton + Hughes. Richard Brayton, the principal in charge of design for the project, explains that the architects organized the entire floor plan around a conference center concept centered at the core of the 11,000-sq.-ft. space on the top floor of a two-story office building. They began by creating a flexible central public atrium, which functions as a multi-purpose reception area, an informal dining room, and a breakout and special-event space. To dramatize this central area, the architects took advantage of the top-floor location by bumping up the ceiling to the full height of the building's pitched roof to create a double-story volume topped with a skylight. They then surrounded the area with an array of conference rooms of various sizes for different types of meetings with entrepreneurs.

The plan of Mohr Davidow's new offices is organized around a flexible central public space (this photo). The architects finished out the space with sleek cherry wood paneling, fir ceiling slats and Solnhofen limestone flooring. The central space adjoins a number of enclosed conference rooms of various sizes and leads to an open office area with custom workstations, some of which include granite-topped trading desks like the one shown in the foreground (right).



Beyond the primary need for more communal, team-oriented space, two other functional issues drove the design: The need for more transparent, expanded office space for the firm's partners and associates, and the need for what Virani describes as EIR or entrepreneur-in-residence space. Since Mohr Davidow Ventures invests primarily in early-stage ventures, the firm sometimes provides small start-ups with temporary office space and support to help them get up and running. The architects opted to locate these incubator spaces along with workspaces for IT and finance staff to one side of the conference center core and to position the glass-enclosed offices of the partners and associates and their support staff workstations on the other.

Aesthetically, the firm wanted an environment that was "timeless, not trendy," says Brayton. "This is one of the leading venture capital firms in the area," he says. "They didn't want to make a flashy statement, but they did want the offices to reflect the fact that they're at the top of their game. Craftsmanship is important to them because they see themselves as craftsmen in their own industry." To set a tone of quiet elegance, the architects used a mix of natural materials, including cherry and fir woods and natural limestone, with hand-hewn finishes in understated compositions. They also employed a combination of indirect and task-oriented lighting and varied ceiling heights to make the spaces as comfortable and interesting as possible. "Our offices look professional, but not ostentatious," says Virani. "A lot of the work we do requires rolling up our sleeves, and we wanted an atmosphere where entrepreneurs would feel comfortable and not intimidated."

The new plan affords the firm's partners larger enclosed offices and more spacious custom workspaces for support staff (above). Glass walls encourage a sense of transparency in the private offices, while cherry wood panels give the workstations high-end polish.

Project Summary

Who

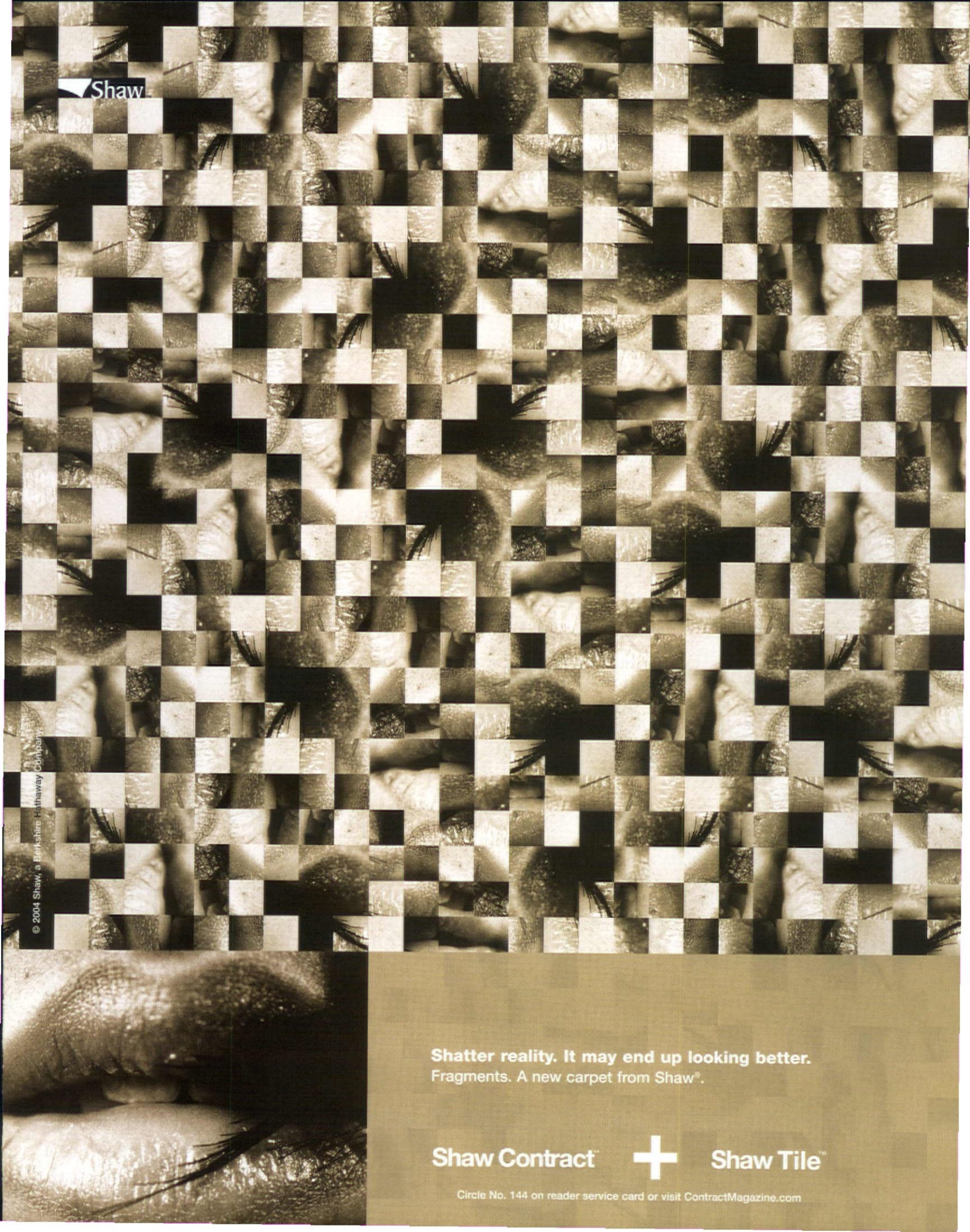
Project, client: Mohr Davidow Ventures. **Architect:** Brayton + Hughes; Richard Brayton, principal in charge; Jay Adams, AIA; Claudine Frasch, designer; Douglas Fu, designer. **Contractor:** Hallmark Construction. **Lighting designer:** Horton Lees Grogden Lighting; Angela McDonald, principal; Sarah Ruston, designer. **Acoustical/AV consultant:** Shem Milsom & Wilke, Inc. + Paoletti; Gasper Sciacca, AIA, Ellery Penas. **Technology consultant:** KC Future Planning; Carl Brosius, Barry Banderent. **Furniture dealer:** CRI. **Photography:** John Sutton.

What

Carpet: Masland. **Linoleum:** Forbo. **Stone tile:** Solnhofen. **Paint:** Benjamin Moore. **Plaster:** Olea Plaster. **Upholstered panels:** Unika Vaev, DesignTex. **Wall tile:** Ann Sacks. **Wood wall panels:** Wood Tech Industries. **Plastic laminate:** Nevamar. **Custom workstations, conference tables:** DF/m. **Office furniture:** Geiger. **Reception desk:** Wood Tech Industries. **Conference seating:** Keilhauer. **Office task seating:** Herman Miller. **Office guest seating:** Geiger. **Lounge seating:** Bright. **Occasional tables:** Nevins, Todd Hase.

Where

Location: Menlo Park, CA. **Total floor area:** 12,000 sq. ft. **No. of floors:** 1. **Total staff size:** 30. **Cost/sq. ft.:** $160.



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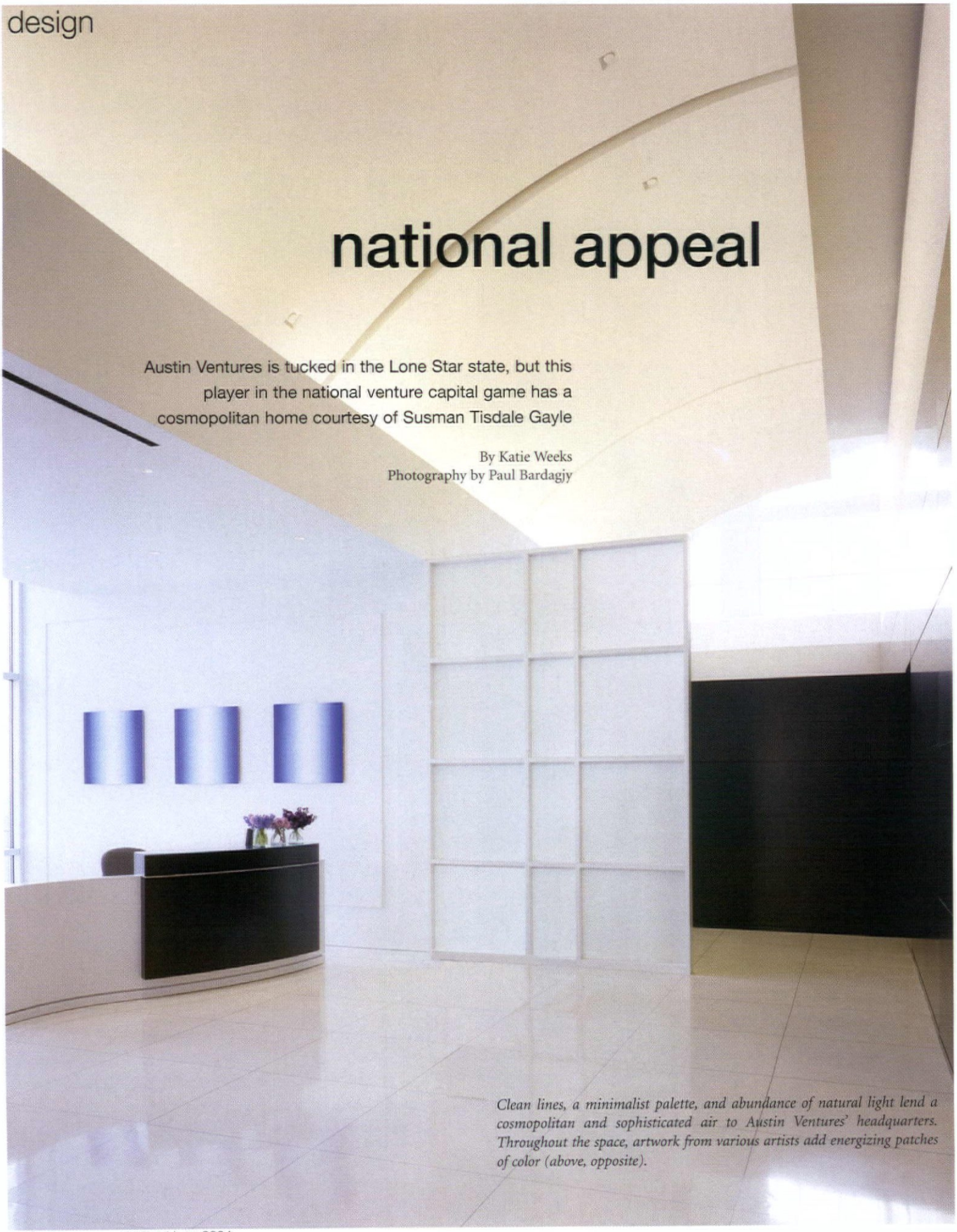
national appeal

Austin Ventures is tucked in the Lone Star state, but this player in the national venture capital game has a cosmopolitan home courtesy of Susman Tisdale Gayle

By Katie Weeks
Photography by Paul Bardagjy



Clean lines, a minimalist palette, and abundance of natural light lend a cosmopolitan and sophisticated air to Austin Ventures' headquarters. Throughout the space, artwork from various artists add energizing patches of color (above, opposite).

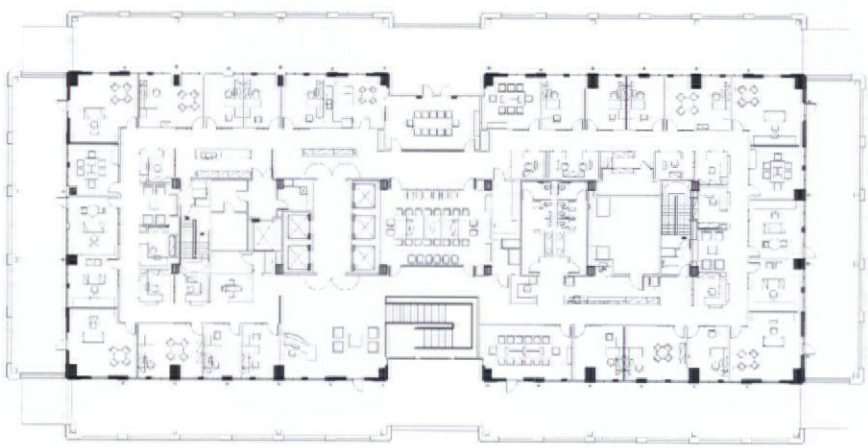
Maybe it's the sprawling ranches or the tales of the wild frontier days, but everything seems bigger in Texas—including the business goals of Austin, Texas-based Austin Ventures. Founded in 1979, Austin Ventures is the most active venture capital firm in the state, and focuses primarily on investments in enterprise software, computer and communications hardware, and business services startups. Investing at all stages of development, from $100,000 and $50 million, they're not just looking locally. More than two thirds of the company's investment activity may be based in the Lone Star state, but the firm also prides itself on being a leader on the national level as one of the most active venture capital firms in the country.

To bring this national perspective to its new digs, Austin Ventures turned to Austin, Texas-based Susman Tisdale Gayle. "It was a tremendous opportunity for us to work with them because they were very interested in stretching out from Austin," says Jim Susman, principal at Susman Tisdale Gayle. Focusing on Austin Ventures' managing partners' sense of style and love of modern design, the firm created a cosmopolitan space that transcended traditional regional design. "They were a firm that didn't want to do something central Texas in style, which loosely translates to lots of limestone," says Susman.

To achieve a clean and crisp design, the team concentrated on strong juxtapositions of color, texture, and volume throughout the space. While the core of the building is wrapped in sapelle and crotch mahogany veneers, perimeter offices feature white catalyzed lacquer doors, broad sidelights, translucent glass, and white walls. The carpeting is soft, taupe-colored wool, while the public spaces are a polished white terrazzo. Connecting the two floors is a large glass staircase with riser-less, two-inch glass treads that amplifies the volume and airiness of the space. "The notion is to make it look as light and delicate as possible," says Susman.

Opening up the space, Susman Tisdale Gale capitalized on the top floor's barrel-vaulted roof by creating a suspended curbed ceiling that reinforces its presence. "The desire was to leave as much of the office open to that barrel vault as possible," says Tisdale. To maintain the cleanliness of the design scheme, ductwork was carefully minimized and tucked above the perimeter offices, whose walls weren't built as high as the underside of the barrel vault.

A glass staircase connects the office's two floors and subtly amplifies the overall volume of the space while a bay of windows capitalizes on the high-rise view of Austin (above). The work area (left, top) feature sapelle and mahogany veneers whose strong colors juxtapose the taupe-colored wool carpet and glass walls throughout the space (left, bottom).



To add some flair to the mix, the layout contains a number of opportunities to showcase changing artwork. "Part of the vision we had was creating a space that was very museum-like," notes Susman. "It was an opportunity to present and display new artwork and have changing exhibits from time to time. The spaces are designed to serve that." The staircase wall features a 12-ft. by 12-ft. mural by a Los Angeles-based artist and a number of currently displayed pieces by local up-and-coming artisans.

The sophistication of the space and level of detail required to obtain it, however, also provided some challenges. "One of the challenges was how much sunlight is in the space," says Susman. "With the barrel vault lit at both ends, the lighting and constantly changing angles [of daylight] had the opportunity to show every flaw in the sheet rock and drywall work—it had to be absolutely perfect." He adds, "That kind of context made the craftsmanship all the more important." Simply conveying the level of detail required for the project to the contractors involved was also important, he says.

Coming from a traditional office littered with enclosed offices and severe angles, Austin Ventures is reveling in its new space and, since moving in, has held several events and receptions to show it off. "The other space was particularly enclosed with lots of artificial lighting," says Susman. "It made moving into this space like stepping outdoors." ■

Glass walled conference rooms (below) maintain a sense of privacy for those inside without shutting them off from the rest of the office or cutting off natural light.

Project Summary

Who

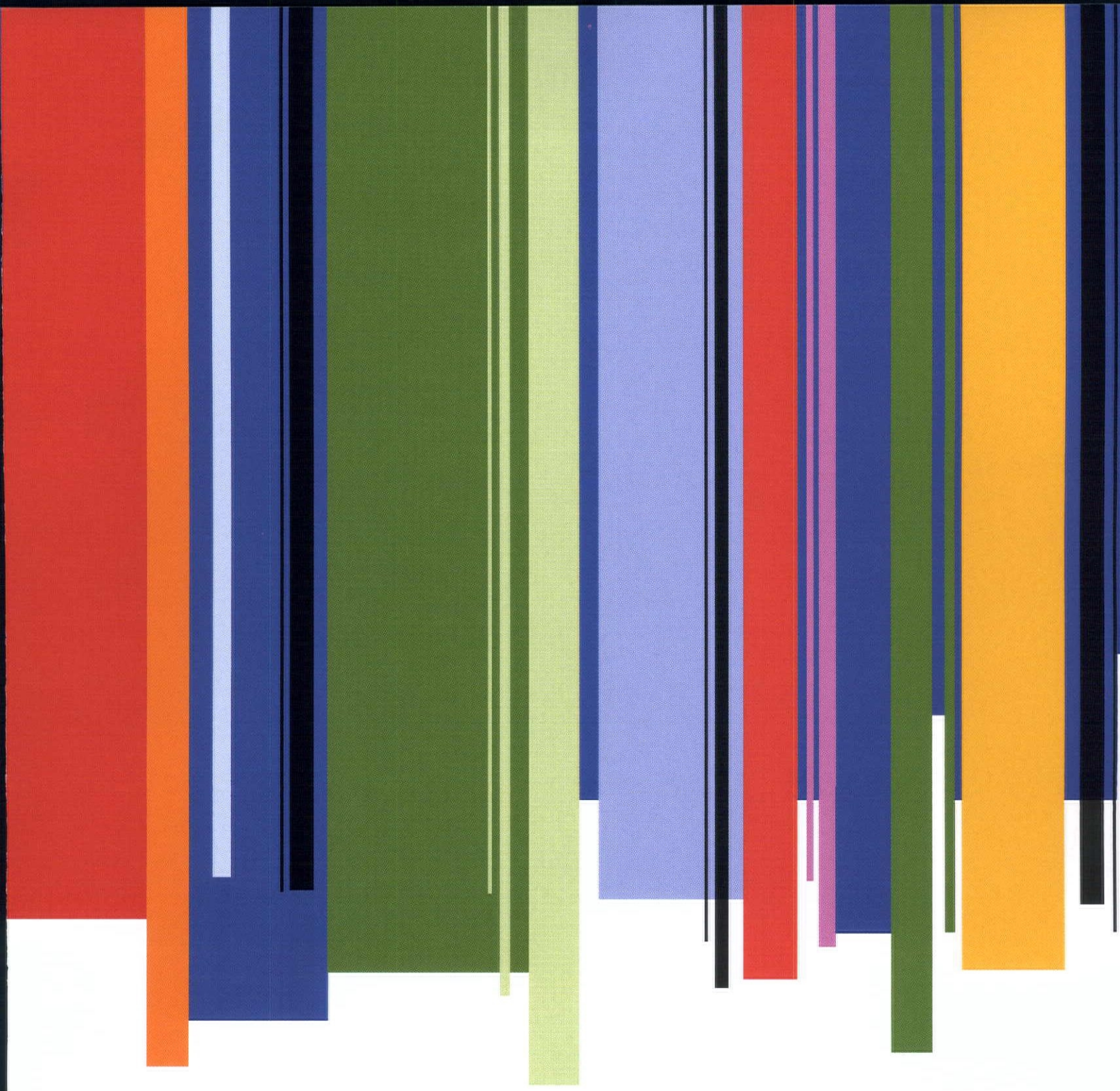
Project, client: Austin Ventures. **Architect, interior designer:** Susman Tisdale Gayle; Michele Van Hyfte, AIA; Kristin Peterson, RID; Wendy Rosamond, RID; Jeff Ervin; Robert Lambert, AIA; Jim Susman, AIA,; interior design team. **Structural engineer:** Brockett/Davis/Drake. **MEP:** MEJ and Associates. **General contractor:** Austin Commercial. **Lighting designer:** Archillume Lighting. **Furniture dealers:** Spazio, Shelton-Keller, Furniture Marketing Group, Rockford Interiors. **Photographer:** Paul Bardagjy.

What

Wallcoverings: DesignTex, Carnegie. **Paint:** Monarch, Benjamin Moore. **Laminate:** Nevamar, Formica. **Flooring:** Terrazzo. **Carpet:** Karastan. **Carpet tile:** Collins & Aikman. **Ceiling:** Armstrong. **Lighting:** Leucos, Icon, Infinity, Williams. **Door hardware:** Hafele. **Railings:** Glass, custom stainless steel. **Workstations:** Custom by Brochsteins, Knoll. **Workstation seating:** Steelcase. **Seating:** Minotti, Moltini, Casa Milano, Living Divini, Plank. **Dining seating:** Brno Chairs. **Conference table:** Custom. **Conference room chairs:** Keilhauer. **Dining tables:** Lauri Meroni. **Office furniture:** Cleator. **Files:** Office Specialty. **Architectural woodworking:** Brochsteins. **Signage:** Austin Architectural Graphics.

Where

Location: Austin, Texas. **Total floor area:** 30,000 sq .ft. **No. of floors:** 1.5. **Total staff size:** 70.



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- Long-Term Care/Assisted Living Facilities
- Health and Fitness Facilities (eligible projects in these categories include any environment in which the primary purpose is to provide healthcare and related services)
- Conceptual Patient Room (acuity-adaptable or family-centered)

Student Category:

Awards will be given for innovative design solutions that enhance the quality of healthcare delivery. Entries can include, but are not limited to, Healthcare Products (furniture, furnishings, etc.); Design Elements (color, sound, light, etc.); Healthcare Settings (patient areas, examination rooms, corridors, etc.); or Technology (equipment, systems, etc.)

judging criteria

Professional entries will be judged on the following information, which must be included in the binder submitted:

- Visual and graphic images that support an environment capable of improving the quality of healthcare
- A brief program statement (100 words) and a demonstrated response to it
- A demonstrated partnership between the clients and design professionals
- The client's testimony that the project seeks to improve the quality of healthcare: Does it demonstrate sensitivity to patient needs and seek to improve therapeutic outcomes, enhance staff performance, and increase visitor and community participation? Were higher satisfaction ratings by patients, families, and staff a key design objective?

Professional conceptual (patient room) and student entries will be judged on the following information, which must be included in the binder submitted:

- Visual and graphic images that support an environment capable of improving the quality of healthcare
- A brief project description (100 words) addressing how and why the project would improve the quality of healthcare

recognition/awards

- Winners will be announced at an awards presentation during HEALTHCARE DESIGN.04, November 7-9, in Houston
- An award will be presented to each winner
- Winners will be required to assemble presentation boards of winning projects for display at HEALTHCARE DESIGN.04
- First-place winners will receive up to two complimentary registrations to HEALTHCARE DESIGN.04, worth $1,100 each
- Winners will be published in an upcoming issue of *Contract* magazine featuring healthcare design
- Winners will be notified by July 30, 2004

rules for entry

Professional Categories:

- Submittals must not have been previously published in a national design magazine, or be published prior to special publication date in *Contract* magazine
- Submittals (except for conceptual) must be built and in use by June 1, 2004
- Submittals must be contained within one binder and must include professional-style 8 x 10 color photographs or 4 x 5 color transparencies, and at least one floor plan. Conceptual submittals must include color renderings.
- Submittals must include project name and location and submittal category
- Design firm name and address must be provided in an opaque envelope at the back of the binder for purposes of anonymity
- Each submittal must include a $250 entry fee.

Student Category:

- Submittals must be contained within one binder and must include professional quality photographs or renderings
- Submittals must include project type and submittal category
- Student name, address, and verification of student status in the form of a letter from the school registrar certifying enrollment at the time the project was completed must be provided in an opaque envelope at the back of the binder for purposes of anonymity
- Each student submittal must include a $25 entry fee to cover administrative costs

NO ENTRY FORM IS REQUIRED

All submittals must be received by 5:00 p.m. EST on **Friday, June 25, 2004**. Any submittals received after the deadline will be returned unopened to the sender

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judges

Judges to be announced will include interior designers and architects with expertise in healthcare design, a member of the board of The Center for Health Design, and a board member of the American Institute of Architecture Students

The competition is sponsored by *Contract* magazine in association with The Center for Health Design, the American Institute of Architecture Students, and Medquest Communications LLC.

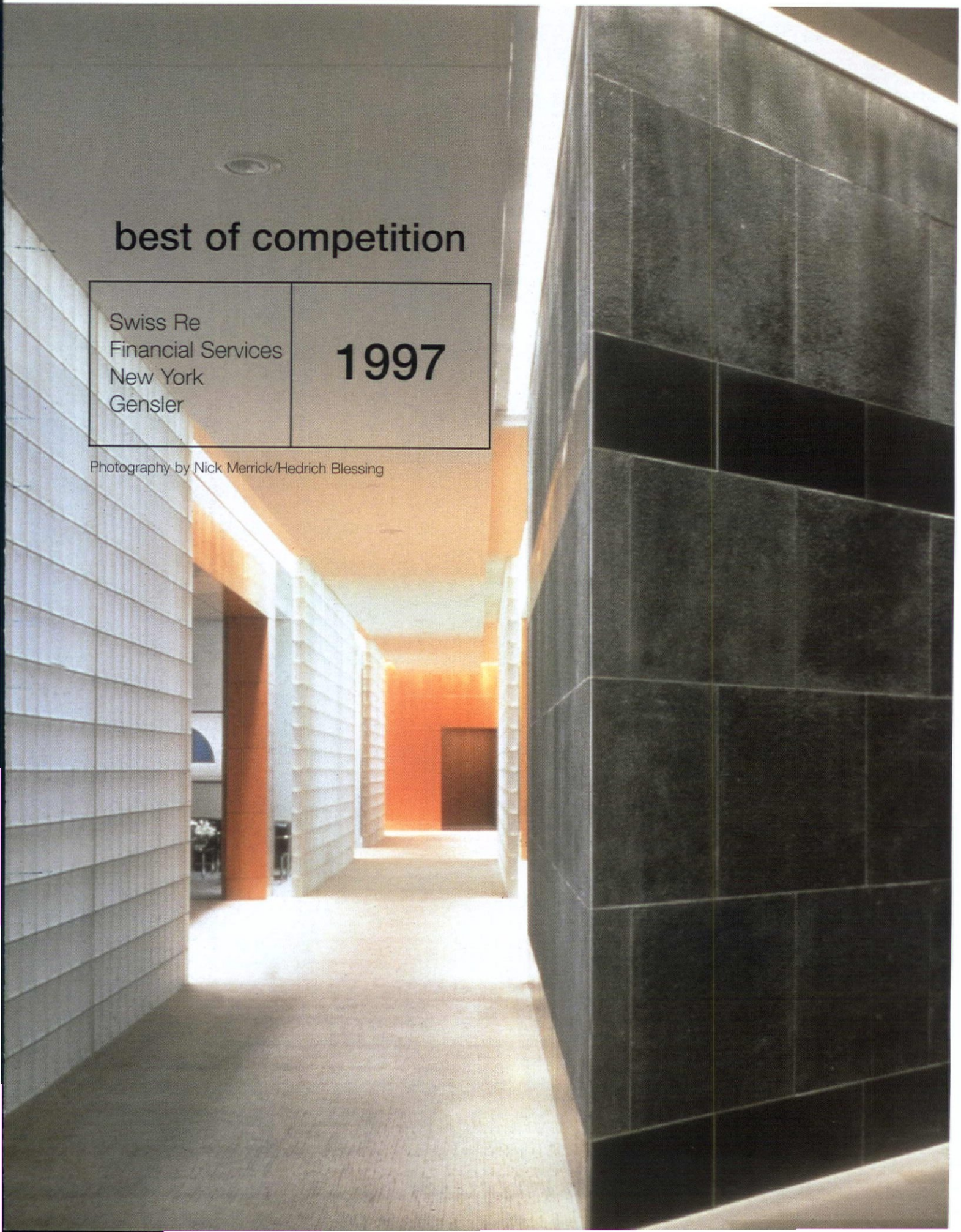
Staying Power

In its 10th anniversary year, the International Interior Design Association (IIDA) partners with *Contract* to sponsor the Decade of Design Competition, honoring the best work of the interior design community from 1994 to 2004

What's in a decade? The '60s were defined by free love and flower children against the seething backdrop of the Vietnam War. The '70s brought feminism, Watergate and disco, while the '80s introduced the "me" generation, the power lunch, and globalization. The high-tech era arrived full force in the 1990s. Cell phones, e-mail, and the Internet changed forever the way we live, work, and play, and the dot-com craze made and destroyed fortunes, depending on which side of the curve you were on. So far, the first years of the new millennium have unfortunately been defined by terrorism and global unrest more than anything else. But they probably would have said the same thing in the 1960s. The more things change, so the saying goes, the more they stay the same.

Uneasy politics may endure, but the refreshing thing about good design is that it's always changing and evolving in response to greater social and cultural trends. If anything truly speaks to the passage of time, it's the rich design legacy associated with any given period of history. The last 10 years have been remarkable ones for designers, characterized by both euphoric levels of experimentation and recession-induced conservatism, all in a relatively compressed period of time. But certain projects always emerge that transcend the highs and lows to become classics in and beyond their own time, that manage to capture context without being a slave to it.

In 1994, the International Business Designers (IBD) merged with the International Society of Interior Designers (ISID) and the Council of Federal Interior Designers (CFID), thus giving birth to the 10,000-member and growing IIDA, whose stated mission is to enhance the quality of life through excellence in interior design and advance interior design through knowledge. To celebrate its 10th anniversary of service to the A&D community, the IIDA invited *Contract* to partner on the Decade of Design Competition. The competition was created to honor the best design projects completed during the 10-year span from 1994 to 2004—the same period of time that the association has been in existence. Facilitator Jan Johnson of Teknion, who is also IIDA's director of communications, was joined by jurors Carolyn Iu of Iu & Bibliowicz, Jon Miller of Hedrich Blessing, Suzanne Tick of KnollTextiles and Suzanne Tick Inc., Brian Graham of Graham Design; and Fred Dust of IDEO, in the IIDA's Chicago headquarters to judge some 250 entries. Any project completed after January 1, 1994, was eligible to enter. In our opinion, the judges did an excellent job of separating both the dull and expected and the flighty and superficial from the real deal…design the embraces beauty, purpose, and attainability equally well. These 10 winners easily fit the definition of "classic;" a state of being that any designer—in any decade—should aspire to. C



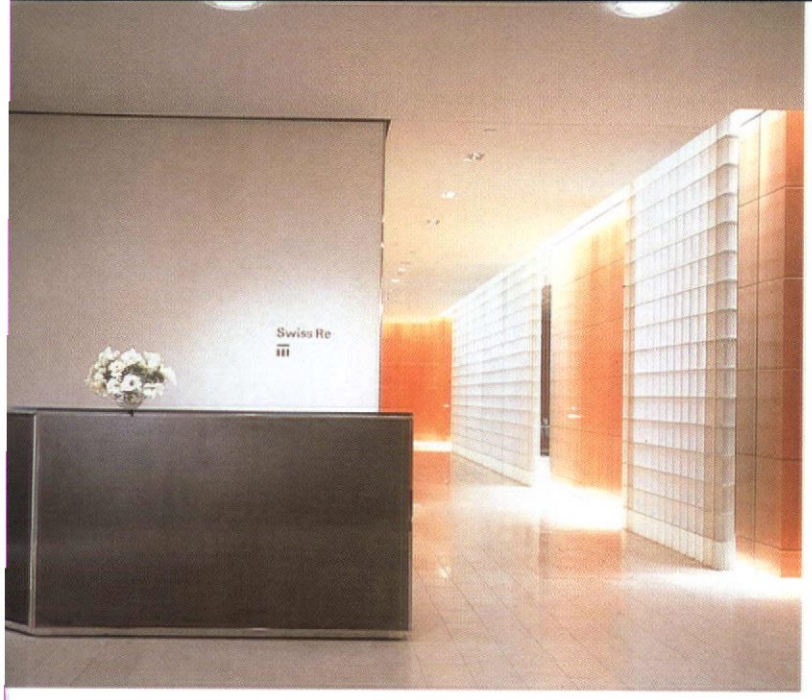
best of competition

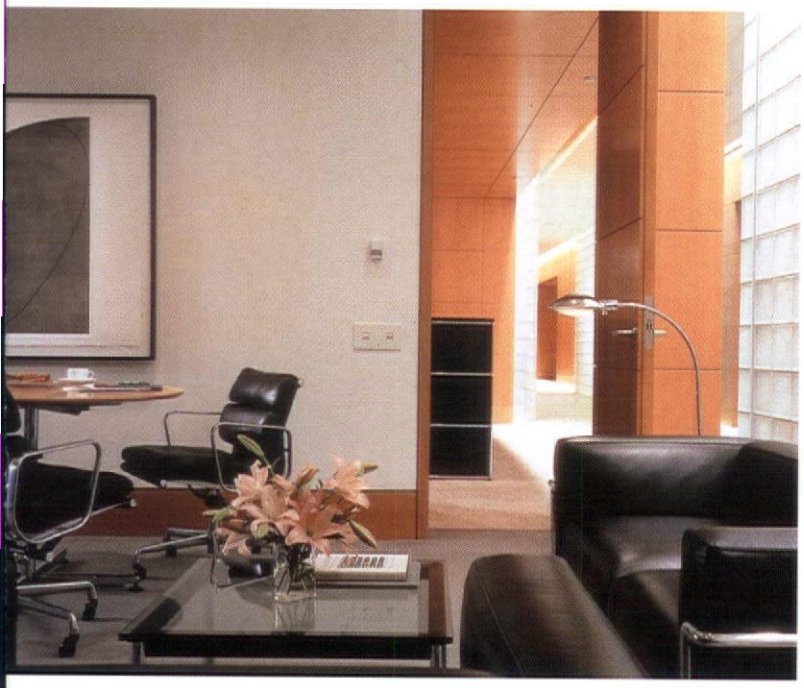
Swiss Re Financial Services New York Gensler	1997

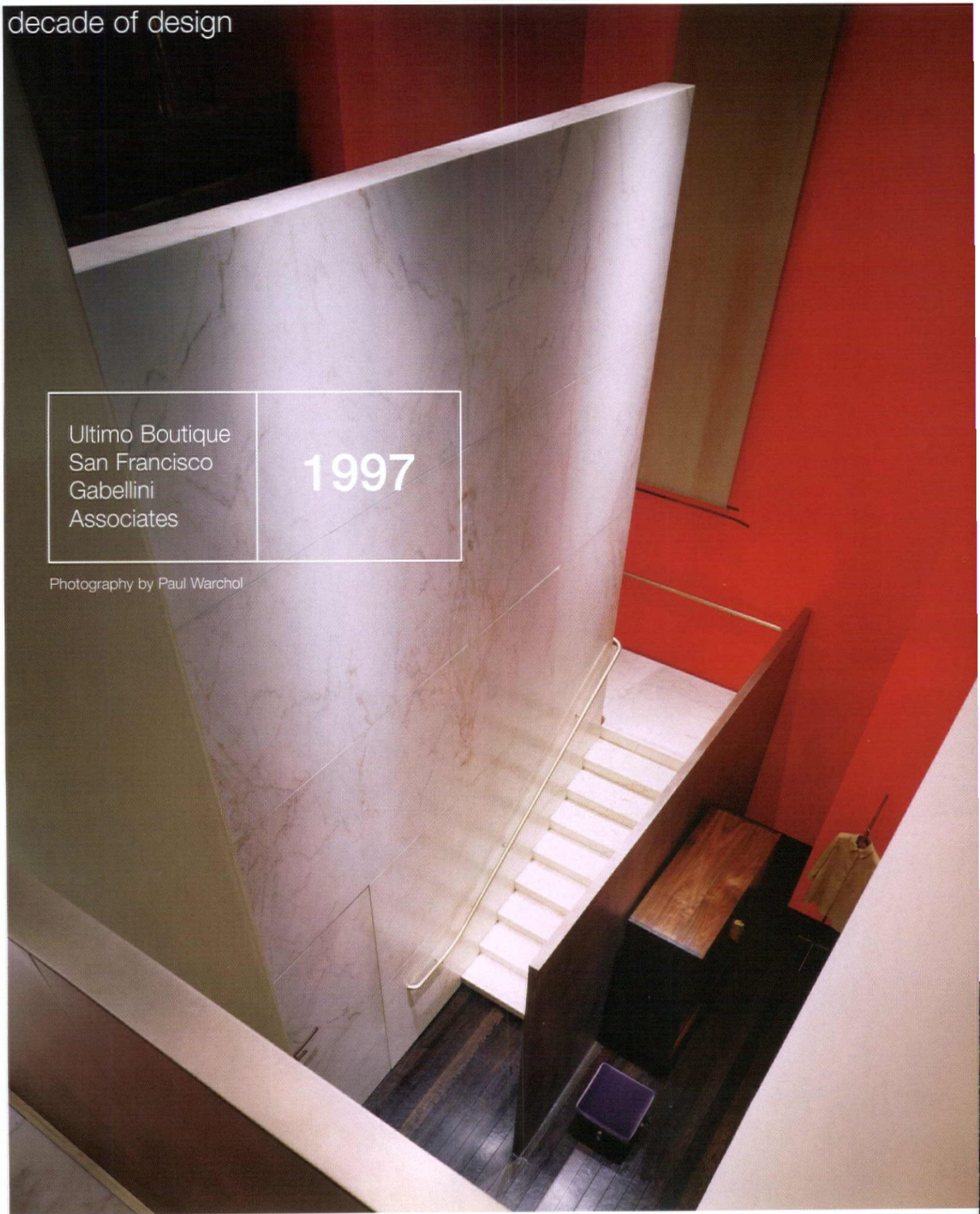
Photography by Nick Merrick/Hedrich Blessing

Design Team:
Walter A. Hunt Jr., AIA, principal; Robin Klehr Avia, FIIDA, director; Don Brinkmann, design director; Gary Chan, AIA, architect; Noreen Rochford, designer

Juror Comments: Classic, timeless elegance. In the field of corporate design, this project is a standard bearer. They don't come much better than this…A corporate classic. Floating glass block walls. Floating!!! Beautiful use of extravagant details and materials working together like a swiss clock. This corporate office was an emblem of the period…Just a seminal example of using rich materials in a judicious manner. This project sets a standard, and is a great example of incredible design talent.


Swiss Re





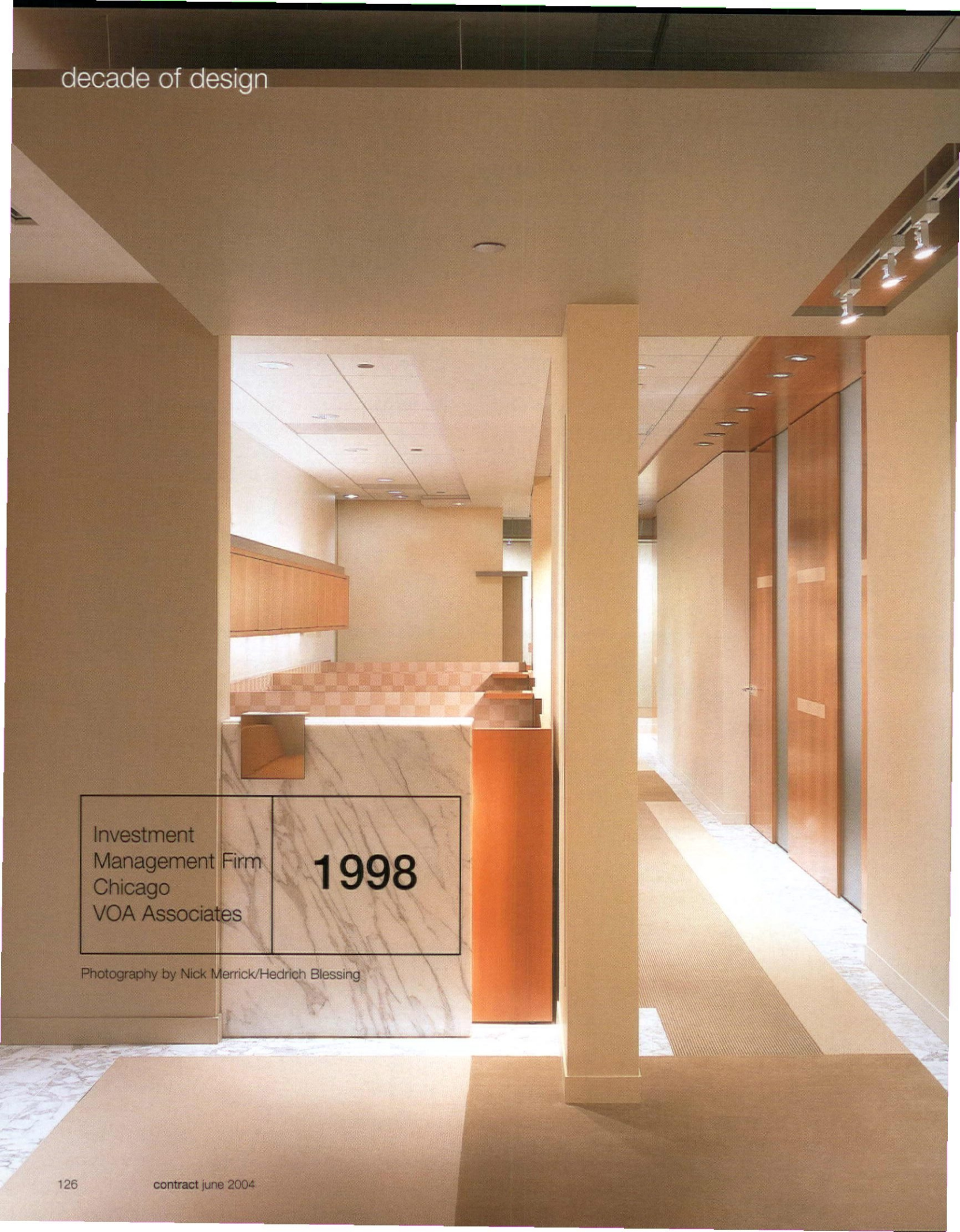
Ultimo Boutique
San Francisco
Gabellini
Associates

1997

Photography by Paul Warchol

Design Team:
Michael Gabellini, Kimberly Sheppard, design partners; Carmen Carrasco, project manager; Vincent Liano, project architect; Lisa Monteleone, project team

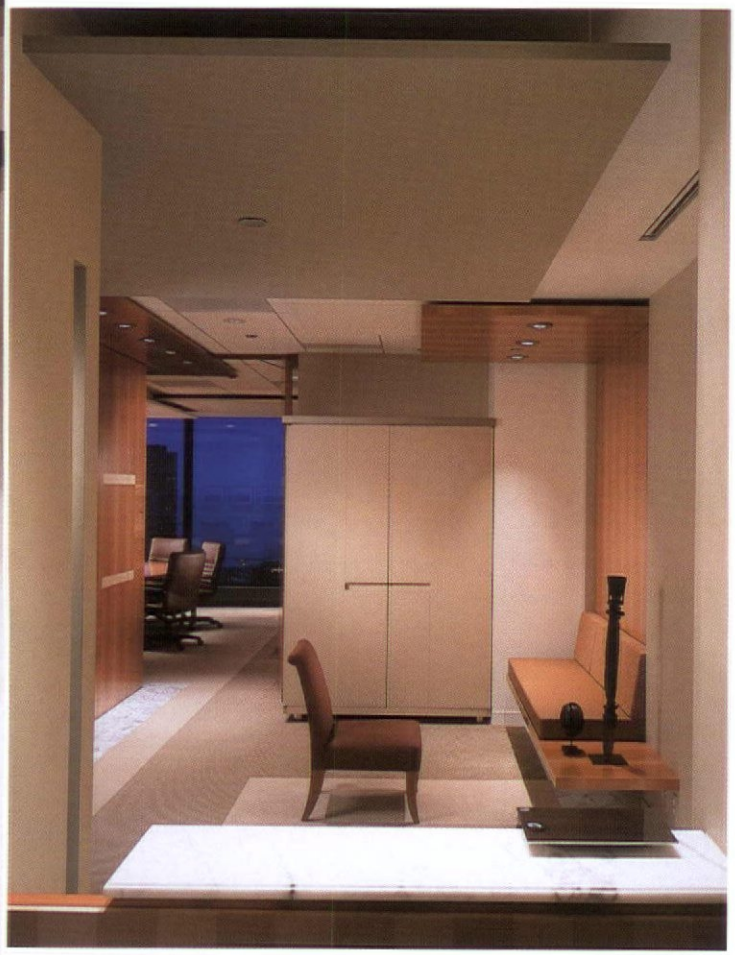
Juror Comments: The sophisticated mix of materials and confident use of color provide a dramatic foil to the merchandise displayed…Incredible mix of handcrafted furniture. Strong use of color and modernism…The strong use of color was the engine that drove this project. This space is timeless. The wood details give it an organic, grounded quality.



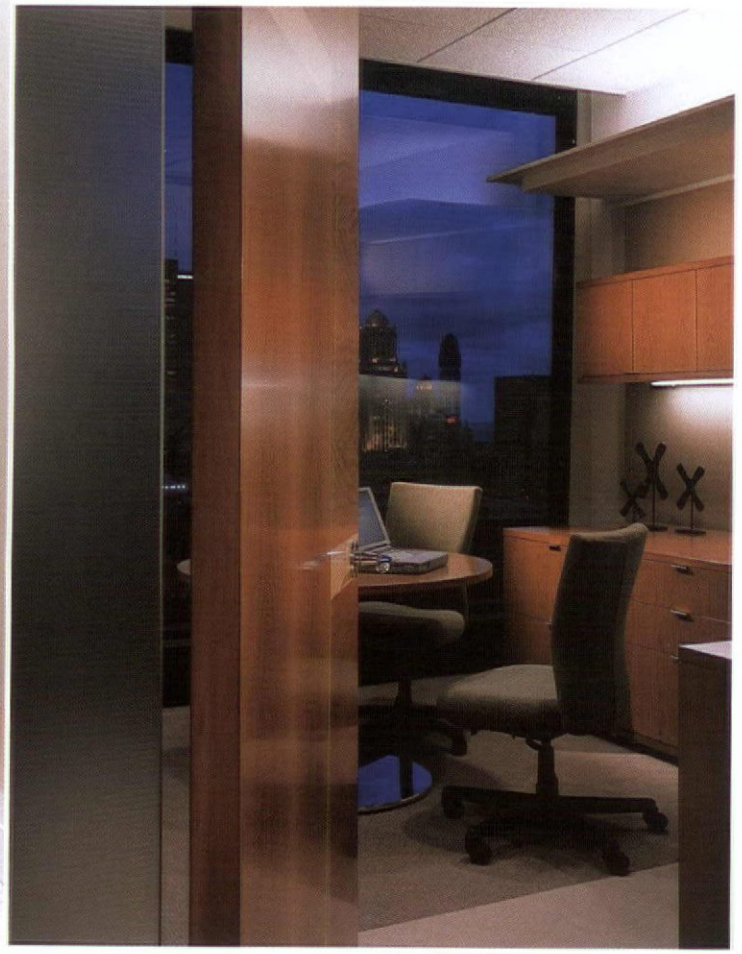
Investment
Management Firm
Chicago
VOA Associates

1998

Photography by Nick Merrick/Hedrich Blessing



Design Team:
Nicholas Luzietti, AIA, IIDA, design principal; Alfred Fiesel, project director; Carol Penfold Patterson, design director; Daniel McCloskey, Patchara Pitipanich, Anita Csordas, designers; John Burger, job captain



Juror Comments: A masterful interplay of scale, shape, material, and form. The proportions and detailing are exemplary…Clean horizontal details throughout. Warm work environment, small yet precise. Warm use of materials that were carried through the entire space. Well groomed—a space a company would not have to change for years and years. Gives a sustainable quality of timelessness…A beautiful purist, modernist space, as if it were invisible. Used massing in a very unusual way to create more depth.

Park Avenue
Apartment
New York
Gabellini Associates

1998

Photography by Paul Warchol

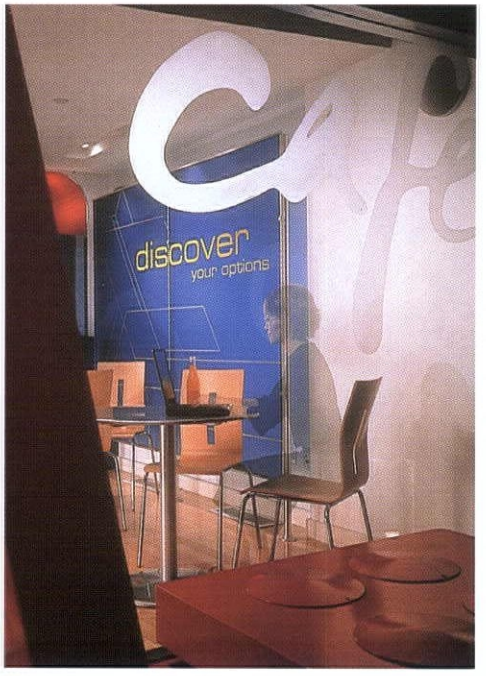
Design Team:
Michael Gabellini, design partner; Daniel Garbowit, managing partner; Lisa Monteleone, Mark Kolodziejcrak, Salvatore Tranchina, project team

Juror Comments: The selection of materials and furniture introduces a warm and humane counterpoint that enriches the spare, contemporary aesthetic. This is what modern should be…It has a sense of being absolutely pure and reflects an easy interaction with the client…Breathtakingly simple yet liveable. The use of warm and cool materials combined left us wanting to see more shots. This represents a human minimalist quality we feel was iconic to this time.

ING Direct Café
New York
Gensler

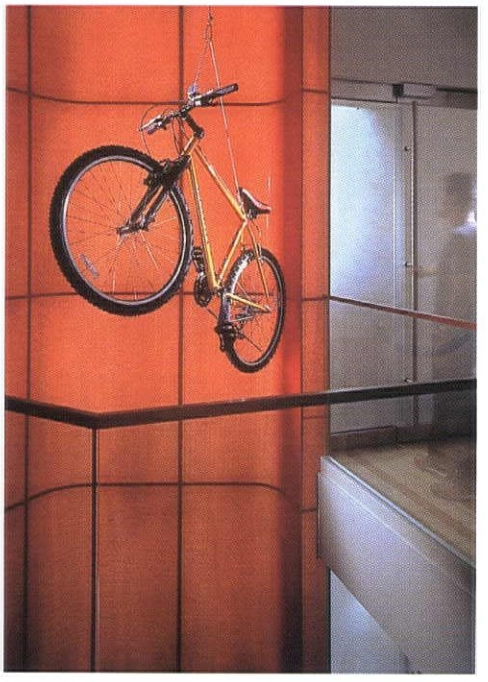
2000

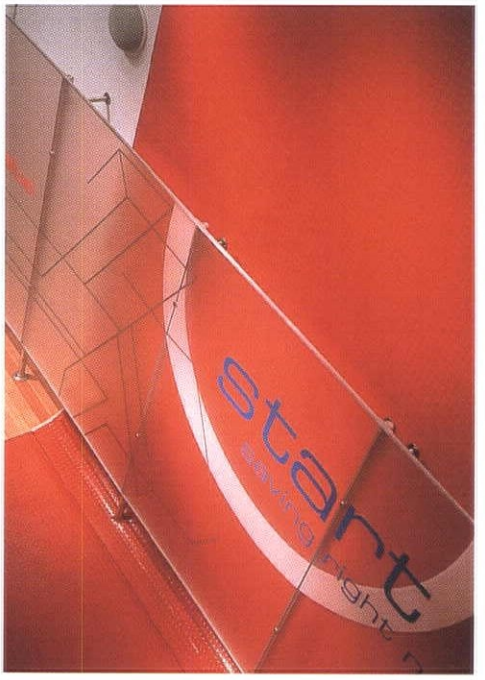
Photography by Craig Dugan/Hedrich Blessing (interiors) and Andrew Bordwin (exteriors)



Design Team:
Robin Klehr Avia, FIIDA, principal; Julia Simet, IIDA, director; John Bricker, design principal; Andrew Kamins, AIA, project manager; Peter Wang, AIA, design director

Juror Comments: The space planning and the encouragement of community, communication and how to do banking in a different way. The graphics, space and m.o. blend together in an energizing way…This project is all about youth. It is bristling with action, movement, and youthful energy…One of the better examples where two formerly separate uses converge to become a new functional archetype.





New York Stock Exchange Trading Floor Expansion
New York
Skidmore, Owings & Merrill

2000

Photography by Peter Aaron/Esto

Design Team:
T.J. Gottesdiener, FAIA, managing partner; Stephen Apking, AIA, design partner; Donald Holt, Dale Greenwald, senior designers; Elizabeth Marr, AIA, senior technical coordinator

Juror Comments: Wow! This project is energizing to look at. Gymnastics for the focused. Space planning and electronics in a state of the art style…Exhibits a deep understanding of complex functional requirements and resolves them in the context of human factors. Integration of technology and aesthetics is without peer…Confident use of biomorphic shapes. All about interaction of technology and people. Technology became one with the person.

Deutsch Inc.
Los Angeles
Frederic Schwartz
Architects

2001

Photography by Benny Chan

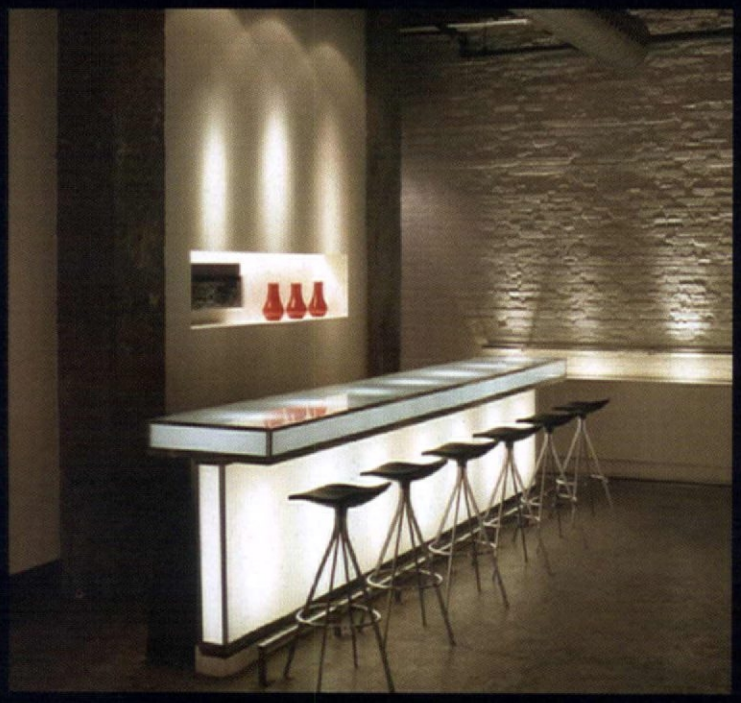
Design Team:
Frederic Schwarz, principal; John Adams, project manager; Douglas Romines, Henry Rollmann, project team; Scott Spector, principal

Juror Comments: The dawning of a new age. Pods built for brain dumping. Use of the open office and raw materials that play and coexist in a handsome, utilitarian way. This represented the genre of the big open factory/loft project that was just enough quirk and the right amount of polish…Displays a strongly established sense of community in a creative work place. Embraces and extends current trends in contemporary office design without being trite or cliché. I imagine this solution will still make sense 10 years from now…Strong use of geometry. Bold shapes floating in the air. Austere but warm.

Rain
Toronto
II BY IV Design Associates

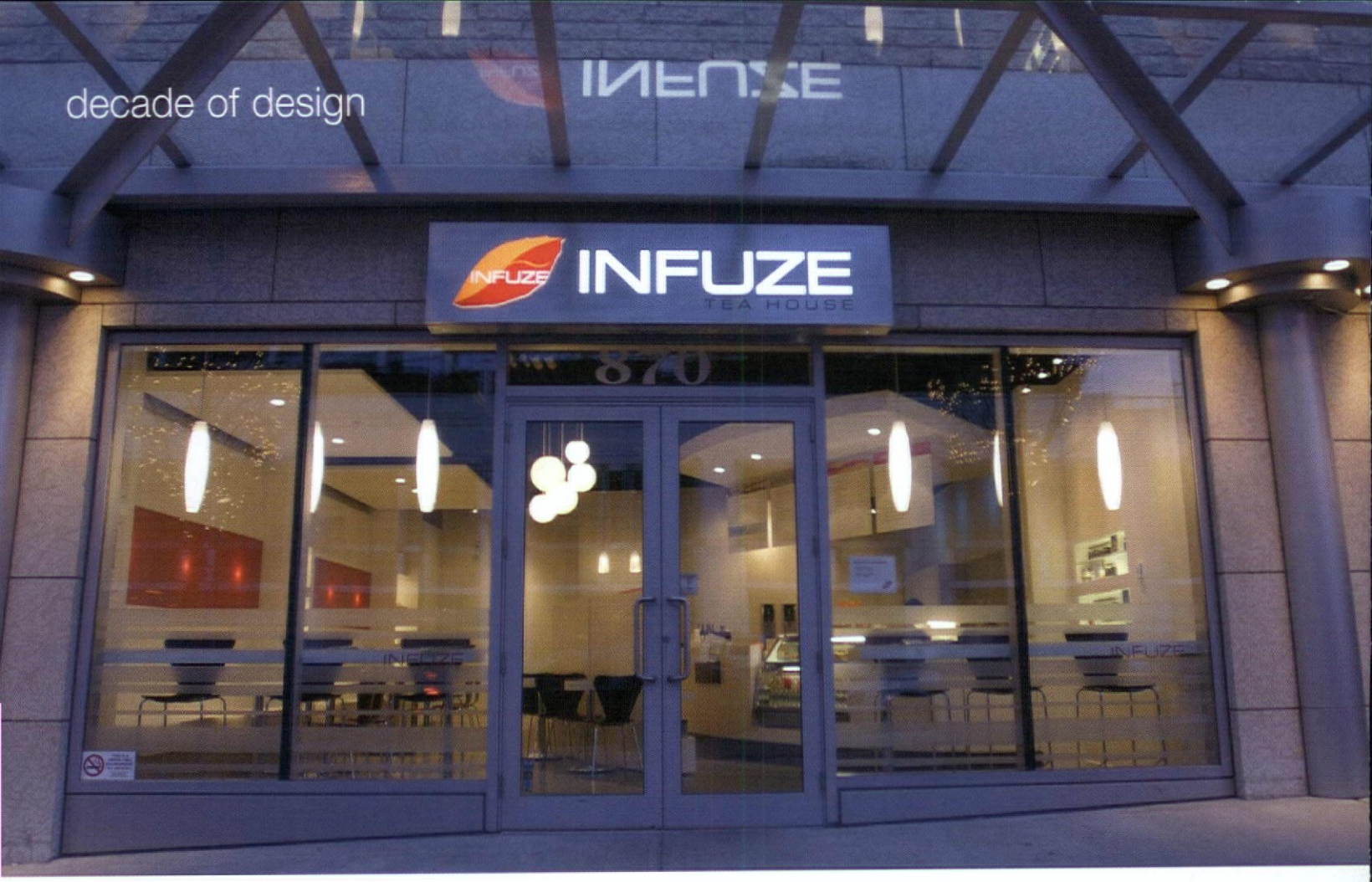
2001

Photography by David Whittaker



Design Team:
Keith Rushbrook, IIDA,
Dan Menchions, IIDA,
principal designers

Juror Comments: Makes you feel sexy. Moody, sensual, imaginative. This project sang to me. I could feel the space, I could hear the space, and I could imagine myself in this space. We all wanted to go there! The lighting is key and the materials are laced with an aura of tactility…Strong use of light, shapes, textures…A materials sensitivity and aesthetic restraint rarely seen in this genre. The lighting superbly renders this space and adds another layer of richness.


INFUZE
TEA HOUSE
870

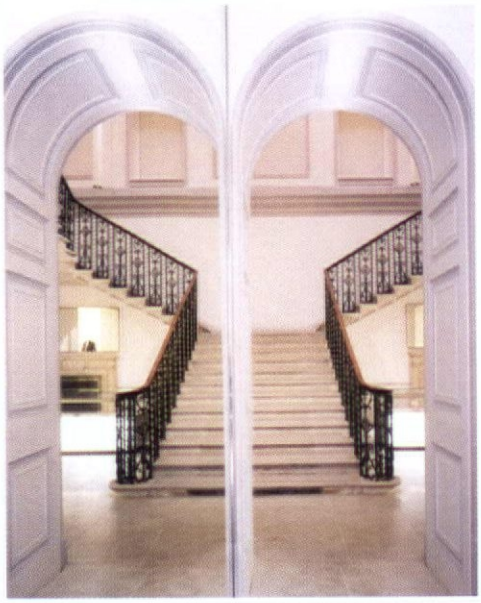
Infuze Teahouse
Vancouver, B.C
Seeton
Shinkewski
Design Group

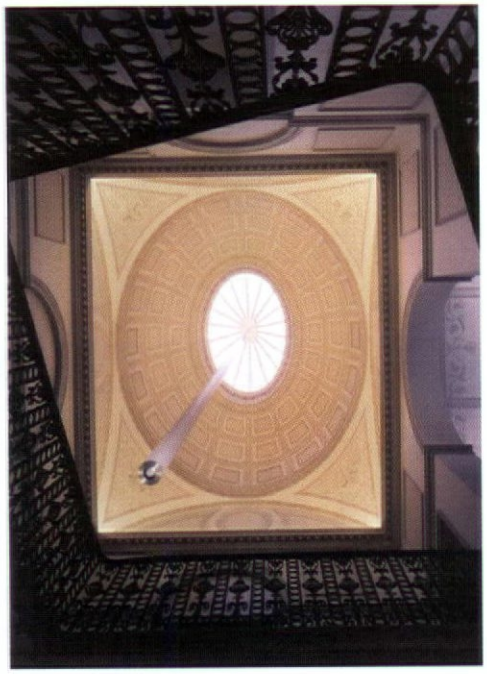
2001

Photography by Nick Didlick

Design Team:
Keath Seeton, BID, RID, principal; Julie Campbell, DID, project designer

Juror Comments: Simple yet strong graphic quality establishes a feeling of sophistication. Uses a limited palette of materials to great effect…Smart, crisp, friendly, and snappy. Very cool and light…Perfect harmony and scale. A tea shop that has merchandising that is positioned properly, not too much, not too little. Looks just right. Inviting space that is chic yet not pretentious.





Jil Sander
Boutique and
Showroom
London
Gabellini
Associates

2002

Photography by Paul Warchol

Design Team:
Michael Gabellini, Kimberly Sheppard, design partners; Daniel Garbowit, managing partner; Jennifer Hanlin, project manager

Juror Comments: This project appealed to my senses. I sense quality and elegance…Subtle use of purist, modernist maturity. A beautiful use of existing beams…Establishes a respectful dialogue between the old and the new, between the contained and the container. It is a showcase of ideas and attitudes on several different scales.

the judges

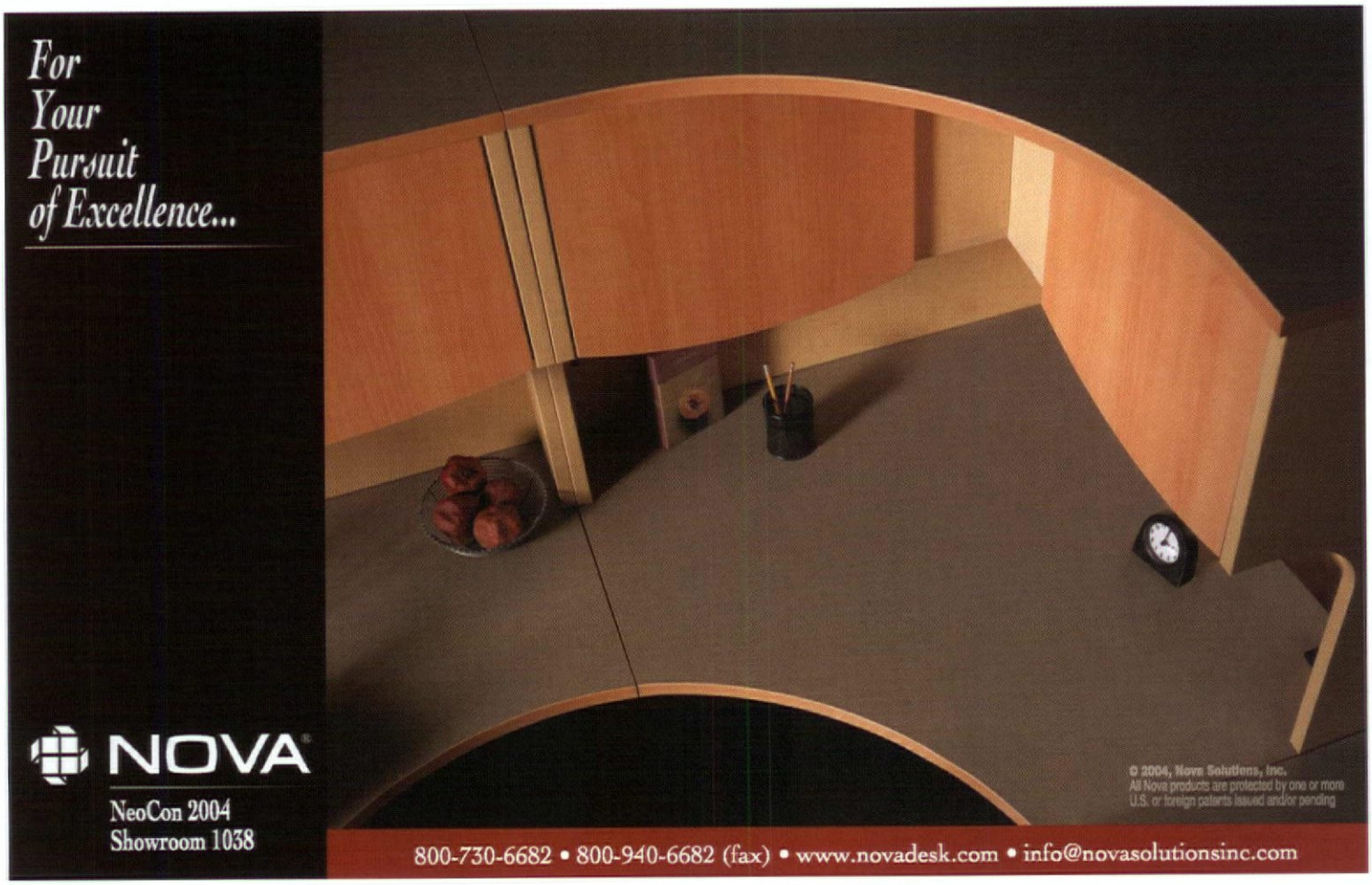
Carolyn Iu, AIA, is founding partner of Iu & Bibliowicz, a full-service architecture and interior design firm based in New York. Her career has been shaped by projects realized as associate partner and design director for Skidmore, Owings & Merrill in New York, San Francisco, and Los Angeles from 1977 through 1994. Prior to forming her recent partnership with Natan Bibliowicz, she was principal of Iu & Lewis Design with Neville Lewis. In 1997, the firm was named Designers of the Year, the prestigious award initiated to honor excellence in the field of interior design.

Jon Miller is one of nine photographers associated with the prestigious Chicago photography firm Hedrich Blessing. As such, he has made a career of photographing significant and award-winning projects for some of the nation's leading architecture and interior design firms.

Suzanne Tick serves as creative director of KnollTextiles and president of her independent design studio, Suzanne Tick Inc., in New York. She is credited with a long list of innovative product designs ranging from textiles to carpet to lighting for various manufacturers. In 2003, she was named a finalist in the Smithsonian's Cooper-Hewitt, National Design Museum's fourth annual National Design Awards in the product design category.

Brian Graham's career has included both interior design and product design. His namesake studio, Graham Design in San Francisco, focuses on providing a comprehensive approach in the design, development and marketing of furniture and related products for the contract market place. Complementing this practice is an ongoing involvement in the design of workplace interiors for select clientele. His work has been nationally recognized with design awards from the AIA, IIDA, IDSA, ABA and IFMA.

Fred Dust is the leader of IDEO, a San Francisco firm that designs products, services, environments, and interactions. An architect by training, Fred leads multidisciplinary teams to create immersing, interactive spaces for diverse industries, including healthcare, education, retail, financial services, and workplace design. In one of his more whimsical projects, he designed an office complete with a nap area for Dilbert comic creator, Scott Adams.



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We Have a Problem

Unexpected dilemmas are a part of many projects, but what if the client is the problem?

By Katie Weeks

In business relationships, misunderstandings or unexpected problems are often par for the course. There are miscommunications, shifting deadlines, tightened budgets, differences of opinions, or plain mistakes. But, despite precautions, every so often there comes a relationship where Murphy's law rules and it seems that everything that can go wrong does. The client doesn't see the overall vision, changes his mind about the interior layout, disagrees with your suggestions, balks about the costs. Suddenly it seems run-of-the-mill problems or obstacles are replaced with an overriding dilemma: the client from hell.

What's a designer to do when the client becomes the problem? First things first, simply writing off a troubled relationship as an insane client may seem like an easy solution, but it won't necessarily make the project run any smoother or faster. After all, a firm can vow to never work with a client again, but the project at hand will still need to be completed. "You have to look at every unhappy client as an opportunity to prove your value to the client," says Bob Hillier, chairman and founder of Princeton, N.J.-based Hillier Architecture.

In any situation, finding the root of the strife is key. Generally, there are four main areas where problems tend to take root, says Jon Buggy, principal in the healthcare division of Ellerbe Becket in Minneapolis: project costs, aesthetic/design choices, communication, and client leadership. While arguments over costs tend to be the most contentious, it's communication problems that truly gum up a relationship. At Ellerbe Becket, Buggy addresses the four areas through various tactics. Budget surprises are curbed by the creation of a cost model at the beginning of the project that outlines all potential costs, and is adjusted and refined over the course of the project. In communicating aesthetic desires, the firm starts by sitting down with a client and reviewing a sea of images from projects around the globe, identifying what styles attract the client and how they could be adapted to his workspace. This also breaks down the language barrier by introducing the client to important design tools like lighting, materials, colors, and proportions according to Buggy. To monitor communication, he then checks in throughout the project to make sure the client is receiving enough feedback or input and, to avoid the design-by-committee practice that many clients tend to adopt, he identifies a project point person from the get-go, someone where the buck will stop.

The best way to deal with a problem client, of course, is to take a preventative approach, not a reactionary one. "There is going to be upset. What you have to do is everything you can to prevent the upset—but when it happens, just deal with it," says Hillier. "What you want to do is solve it as soon as it shows up."

When things get dire, however, it's a must to check the egos at the door. "One thing I've learned over the years is that when there's a problem there are two things you can do. One is when the client calls up and uses the ugliest four letter words in the world on you. I've heard of architects who literally retaliated with the same words and hung up, but that doesn't win anything for anybody," says Hillier. "I always advocate letting an upset client vent and get it all out. Then you can find where the issues are. If you start in defensive mode, you shut the communication down. On the other hand, if you just say 'tell me your problems,' it's almost disarming and all of a sudden, what they tell you is what's important."

Taking the initiative to turn a problem client into a positive experience benefits not only those involved, but also the industry as a whole. Communicating the value of design to a problem client and creating a positive experience increases the public perception of the benefits of design and architecture in crafting innovative spaces. Therefore, while the client may be the one raising a fuss, it's the architect or designer's responsibility to put out the fire. "The reality is that every project needs to be a winner," says Buggy. "Clients deserve that, and we should provide guidance on how to get there."

"One thing I've learned over the years is that when there's a problem there are two things you can do. One is when the client calls up and uses the ugliest four letter words in the world on you. I've heard of architects who literally retaliated with the same words and hung up, but that doesn't win anything for anybody."
Bob Hillier, chairman and founder, Hillier Architecture

Dream Team

Communication, cooperation, and respect make for a great construction team—but don't forget to get it all in writing

By Diana Mosher

Is there such a thing as a perfect construction team, or should the A&D community simply learn to live with imperfection? "It may sound simplistic and quasi-naive, but to paraphrase Robert Fulghum, 'All I Need To Know [about construction teams], I Learned In Kindergarten' is very applicable here," says David Flatt, vice president of PageSoutherlandPage in Dallas. "Like many other things, it generally boils down to communication, cooperation and respect," he adds. "I would say absolutely there is [such a thing as] a perfect construction team, but it is not just by happenstance. It takes communication, goal setting, and committing—in writing, if necessary—to abide by the team ground rules."

"The architect, engineer, interior designer, and all consultants including lighting, acoustical, furniture, code, and zoning, need to know the ground rules and what to expect from one another."
—Kim Bertin, senior director, CB Richard Ellis

According to Flatt, these ground rules might include such points as: We're all going to succeed together (i.e., if one person fails, we all fail); everyone will check their egos at the door; everyone will give 110 percent to the project; everyone will respect one another (we don't have to be friends, but we do have to show mutual respect); and should problems arise, we'll present a team solution to the client. "We like to meet as a team early on before the 'chips start flying,'" says Flatt. "As an ice-breaker we'll often allow each team member to complete the sentence, 'this project will be a success to me personally if…'" For one member, it might be not having to work weekends so time can be spent with the new baby. For another, it might be that everyone's still on speaking terms when the project is over. "Whatever the individual aspirations, collectively everyone knows what is personally important to each team member," explains Flatt.

Selecting the right general contactor will have a significant effect in achieving a project that's on time, below budget, and of good quality. "Regardless of the type or size of construction project, we're very strong proponents of a design-build process that allows you to bring on the general contractor when you need one the most: before the design is complete," says Winfield Roney, president of Reel Grobman & Associates in San Jose, Calif. "Having a GC involved early on provides better due diligence, more accurate budgets, and cost analysis of various design alternatives."

After bidding out general conditions and fees, Reel Grobman & Associates develops a list of criteria of what's most important—is it lower cost or a faster schedule? The firm appoints a single person to communicate with each candidate, and to maintain consistency, but gets input from as many stakeholders as possible. The firm also makes a point of checking references for each of the GC team members. "We'll be spending lots of time with them," points out Roney, who also suggests that once the GC is part of the team, he should bid out all of the sub-trades. "To ensure that you get the best value, make sure he has an open-book policy," he adds.

When putting together the team, it's important to contain the client's resources by keeping track of what everyone is bringing to the table. Expertise should be complementary and not a duplication, suggests Kim Bertin, a senior director at CB Richard Ellis' project management group in New York. Potential pitfalls include additional fees incurred when the contractor requires additional visits and scheduling issues when time frames aren't specified. "Getting those things organized up front means a lot to team building," says Bertin. "The architect, engineer, interior designer, and all consultants including lighting, acoustical, furniture, code, and zoning, need to know the ground rules and what to expect from one another." Bertin stresses the importance of the Request for Information (RFI) issued by the contractor to the engineer or architect when clarification is needed. "This is a process that needs to be followed," says Bertin. "It's important that all parties communicate, understand that this process exists, and are speaking the same language."

Nathan Allan

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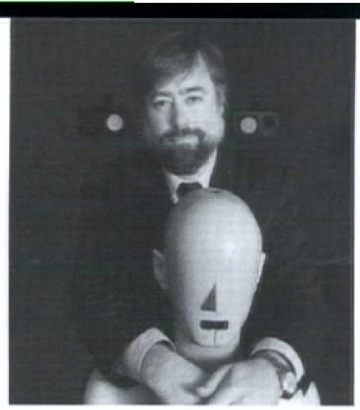


Occupancy Quality

Putting forth a new agenda for sustainable design

By Steven J. Orfield

Recently at EnvironDesign/8, the national sustainability conference, I and two of my colleagues, Tom Smith and Jay Brand, presented the case for the core problem of sustainability. As with many of the movements in architecture, from daylighting to energy efficiency to universal design, sustainability has been moving forward for some time as a separate agenda. There is an implicit assumption that a sustainable building is a good building. There is a strong belief that LEED certification demonstrates good architecture. However, there is very little real evidence for either these conclusions.

Sustainable design has largely focused on design strategies that promote conservation of the natural environment, and this is clearly a worthwhile cause. Yet the movement represents a focus on materials and strategies that are aimed at a small part of the equation. Buildings generally represent about 5 percent of the total cost of the organization they house. People (employees) represent the other 95 percent. What we must begin to understand is that our primary target in architecture must be human sustainability, or as it is currently known, occupancy quality.

The energy movement in the United States has amply demonstrated that single-issue focus does not produce good buildings. For example, when we focus on lighting in terms of energy consumption, it results in the development of many extremely poor lighting systems. When lighting quality takes a back seat to energy consumption, quality naturally declines. In conversation with a lighting researcher for one of the world's largest lighting companies, I asked him why his firm was bringing out more and more high-glare, energy-efficient office lighting. His response was that for as long as the lighting engineering community has been only interested in energy efficiency, his firm has produced high-glare but very efficient fixtures.

If we look at the LEED standards, the Minnesota Sustainable Design Guidelines, the Seattle Sustainable Guidelines, or others, we see the failure inherent in sustainability as a stand-alone goal. None of these standards offers an acceptable set of goals regarding occupancy measurement, occupancy quality, and building performance such as daylighting, lighting, acoustics, or thermal comfort. Mandating these sustainable standards, in the absence of high quality occupancy quality guidelines, is taking us on a side trip away from the central issue of design, which is how successfully buildings work for people.

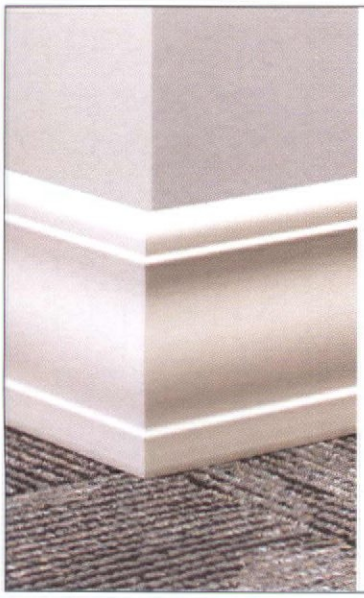
It is interesting to note how many "movements" in architecture have a strong commercial base and how these movements seem to take on a life of their own. Office acoustics make an interesting example. Speech privacy is tied to so many products (like ceilings, carpet, office systems, sound masking, and acoustical wall panels) that solving this problem is generally done by selecting the "best" products available, without ever analyzing the problem. In acoustics, the most important variable in the determination of privacy is the distance between listener and receiver. This variable gets short shrift, as there is no product solution tied to it. Similarly, the most important variable in lighting efficiency is the distance between the light and the task, again a variable hardly ever examined carefully.

In 1998, Orfield Laboratories, in conjunction with a series of sponsoring manufacturers, founded the Open Plan Working Group (OPWG) to begin to focus on the issues of occupancy quality and building performance quality. A Design Advisory Council was added to represent the office design field including Gensler, Skidmore, Hillier, NBBJ, RTKL, Leo A. Daly, Perkins & Will, DLR Group, DEGW, GSA, Mancini Duffy, Studios Architecture.

Since that time, the OPWG has held 10 semi-annual meetings on topics of interest in the occupancy movement, and these have been attended by facilities managers, designers, architects, and academics from around the world. Orfield Laboratories has also developed a Certified Building Performance Measurement (CBPM) program to perform occupancy studies on site or across the web, in combination with building performance measurement baselining. Additionally, the OPWG has pioneered the extensive use of perceptual visual juries to measure what about the appearance of spaces can be measured to be positive.

There are excellent methods available to insure that occupant quality can be attained, but they require a focus on occupant research and building performance consulting. All other aspects of design must serve this single intent. We must satisfy and elevate the experience of the occupant. People are the point; everything else is secondary.

Steven J. Orfield founded Orfield Labs 34 years ago as the nation's only multi-disciplinary architectural lab, providing services in daylighting, lighting, acoustics, audio-visual design and human factors. He founded Open Plan Working Group in 1998 and has developed a platform for building performance and occupancy research that he hopes to use to measure the economic occupancy benefits of design strategies. steve@orfieldlabs.com.



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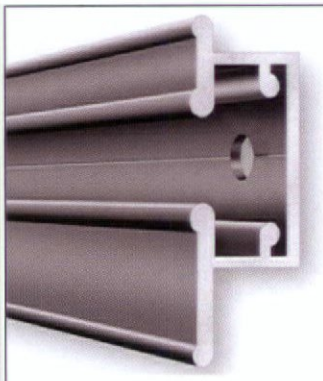

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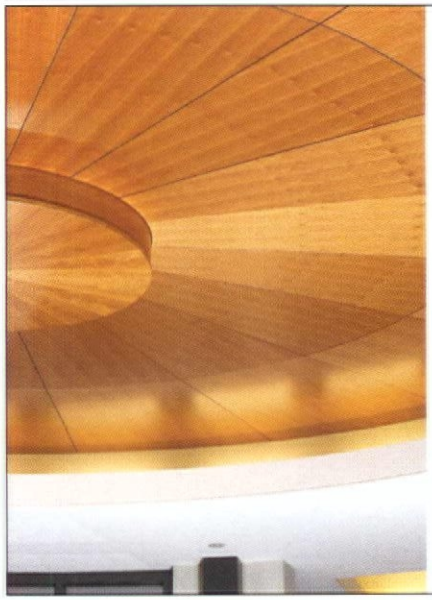

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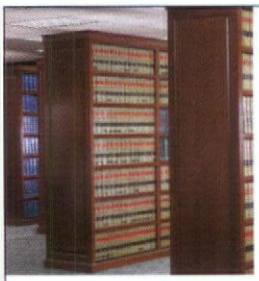

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Gordon International

Hoop Designed by Marco Moran

With hundreds of variations, Hoop serves as a launching pad for flexibility in cohesive design schemes. With sled based, cantilevered, pedestal, barstool, beam and task seating versions, Hoop offers fun and colorful solutions to a broad range of project types. Gordon International: Classics of the 20th Century, Classics for the 21st. Visit www.GordonInternational.com today for information, and see Hoop at NeoCon® on the 8th Floor in Space A128. *Circle No. 167*

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Innovations

re: Solutions

Innovations is pleased to announce the upcoming NeoCon® release of re: Solutions, a new line of earth-friendly upholstery fabrics. re: Solutions offers dynamic patterns, vibrant colors and an extraordinarily soft hand. Patterned by Design Director Fumiaki Odaka re: Solutions breathes new life into earth-friendly textiles and will prove to be an upholstery fabric like none other.

Woven from post-industrial polyester fibers re: Solution is offered in 5 distinctive patterns: Boucle, Boucle Stripe, Dot Diamond, Stitch and Circle. re: Solutions pass all ACT standards for heavy-duty contract textiles. At $27.95, these contemporary designs will fit any budget. These earth friendly textiles are sold by the yard at 54" wide.

re:solutions is available through Innovations, 212.807.6300 or on the web at **www.innovationsusa.com.** *Circle No. 168*

Space No. 10-130

The Mohawk Group

Karastan Contract is presenting Pascal. The densely woven design evokes a strong architectural sense, with its grid pattern forming an attractive baseline for corporate order. Pascal has been created to coordinate with several of Karastan Contract's top-selling patterns, particularly Fifi, Henri and Portia. For information, visit **www.karastancontract.com** or call 800-554-6637. *Circle No. 177*

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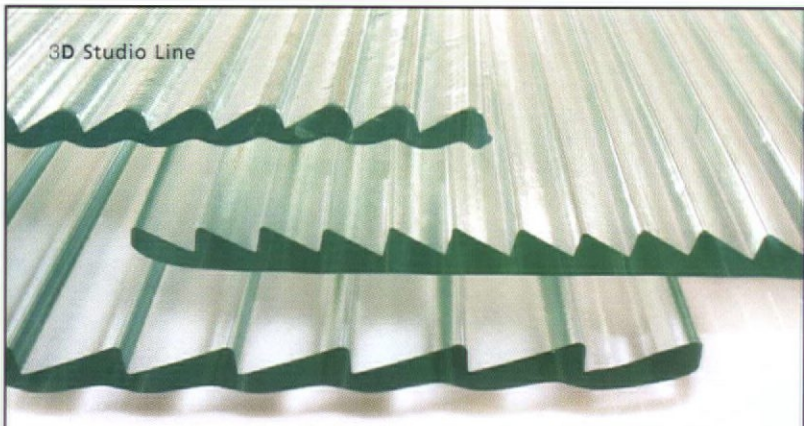

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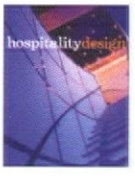

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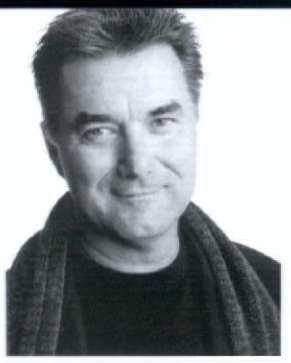

Gary E. Wheeler, FASID, FIIDA

An architecture and design enthusiast for as long as he can remember, Gary E. Wheeler is ready to take Manhattan

Education
BFA, Louisiana Tech University

Position
Principal, NBBJ

Notable professional works
I am most proud of building a design team of exceptional professionals who have delivered some of the most innovative, award-winning, and challenging projects in the country, including the Time Warner Headquarters at Columbus Circle in New York City, Tribune Interactive in Chicago, Fallon Worldwide in Minneapolis, and the new Haworth Headquarters currently being designed.

What inspired you to pursue a career in architecture/interior design?
From my earliest memories I was building space, from forts to tree houses. Design has always been a factor in my life—so I guess the bottom line is that I had no choice!

From where do you draw your inspiration for design?
Life, friends, nature

Who is your favorite artist?
Helen Frankenthaler, because of her use of color, light and texture. Carol Hepper, because of her ability to use sculpture to show power and movement in a way that continually fascinates.

How do you define success?
Having great friends and family—and the time to enjoy them

How do you foresee the future of office design changing?
More and more design will become a key factor in the talent wars. As we deal with a 24/7 work schedule and a shortage of talent, work environments will become one of the key enablers for innovation, knowledge sharing, and building community. We will work "anywhere anytime," but our "offices" will become the center of our creative lives, enabling us to truly connect with our clients and team members.

How would you describe your sense of style?
Clean, honest, innovative—it's all in the details

If you could have selected another career, what might you have been?
I can not imagine doing anything else!

What is your favorite summer activity?
Lying by the pool, reading

What daily task do you most abhor?
Shaving

What do you consider your greatest achievement (personally or professionally)?
My personal relationship—29 years and counting

What era in the history of design do you most admire?
The Renaissance

What frustrates you?
People with a lack of vision

What is one thing that you have always wanted to do, but have never done?
Visit China

What is the best way to start your day?
A cappuccino at Café Juliana in Tavernelli, Italy

What is the most fulfilling part of your job?
The people

What is the one thing that you think people would be most surprised to know about you?
That I was a pilot in the Air Force

What is your idea of perfect beauty?
Sunset on Tortolla, BVI

What talent do you wish that you had?
I wish I could play the piano.

What three adjectives best describe you?
Optimistic (almost to a fault), honest, and loyal

What would be your ideal design project (disregarding all expenses)?
A corporate headquarters that uses a multi-disciplinary team including the best minds in sustainability, cultural anthropology, architecture, interiors, landscape design, engineering, healthcare, and education, to create an innovative work environment—resulting in a truly collaborative partnership and a ground-breaking business strategy. Possibly a client going through significant change and re-invention like Apple or Microsoft.

Who or what has been the greatest influence on your work?
Mary Moffett, my design professor; Ed Perrault, my first boss and design mentor; Michael Dougherty, my longest (20+ years) and most challenging client, good friend, and business mentor.

What advice do you have for A&D students?
Go for it!

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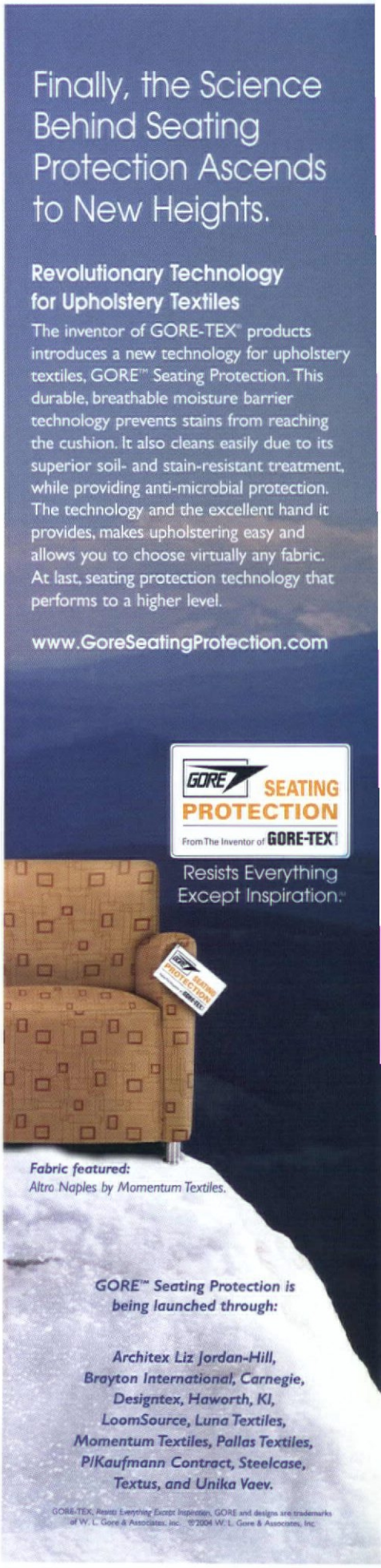

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