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A modern interior scene featuring a white armchair with a black and white patterned pillow, a dark wood coffee table with a vase of yellow flowers, and a dark textured wall.

inspiring commercial design solutions december 2007

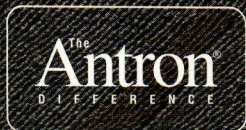
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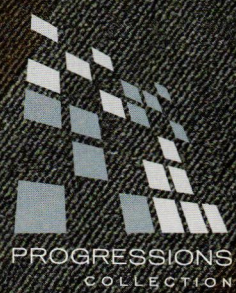
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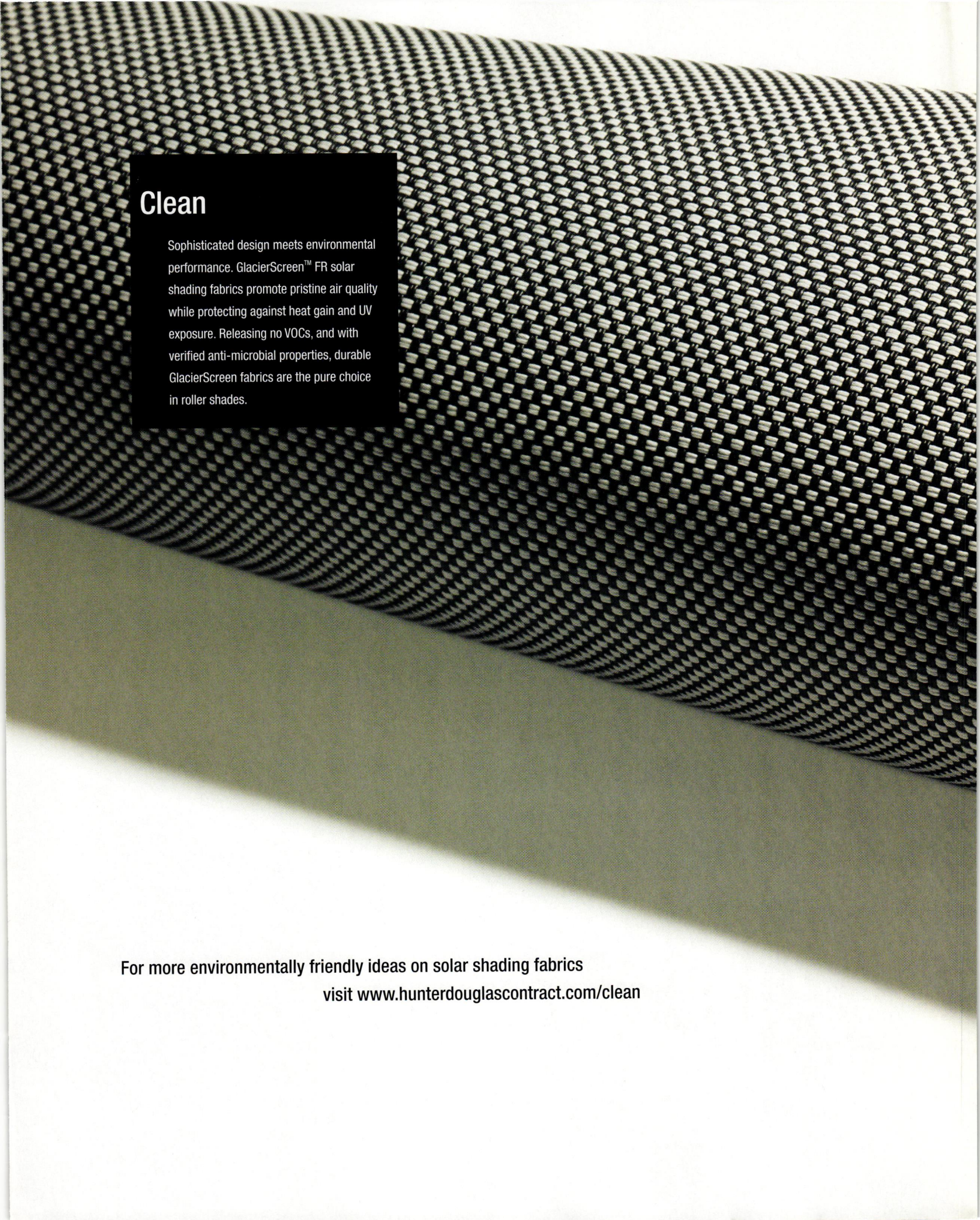


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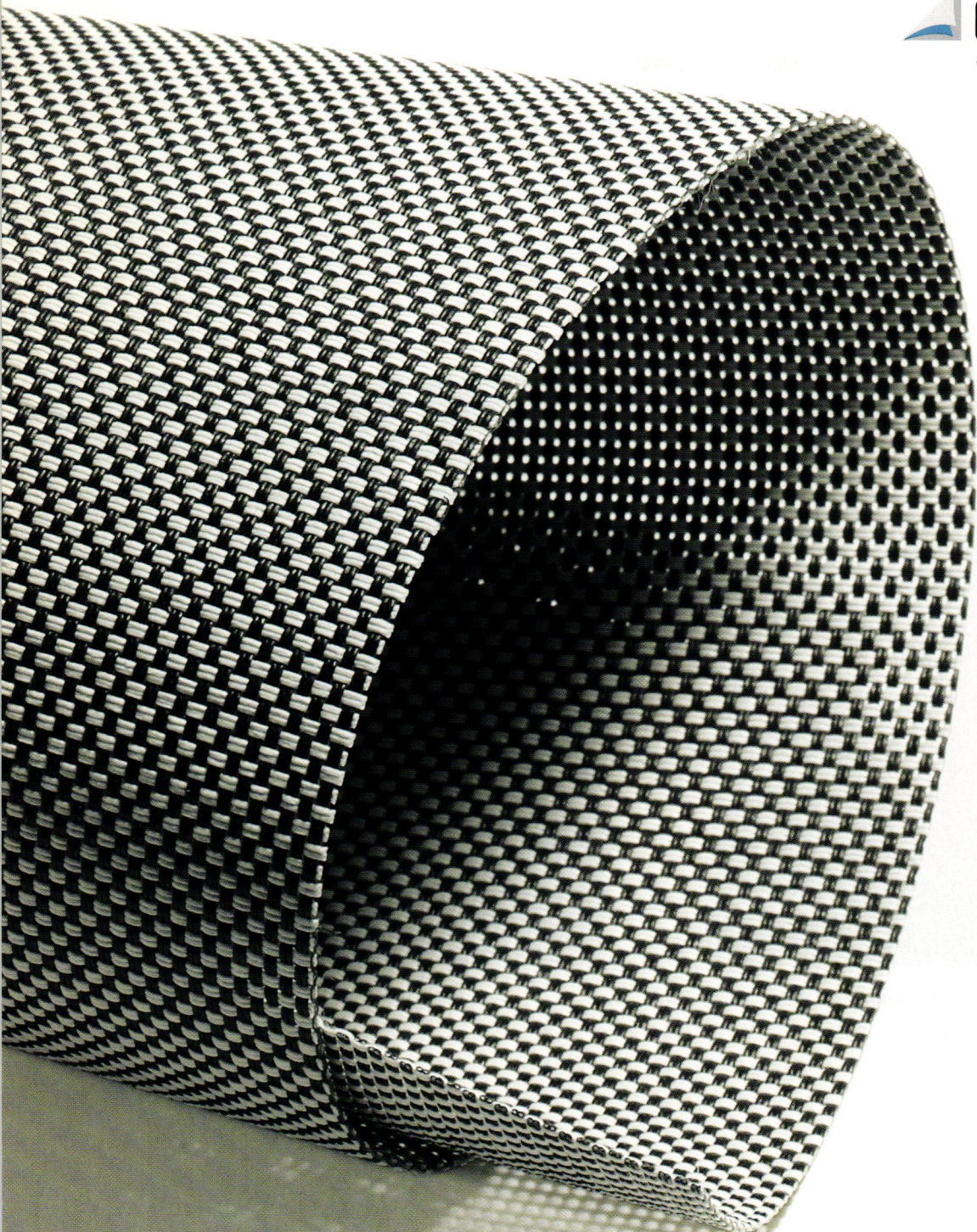
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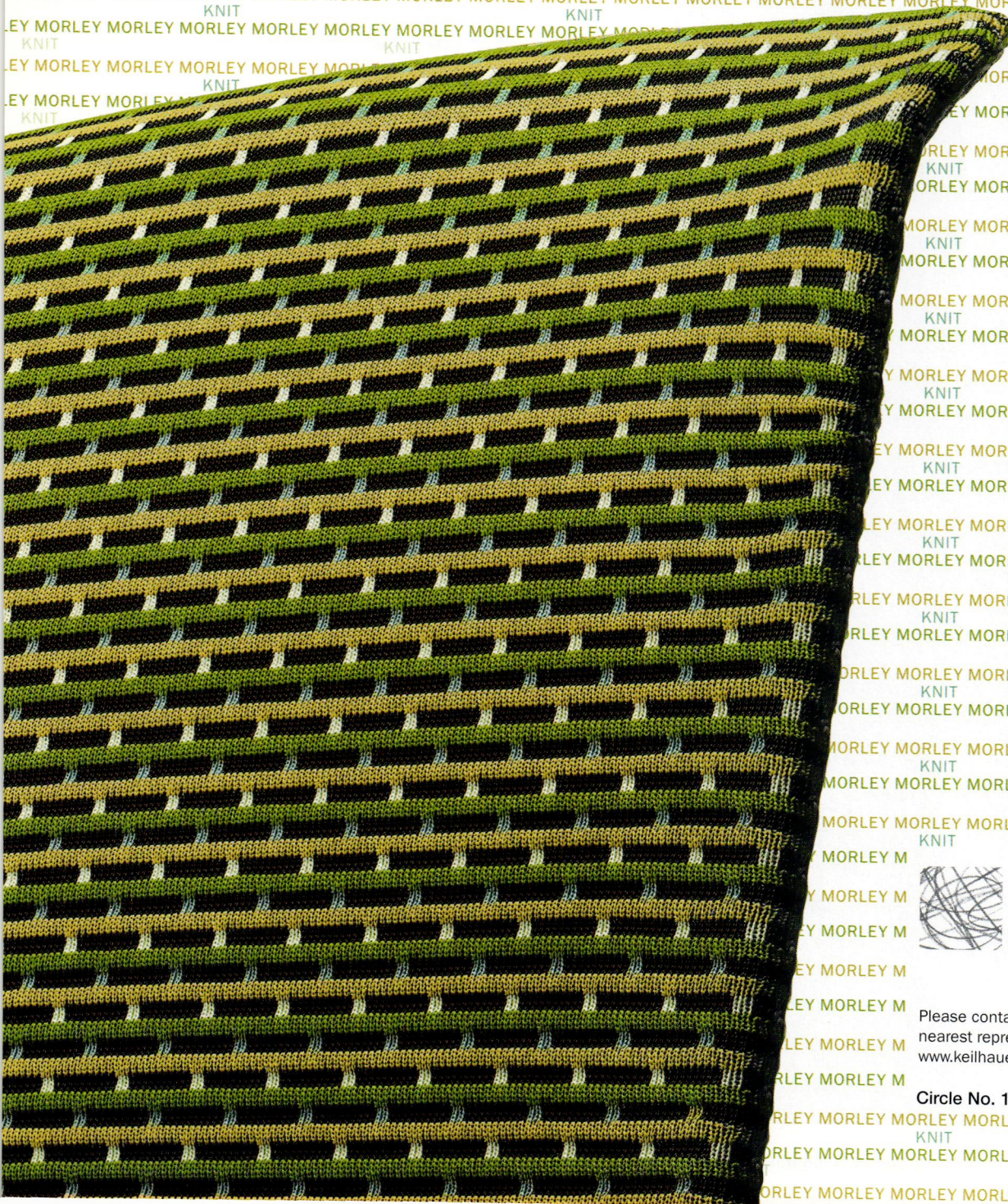
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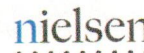
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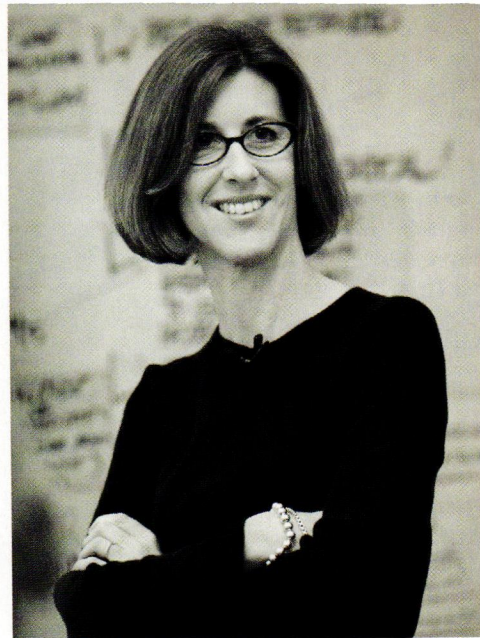
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Images from the Pierre Paulin 80th Birthday Celebration at the Cultural Services of the French Embassy, New York; Furniture produced by Artifort. Photos courtesy M2L



Jennifer Thiele Busch
Editor in Chief

furniture as art

On Dec. 3, 2007, the 80th birthday party celebration for noted French designer Pierre Paulin kicked off a seven-week exhibition of his work at the Cultural Services of the French Embassy in New York. Paulin's decidedly contemporary chair designs (graciously provided by the New York showroom of M2L), set against the classic Beaux Arts splendor of the Stanford White-designed building, underscored the often powerful connection between architecture and furniture. Even iconic interior architectural spaces can be enriched and transformed—infused with new life—by the furnishings they contain, and vice versa. Clearly the two can draw on each other's strengths.

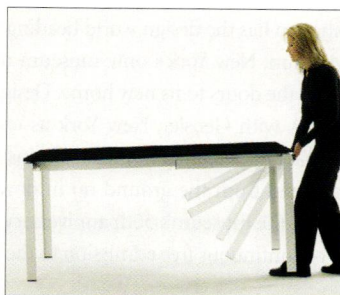
Furniture design has often been likened to a miniature version of architecture, since the rules of structural integrity, form, function, proportion, and aesthetics wholeheartedly apply to each discipline. In fact, skilled architects and designers often dabble—or cross over altogether—into the challenge of furniture design because it exercises a similar skill set while typically providing more instant gratification than an interior design or architecture project.

Unfortunately, the prolific churn-out of commercial furnishings products—be they designed by architects, interior designers, industrial designers, design students, etc.—is more often about commercial viability for the manufacturers than it is about design excellence, and this business reality shows in the average, uninspired products that can be found in abundance at any trade show in the industry. But it takes an exhibit like the Paulin retrospective—or the kind of thoughtful consideration that went into Nestor Santa-Cruz's list of iconic seating (p. 54)—to truly appreciate what can be achieved by this art form. Furniture can infuse deliberate artistic meaning into a space, and more importantly, it can change the perception of an interior almost at a whim from a respected design in its own right to a backdrop for another, no less impressive, form of design.

As we come to the close of 2007 and launch in to 2008, we wish for our readers the gifts of health and prosperity—plus inspiration and clarity, which offer the potential to turn good design into great design worth celebrating. ■

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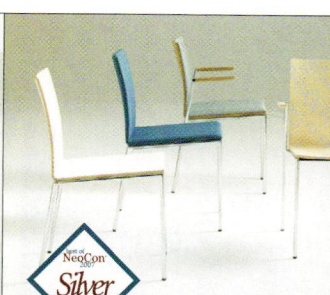
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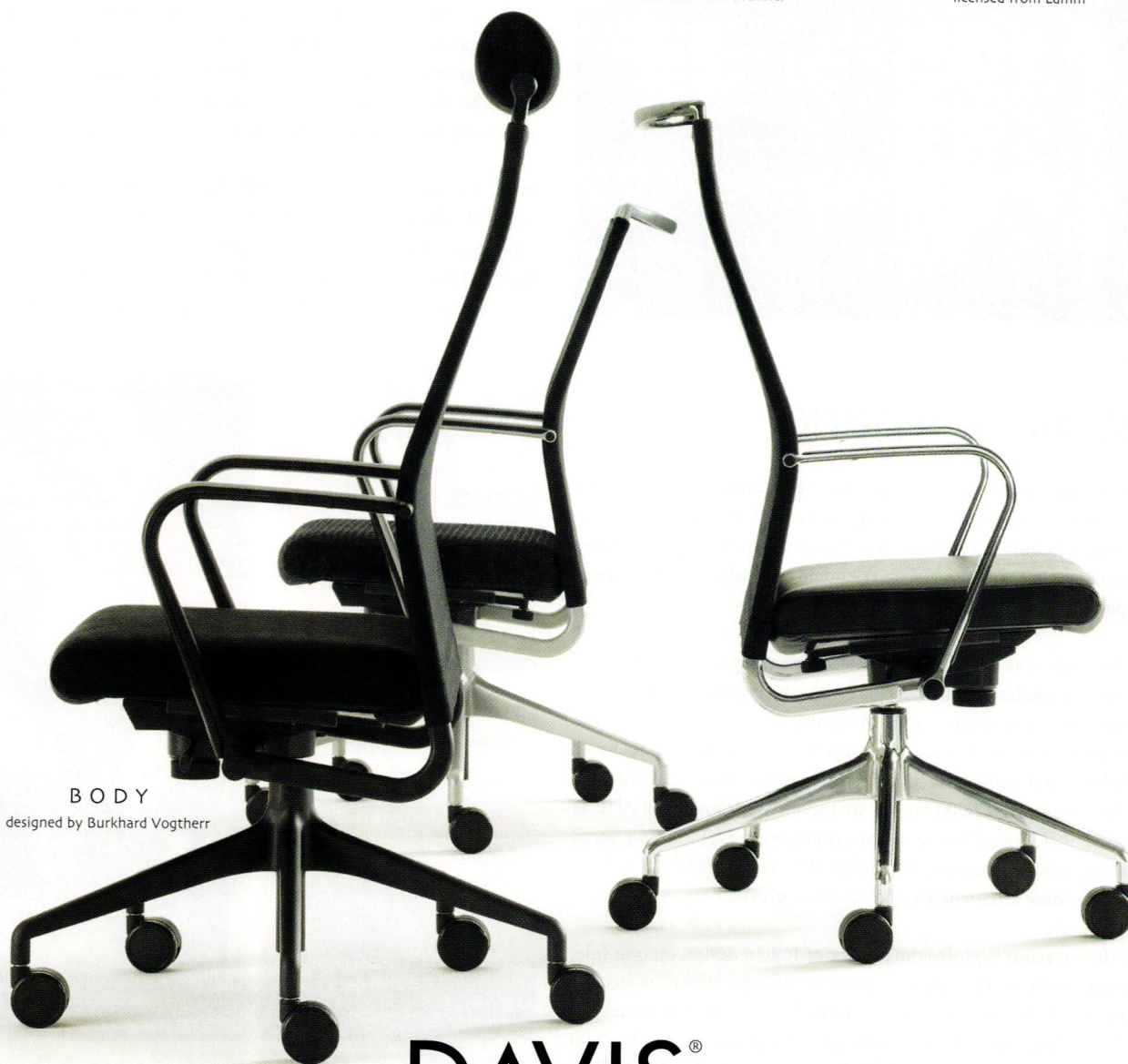
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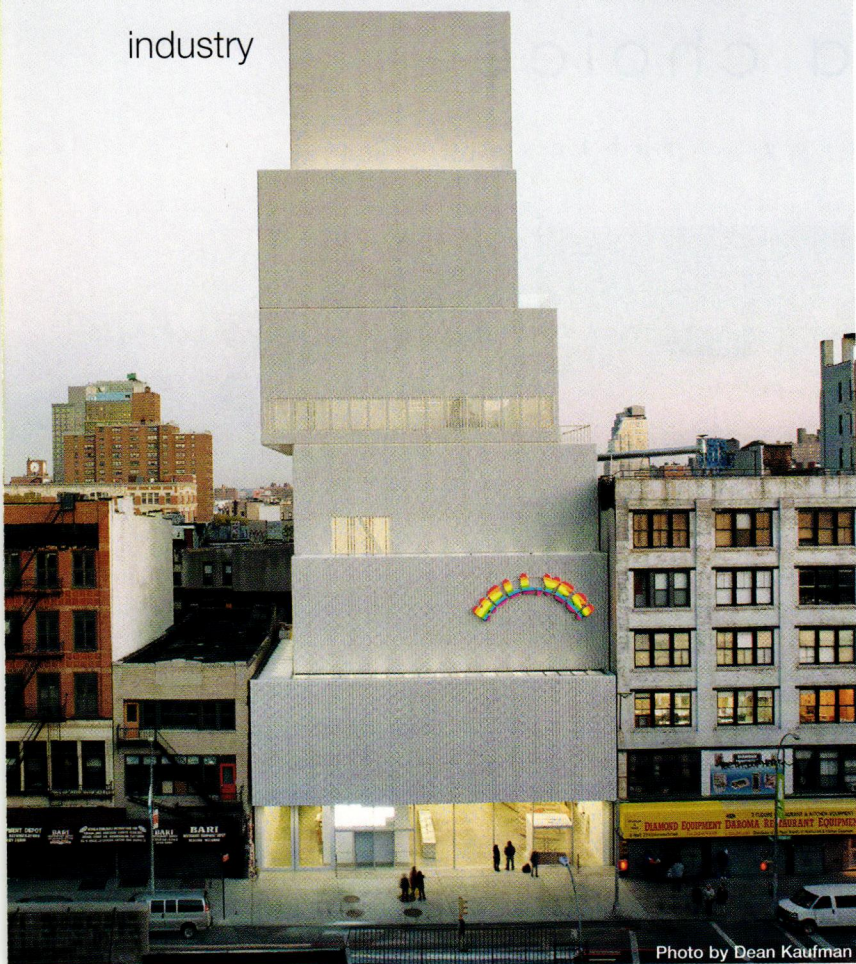


Photo by Dean Kaufman

Now on Display

New York—A new structure in Manhattan has the design world heading downtown: On December 1, The New Museum, New York's only museum devoted exclusively to contemporary art, opened the doors to its new home. Designed by Tokyo-based Sejima+Nishizawa/SANAA with Gensler, New York as executive architect, the new New Museum is the first freestanding home for the institution and the first fine art museum constructed from the ground up in downtown Manhattan. The opening coincided with the museum's 30th anniversary and to celebrate, Target sponsored 30 hours of continuous free admission to the public.

The seven story, 60,000-sq.-ft. space, rises among a cluster of small and mid-sized buildings on the Bowery as a metal aluminum mesh-clad stack of boxes shifted off axis in a dynamic composition. In order to address ambitious programmatic needs without creating a monolithic, airless building, SANAA assigned key functional elements to each level (resulting in the six boxes), and then drew each level away from the vertebrae of the building core. Windows and skylights punctuate the facade, offering visual vignettes of the city, and the shifted-box approach yields a variety of fluid internal spaces of different heights.

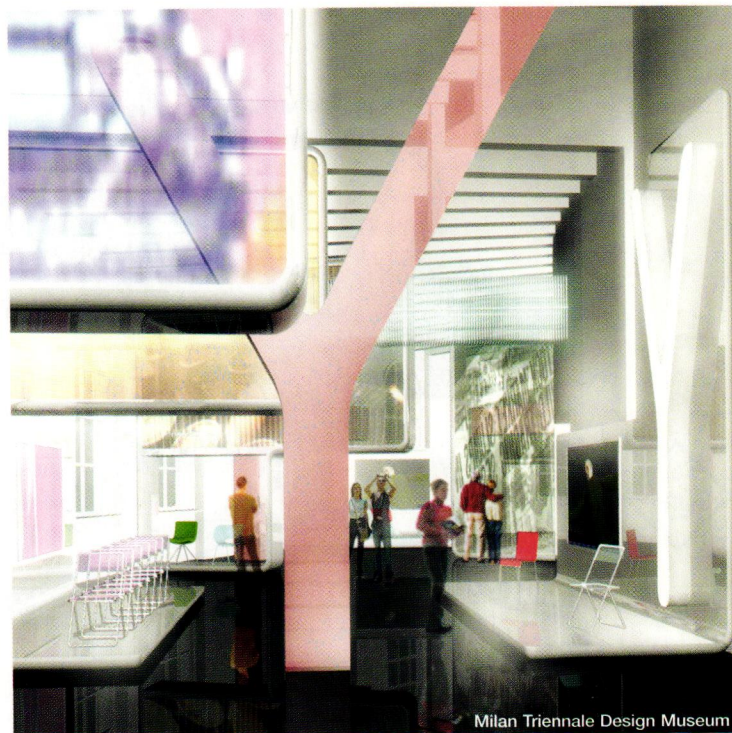
Inside, the space is divided into full floor, column-free exhibition spaces. Also included in the interior is a 182-seat theater, classrooms, an education center, and a top-floor events space with rooftop terraces. The ground floor, named Marcia Tucker Hall in honor of the New Museum's founder, will be an animated public space featuring a museum store, cafe, and glass-walled lobby gallery.

Andiamo a Milano

Milan, Italy—Design aficionados touring the A&D capital of Milan now have another attraction to add to their agendas with the opening of the Triennale Design Museum. Created by local designer Michele De Lucchi, the museum branches out from the Milan Triennale to establish a permanent exhibition space dedicated to design in Italy.

The Milan Triennale was established in 1923 with the goal of uniting the decorative arts and modern industries, and fostering relationships between industry, production, and applied arts. Morphing into a mirror of artistic and architectural culture in Italy, the Triennale has since expanded its focus to include fashion and audio/visual communications. Since the 1930s, the foundation has occupied 12,000 sq. m. in the city's Palazzo dell'Arte in Parco Sempione, including 8,000 sq. m. of exhibition space (1,500 sq. m. of which is a temporary exhibition space designed by Gae Aulenti). It is from this space that the new Triennale Design Museum grows.

Split in two, the museum explores the history of Italian design on one side, while showcasing exhibits on various aspects of Italian culture curated by different individuals. For example, the exhibit kicking off the museum's existence is "The Obsessions of Italian Design," a program curated by Italo Rota and Peter Greenaway that sets 100 Italian design objects against films by one British artist and filmmaker and six Italian filmmakers.



Milan Triennale Design Museum



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Solving Excellence

national wallcovering

Color Guard

When it comes to color, there's no question that the interior wallcovering industry is a vibrant one. With a wide range of colors and patterns, wallcovering can be a great way to add color and personality to any space. But with so many options, it can be difficult to choose the right one for your project. That's why it's important to work with a professional wallcovering contractor who can help you select the best color and pattern for your space. A professional contractor will have a deep understanding of the industry and can provide you with a wide range of options to choose from. They will also be able to help you with the installation process, ensuring that your wallcovering is installed correctly and lasts for years to come. So if you're looking for a professional wallcovering contractor, make sure you choose one who can help you with the color selection process. A professional contractor will be able to help you select the best color and pattern for your space, ensuring that your wallcovering is installed correctly and lasts for years to come.

Saluting Excellence

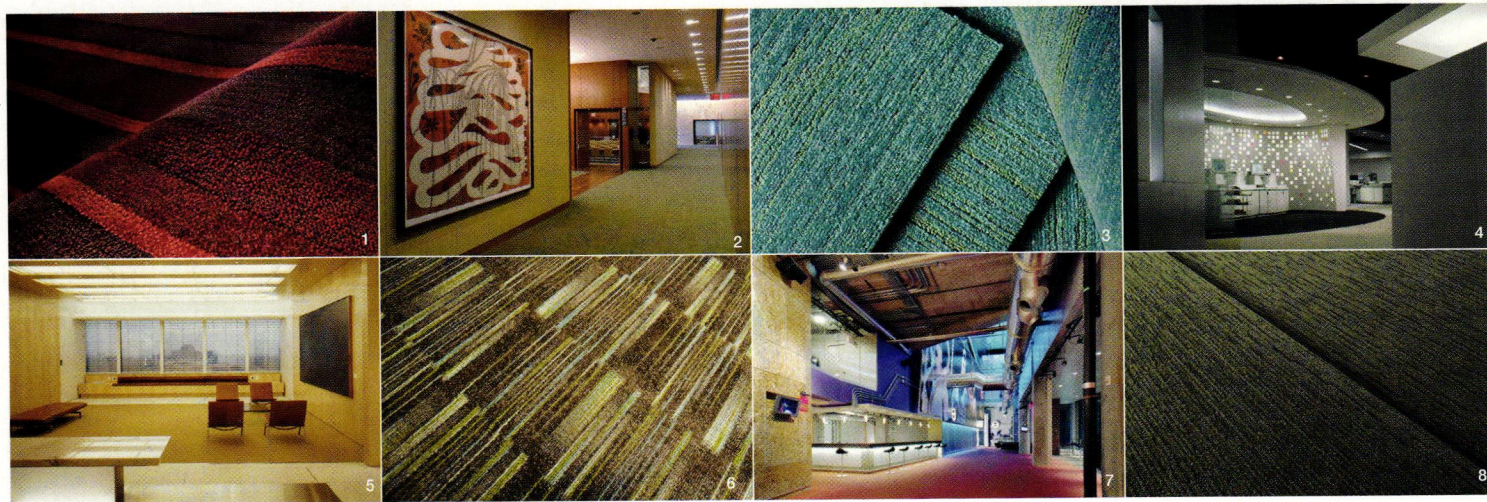
New York—New York-based Mancini Duffy, Planning Design Research Corporation in Houston, VOA Associates of Chicago, and VOA in Washington, D.C., are among this year's winners of Solutia's annual Doc Award competition. The awards recognize outstanding achievement in commercial design projects that integrate color, space, form, function, and materials, including carpet made with Solutia's Ultron nylon 6,6 fiber. This year, awards in the contract interior design category went to:

- Mancini Duffy for its use of Spin by Constantine Commercial in the Time Warner Conference Center in New York (2)
- Planning Design Research Corporation in Houston for its use of Bloomsberg Tuva Looms Weft in the Schlumberger Limited Headquarters in Houston (5)
- VOA Associates for the use of Constantine Commercial Litterae and Moresque in the Dade Behring project in Newark, Del. (4)
- VOA in Washington, D.C., for its use of Sketch by Constantine Commercial and Karakul by J&J/Invision in the Signature Theatre in Arlington, Va. (7)

Also recognized are product design winners for outstanding achievement in carpet design with products made from Ultron nylon 6,6 fiber. Entries are judged on originality of design, overall aesthetic, pricing, and useability in the contract environment. This year's winners are Constantine Commercial for Lindstrom (1), Karastan Contract for Hypnotizing (6), Fortune Contract for Galaxy (8), and Mannington Commercial for Graffiti (3).

In addition, 2007 marked the introduction of a new category: the Designer's Choice award, a category juried by more than 200 interior designers and architects from around the country. The winner: Constantine Commercial for Lindstrom.

Each year, Solutia selects a panel of designers and architects to jury the competition. This year's team included Lucy Aiken-Johnson, ASID, of Ai3 in Atlanta; Mark Hirons, AIA, LEED AP, of OWP/P in Chicago; Suzan Lucas Santiago, ASID, IIDA, of Grad Associates in Newark, N.J.; and Anthony Garrett, IIDA, LEED AP, of HOK's San Francisco office.



Courting Gehry

Suffolk, Mass.—Completed in 2004, the Ray and Maria Stata Center for Computer Information and Intelligence Science at Massachusetts Institute of Technology (MIT) was celebrated as part of a complex aiming to reshape the face of MIT's campus. More than three years later, however, the response to the \$300-million project isn't as rosy.

Alleging design and construction failures that caused, among other things, masonry cracking, mold growth, and persistent leaks, MIT has filed a lawsuit in Massachusetts against Frank O. Gehry, Gehry Partners, and Skanska USA Building. MIT is pursuing counts of breach of contract and negligence and breach of contract and indemnity against Skanska.

The suit states that beginning in the late summer of 2004, considerable masonry cracking appeared in the project's outdoor amphitheater seating areas as the result of an improper amount and spacing of control joints in brick masonry. The suit also alleges a flawed drainage system in the Amphitheater, and states that repairing both problems in 2006 and 2007 cost MIT more than \$1.5 million. In addition, the suite states that sliding ice and snow from the structure's window boxes and projecting roof areas has blocked emergency exits and damaged other building elements.



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All Natural

Boston—Payette has completed the 70,000-sq.-ft. Gary C. Comer Geochemistry Building on the Lamont-Doherty Earth Observatory Campus for Columbia University in Palisades, N.Y. A member of the Earth Institute, the Lamont-Doherty Earth Observatory (LDEO) houses research scientists seeking fundamental knowledge about the origin, evolution, and future of the natural world. Located on a site overlooking the Hudson River, the new building includes specialized mass spectroscopy, geochemistry, and instrument-based laboratories.

Recognizing that three levels of naturally ventilated office space occupy the same building height

as two levels of high technology laboratory space, Payette compacted the program into a single, 30-ft.-high volume. Divided into three parts, the north-facing lab zone is tied to a south-facing office zone through a central atrium area that accommodates group and interactive work.

A spine of common spaces, including meeting rooms, a videoconference center, lounge areas, and a 100-person seminar room, runs through the center of the building and emerges as a pair of elevated decks on its east side. Two top-lit atria with open switchback stairs connect the offset levels, and provide visual continuity.

Call for Entries

Alexandria, Va.—The Spectrum and Prism Awards, which recognize innovative use of tile and stone in architecture and design, are now accepting entries. Winners will be awarded at Coverings 2008 from April 29–May 2, 2008 in Orlando, Fla. At stake: a total of \$30,500 in prize money.

Each year, the Spectrum Awards recognize use of porcelain and/or ceramic tiles and separately honor projects featuring glass and/or mosaics. In contrast, the Prism Awards recognize innovative use of stone in residential, institutional, and commercial projects. Both award programs are sponsored by Coverings

and are coordinated by Spain's Ceramic Tile Manufacturers Association (ASCER), Confindustria Ceramica (Italian Association of Ceramics), Ceramic Tile Distributors Association (CTDA), National Tile Contractors Association (NTCA) and the Tile Council of North America (TCNA).

To qualify for this year's competitions, projects must have been completed between January 2004 and December 2007. Entry forms are available for download at www.coverings.com/spectrum-prism-awards.html. Deadline for entry is February 1, 2008.



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Call for Mentors

The International Interior Design Association (IIDA) is seeking mentors for its 6th Annual Student Mentoring Week, February 4–8, 2008. As part of the week's activities, mentors are needed to host a pair of IIDA student members in the mentors' offices for any day during the designated week. Participating student members are matched with a local design professional who practices in the area of the students' career aspirations.

Volunteers are needed by Jan. 11, 2008; IIDA will contact participants no later than Jan. 25, 2008 to confirm their student pairing. If you are interested in participating in Mentoring Week as a mentor or a student member, please contact Christa Koskosky at 312.467.1950 or ckoskosky@iida.org.

Coming Events

Heimtextil 2008
January 9–12, 2008
Frankfurt Fair and Exhibition Centre
Frankfurt, Germany
www.heimtextil.messefrankfurt.com

IMM Cologne, the International
Furnishing Show
January 14–20, 2008
KölnMesse Exhibition Center
Cologne, Germany
www.imm-cologne.com

The 29th Annual Interiors Awards Breakfast
January 25, 2008
Cipriani's 42nd Street
New York
www.contractmagazine.com

Surfaces 2008
January 29–February 2, 2008
Sands Expo and Convention Center
Las Vegas
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Kamon. A multi-purpose textile from the Kimono Collection.

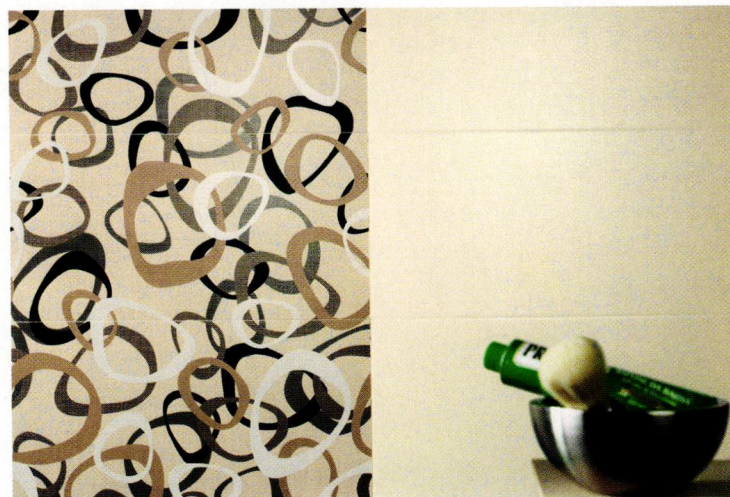
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all that glitters

...isn't necessarily gold when dealing with tiles. It can be silver or crystal or any other shimmery substance, as sparkle is en vogue for all manner of tiles. In the year commemorating its 25th anniversary, Cersaie, the international exhibition of ceramic tiles and bathroom furnishings, held in Bologna, Italy, Oct. 2-6, broke attendance records for total visitors (91,935—up 1.1 percent), foreign attendees (27,121—up 3.7 percent), and Italian and international journalists (632—up 7.8 percent). And the record crowds were in for a treat, as manufacturers spiced up their offerings by revealing many products with metallic components and high-gloss tiles in bold, saturated hues, while black and white tiles were also popular, as were nature inspired themes—both in the form of tiles influenced by nature and those that mimic substances like wood, stone, and concrete. Here is a cross section of some favorites of this year's introductions.



Fap Ceramiche

The new Suite collection of white-body, rectified, ceramic wall tiles is perfectly suited for bathrooms and kitchens, especially in hospitality settings. This combination of large-scale tile panels and shimmery mosaics creates a decorative damask effect, in five fresh hues, including Cipria (shown with Roma Pop insert). www.fapceramiche.com

Circle No. 202



Cerim Ceramiche

Under the Florim umbrella, Cerim is a global leader in bathroom tiles. The brand's new Trends collection (above) reflects the latest in fashion and interior designs in white-body wall tiles and coordinating porcelain stoneware floor tiles. Offered in a sophisticated palette of five neutral colors in a satin finish, the 32-cm. by 64.5-cm. wall tiles feature timely themes and graphic patterns. Inspired by the iridescent surface inside of seashells, the Pearly collection (left) in the pattern Corallo adds a decorative element to bathroom walls. These white-body, 33-cm. by 50-cm. wall tiles come in six colors in a polished surface with a mother-of-pearl effect. www.cerim.it Circle No. 201

Marazzi

Tile no longer implies a flat plane. Designers can create depth and texture with styles like Marazzi's Soho, which comes in varying thicknesses and unique geometric shapes. Color bodied porcelain tiles, appropriate for floors and walls with various-sized formats suited for large spaces, Soho gives unique character to commercial spaces, lobbies, and waiting rooms.

marazzi.it Circle No. 203

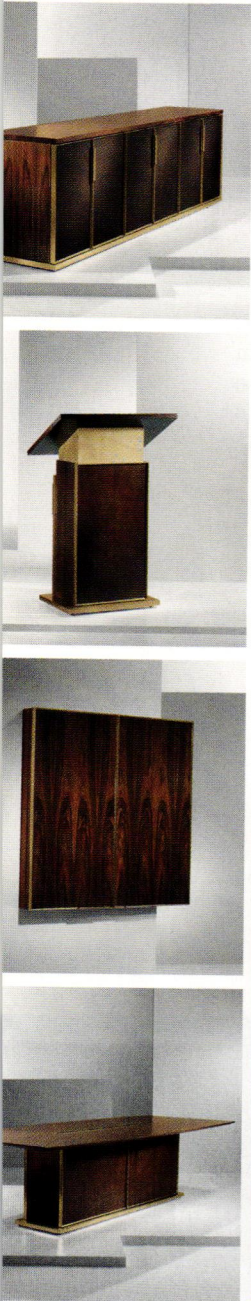


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Marca Corona

Marca Corona has introduced six new lines including Colorwood, a collection of through-body porcelain tiles with a top glazed application that creates a grain look. Patterns are etched into the tile using a waterjet process, and metal, glass, and mosaic insets add drama. Tiles are available in 45-cm. by 90 cm., 22.5-cm. by 90-cm., and 15-cm. by 9-cm. formats.

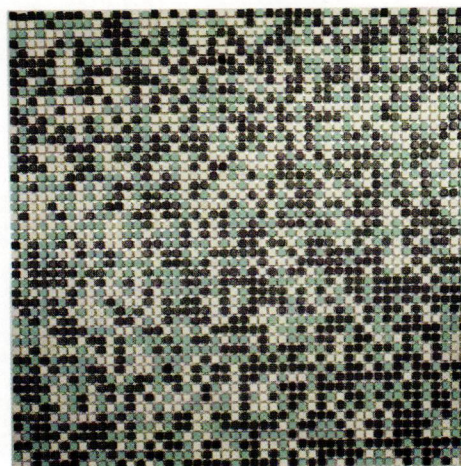
marcacorona.it Circle No. 204



La Faenza

Pasha features a warm metallic aesthetic in silver, bronze, copper, and gold shades. These rectified, glazed porcelain tiles come in 13-in. by 26-in. and 13-in. by 13-in. formats in decorative patterns that range from florals to arabesque themes. A honed finish creates great depth and luminosity.

lafaenza.it Circle No. 205



Brix

First introduced by Claudio Silverstrin in 2005, i Frammenti mosaic tiles are 5-mm. size, come in square, half, and bar shapes, and are being introduced in five new Mix variants (shown) and seven new Gloss colors. The tiny i Frammenti tiles are first mounted to a mesh backing and then applied to surfaces.

brixweb.com Circle No. 206

Settecento

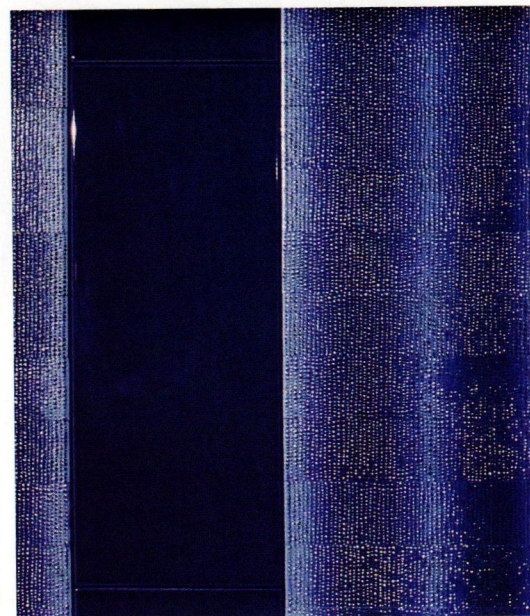
With Tatami, Settecento melds several hot trends in one striking collection. Decorative tiles with ornate, metallic designs, as in the Butterfly (below) or Jungle Grove (left) patterns, complement textured solids in black, white, and bold tones to form a cohesive collection that acts almost as wallcoverings. Sizes range from 9.5-cm. by 9.5-cm. to 16-cm. by 48-cm. to 31.9-cm. by 96-cm. www.settecento.com

Circle No. 207

Ragno

Color is back—the brighter, the better. The bold, luminous palette of Sunshine distinguishes it from other collections by Ragno. Available in eight saturated hues, Sunshine comes in a 20-cm. by 50-cm. format and in three decorative pieces with textured surfaces for walls and in a glazed porcelain 33.3-cm. by 33.3-cm tile for floors.

www.ragno.it Circle No. 208



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building momentum

The nation's greenest city rolled out the red carpet for this year's GreenBuild Conference

By Jennifer Thiele Busch

The enthusiasm in the air was so palpable at the United States Green Building Council's annual Greenbuild International Conference & Expo (Chicago, November 6-9) that one has to wonder about how much clean power could be generated if we were able to harness all that energy. But if there's one thing that Greenbuild taught us this year, it's that while we are making great strides toward a sustainable future, there is still a very long way to go—and certainly we cannot go it alone.

The stage was set at Tuesday morning's plenary session, led by USGBC president and CEO Rick Fedrizzi, who energized an audience of thousands with his commanding presence, his statistics on the USGBC's progress to date, and his long and impressive list of invited speakers including the featured keynoter, President William Jefferson Clinton. Fedrizzi reminded the crowd that only 15 years ago, green building was just a good idea; today it has become a global movement.

"This morning we are joined by more than 1,000 green building leaders representing 51 countries around the world," he said. "Today the USGBC's momentum is measured in our membership growth—more than 12,000 organizations strong—representing employees, shareholders, and communities of citizens that number in the millions. It's measured in 3.2 billion sq. ft. of LEED buildings in every state and 41 countries."

Fedrizzi went on to honor various organizations for their sustainable initiatives, including the Aldo Leopold Foundation for its LEED Platinum-certified Aldo Leopold Legacy Center, which earned 61 LEED points, the highest number achieved to date; the Home Depot Foundation for its annual awards

of excellence for Affordable Housing Built Responsibly; Autodesk, for its joint research project with USGBC that seeks a more integrated approach to sustainable design using BIM as a tool to achieve that goal; and United Technologies Corporation, for its support of Greenbuild365.org, a new, interactive learning portal that will offer training courses, reference information, webcast presentations, and teaching tips for students worldwide.

Education was a key theme that ran through the whole of Greenbuild. In his keynote address, President Clinton announced a series of new partnerships involving the Clinton Climate Initiative (CCI) that are intended to retrofit public and private buildings nationwide. Among these partnerships, CCI and the USGBC will partner with K-12 schools across America to establish a Green Schools Program to reduce the energy consumption of school buildings. CCI and the American College and University Presidents Climate Commitment (ACUPCC) will also work together to retrofit hundreds of colleges and universities across the United States, helping them to meet their commitment to attain climate neutrality while lowering their energy bills. In his speech, Clinton emphasized the need to approach the fight against climate change with practical, measurable, and significant measures.

The U.S. design and construction industry has taken an admirable lead among business sectors in addressing the environmental problems that lead to global warming, as well it should, since building operations are responsible for 39 percent of U.S. carbon dioxide emissions and nearly 40 percent of U.S. energy consumption. But as the USGBC announced at Greenbuild, there is still a consider-

able amount of research that needs to happen to identify key areas for advancing building performance and market transformation, and more funding is needed to support all steps from research through deployment. The USGBC National Green Building Research Agenda, also announced at Greenbuild, will focus on the applied research most needed by green building practitioners in the design, engineering, construction and development communities. Ultimate objectives of green buildings and this research agenda include: stable, sustainable energy supplies and climate conditions; clean, renewable and sufficient water resources; restorative use of land for the long term sustainability of habitats; restorative use of materials and assemblies that reflect life-cycle impacts; and a built environment that enhances human safety, security, health and productivity.

By all accounts, Greenbuild 2007 was a huge success and promises to keep growing when it reaches Boston next year. As one of the most environmentally progressive cities in the country, Chicago rallied around the concept like few cities can—from posting advertisements supporting sustainable design on taxi cabs to the announcement of its own sustainable initiatives, along with CCI, to implement cost-effective green retrofits of two architectural landmarks: the Sears Tower and the Merchandise Mart, the tallest and largest buildings in the country, respectively. In addition, CCI is developing a targeted program for energy retrofits of privately-owned, multi-tenant housing in Chicago. Under the auspices of the City's Department of Housing, building owners will jointly contract for energy performance contracts and use future energy savings to finance the project implementation. ■



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ones to watch

International companies are branching out from their countries of origin to make a statement on the global scene and introduce the world to new innovations and designs



Relounge chair and ottoman. Circle No. 210



Kalio lounge chair. Circle No. 211



Sparta chair. Circle No. 209

Dietiker

The 130-year-old, high-end executive furniture manufacturer Dietiker Switzerland has just burst into the U.S. market this year by launching its North American headquarters in Concord, Ont., (just north of Toronto), with plans to roll out 24 additional showrooms in major cities across the United States and Canada in the next 18 months.

Urs Felber, known for leading high-end upholstery seating company DeSede Switzerland to worldwide prominence and launching Vitra in North America in the 1990s as a partner and president before selling off both, purchased Dietiker in 2001. Since Felber's involvement with the company, Dietiker has increased its product launches with introductions in the past two years doubling those of the previous two years, according to Robert Vlessing, CEO, Dietiker Switzerland. "Mr. Felber's vision is that Dietiker Switzerland will be a top 10 brand name in executive lounge furniture within the next five years worldwide, because the products Dietiker creates are top designed and that is what the market is asking for," Vlessing says.

With Felber at the helm, Dietiker is producing high-quality tables and chairs that are perfectly suited a wide range of commercial interiors—from executive office spaces, reception areas, and lobbies, to hotels, restaurants, and health and sports clubs. Dietiker remains on the cutting edge of design innovation by employing complex manufacturing processes; Vlessing cites such examples as attaching aluminum to wood using no screws or "applying leather and foam so cleanly that it is a piece of art."

Partnering with internationally renowned designers like Thomas Albrecht, Shin Azumi, Greutman Bolzern, Hannes Weitstein, and Christoph Hindermann has further promoted Dietiker's worldwide appeal and has produced award-winning designs such as the Satu chair, Relounge, and Kalio lounge. "Contemporary Design in North America has been around since Ikea revolutionized this market for consumers in the last 20 years," Vlessing notes. "Now this segment in the market is asking for more and better innovation for their office, hospitality, or home spaces. This market is exploding already and in the next 10 years it will grow even more." www.dietiker.com

Ultra

In a mutually beneficial alliance, Steelcase has acquired Ultra, a leading furniture manufacturer in China that sells a wide range of office seating, desks, systems, and storage products to the Asian market. This strategic alliance will not only enhance Ultra's global presence, but also will "increase the scale of operations and market share of Steelcase in Greater China and Asia Pacific region, and provide broader capabilities in distribution, product portfolio, and manufacturing to support the expansion plans of our customers throughout Asia," according to Ultra Group Holdings chairperson Wendy Cho, who will continue to lead the organization as it becomes part of Steelcase's Asia Pacific operations.

"Combining Steelcase's worldwide industry leadership and workplace knowledge with Ultra's local capabilities and relationships will dramatically improve the competitiveness and value proposition for both brands in the region," she continues. "We believe this strategic combination will give both Ultra and Steelcase the ability to achieve strong growth levels in the coming years." Since Steelcase and Ultra concentrate on disparate market segments, the two companies will not be wholly integrated, but instead the focus is on creating synergies and growing both companies on a global level.

Expect a big push of new product by Ultra, as significant resources have been invested in product research and development. As a teaser for what's to come from her company, Cho notes, "We are participating proactively in design community-oriented activities, such as the coming Guangzhou and Hong Kong design week events, during which our new products will be gradually revealed. The new products will feature aesthetic, quality, and material improvements, and increased ergonomic and ecological standards."

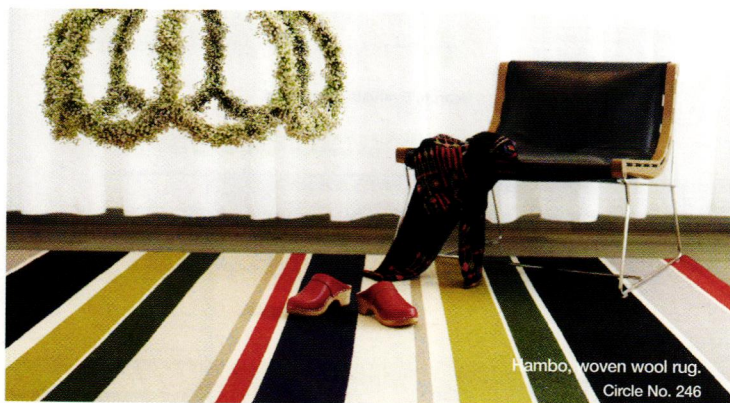
Looking to the future, Cho adds, "Our goal is to grow faster and stronger by continuously challenging ourselves to exceed our competitors. We don't just want to provide products—we want to provide product and service solutions that make us long term, valued strategic partners." www.ultrafurniture.net



System One. Circle No. 212



X-Executive series. Circle No. 213



Hambo, woven wool rug.
Circle No. 246



A mix of various new hand tufted and woven collections in the blue color group.
Circle No. 247

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Kasthall

An international carpet company, founded in Sweden in 1889, Kasthall now is known for creating rugs, handwoven and hand tufted in wool and linen. With a strong penchant toward environmental responsibility, Kasthall follows the philosophy of producing carpet via earth friendly means—from dying the yarn, to using a water-based adhesive backing, and being conscious of shipping methods and distances. While the company is known for its modern rugs, Simone Vingerhoets-Ziesmann, executive vice president at Kasthall USA, based in New York, says, "Each rug is tailored to the customers needs. The initials of the tufter are listed on the back of the rug. Every carpet is an individual and considered as a piece of art."

This "art" is somewhat of a traveling exhibit, as Kasthall sells products around the globe. Its presence in the U.S. marketplace will become more prominent in the coming months, especially with its new wall-to-wall carpet range to be introduced in January. Designed by Swedish designer Johan Carpner and Kasthall's Anna Schou, this new offering is a bespoke design of tufted and woven carpets that will be translated into a wall-to-wall version. Kasthall plans to seek out other world-renowned designers for collaborative projects in the near future, but according to Vingerhoets-Ziesmann, the names of these high-profile creative folks are still under wraps.

www.kasthall.com



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Citterio's basic wall system with ebony wood finish and a sealed, double-glazed glass system in EMI offices in New York, designed by TPG Architecture. Circle No. 248

Citterio

As one of the first Italian manufacturers to produce the “inter-wall,” the predecessor to what we know as wall partitions, Citterio exhibited market insight that made the company a leader in the office wall sector in Europe. In the '80s this company, originally founded by the Citterio Brothers in Sirone, Italy, and incorporated in 1960, gained international recognition by partnering with famous designers and remaining ahead of the curve of furniture trends.

Besides its innovative and well-crafted offerings and highly customizable, vast product selection, Citterio distinguishes itself as an industry leader with its focus on client relationships. “We help designers create organizational solutions for open workstations and desk systems,” says Peter Vits, of Wing Partners, the U.S. distributor for Citterio. “We literally are willing to go the extra mile—and travel overseas, if necessary—to provide our clients with up close and personal service.” Panels can be specified by finish, size, and performance upon request, customized for specific jobs, and integrated with workstations and directional desks.

Luc Massaux, studio design director for TPG Architecture in New York, which has been the first to specify Citterio in the United States, explains his decision to use Citterio walls for two corporate office spaces, including EMI's New York headquarters: “For us it was about Citterio's attention to detail, the Italian engineering, and its ability to create pieces that meet designers' specifications at a reasonable cost in a reasonable amount of time.” A challenge in the EMI project was blocking out noise while still offering the desired aesthetic, and Citterio was able to achieve both objectives. A collection to be introduced in 2008 will specifically address this need for acoustic isolation and durability. “This new wall system will feature our classic performance and light-weight design,” Vits explains “But also, we have found a way to integrate mounted double glass and aluminum partitions to floors and ceilings without any vertical structural elements.” With these innovations, Vits sees Citterio able to enter into a new market segment, again remaining on the cusp of high design, and positioning the Italian manufacturer as one expected to continue making an impact on the global scene.

www.citteriospa.com

ecoScorecard

Much as the name suggests, ecoScorecard, developed by Atlanta-based company Viridity, is a Web-based tool to help designers keep track of to what extent they are building green. Manufacturers elect to join the ecoScorecard database, and designers and specifiers are able to sort through offerings by participating manufacturers to see how products will measure up to environmental standards.

Using imbedded algorithms, the program calculates what criteria a product fulfills according to five environmental rating systems: LEED, Labs21, the Green Guide for Health Care (GGHC), the Collaborative for High Performance Schools (CHPS), and the National Association of Home Builders (NAHB), and third party certification, and also produces the documentation necessary to submit projects for certification. As an online database, ecoScorecard catalogues a given participating manufacturers' green products and provides designers the ability to search, evaluate, and document products based on varied environmental parameters.

Currently only J&J Commercial/Invision and Armstrong Commercial Flooring are taking advantage of this very new service, but the intent is that as more manufacturers realize what a valuable resource this tool is and participate in the service, designers will be able to completely specify green products for an entire environmentally sustainable project using ecoScorecard. With green made simple like this, ecoScorecard has the power to revolutionize the future of building green. www.ecoscorecard.com



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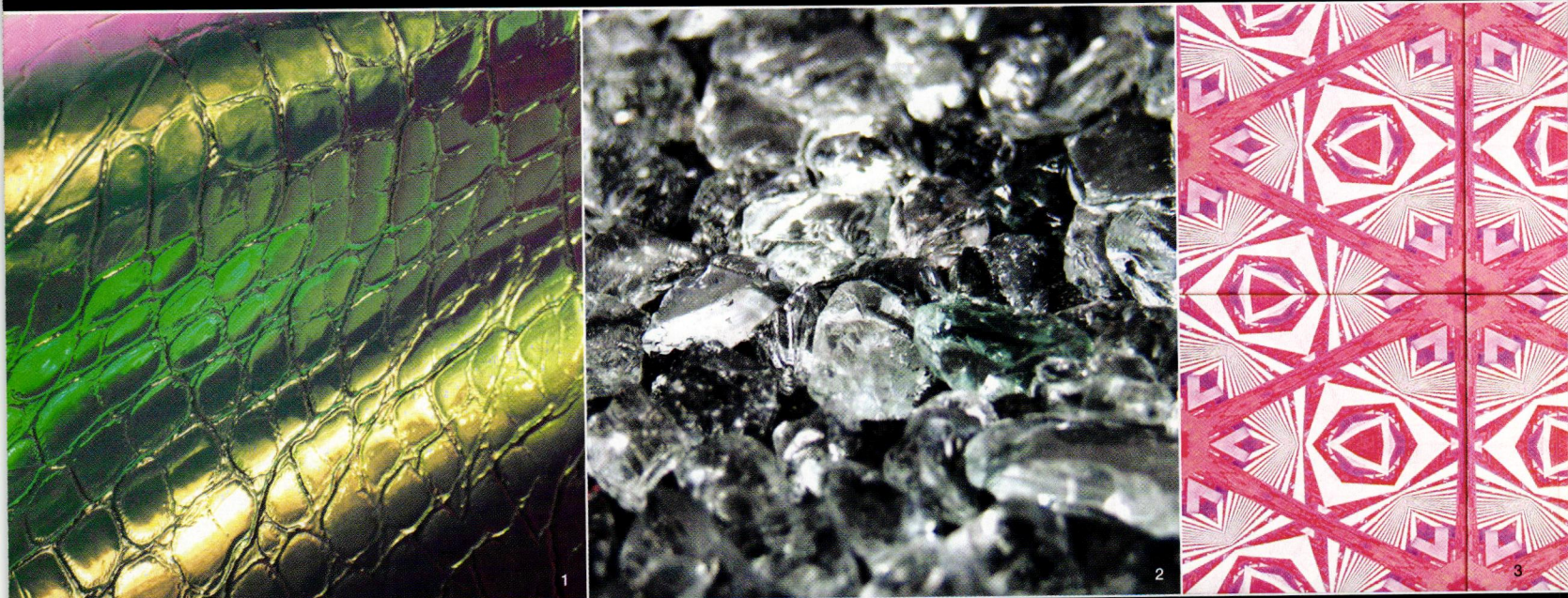
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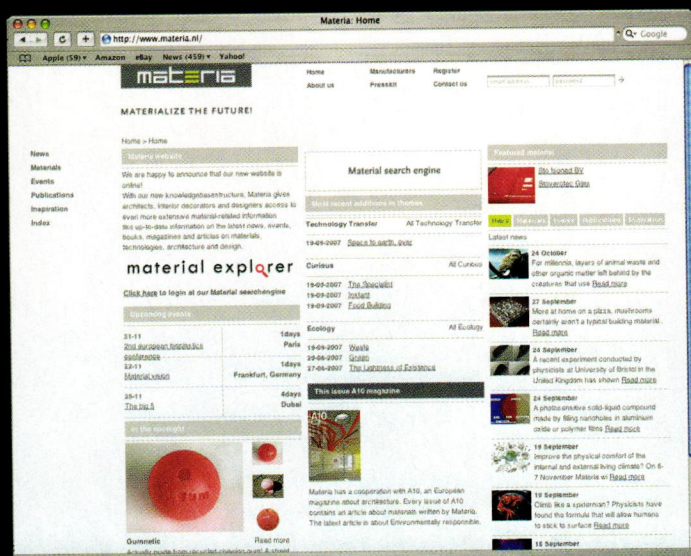




material wealth

Created by architects *for* architects, Materia is a free online resource hub

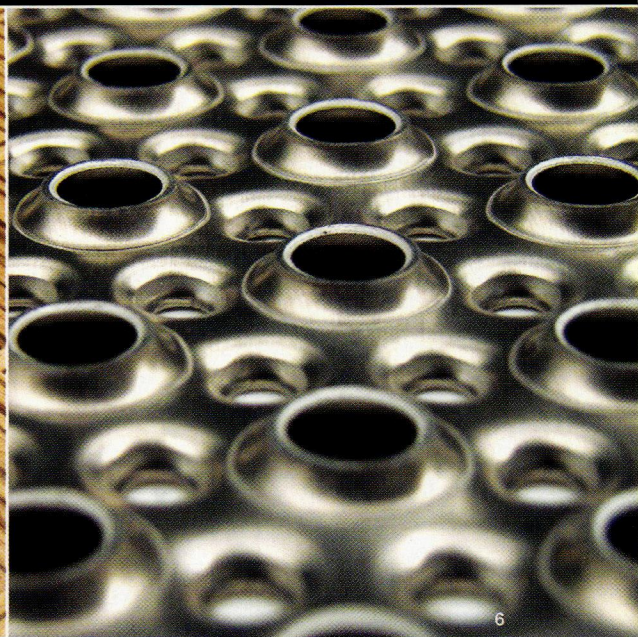
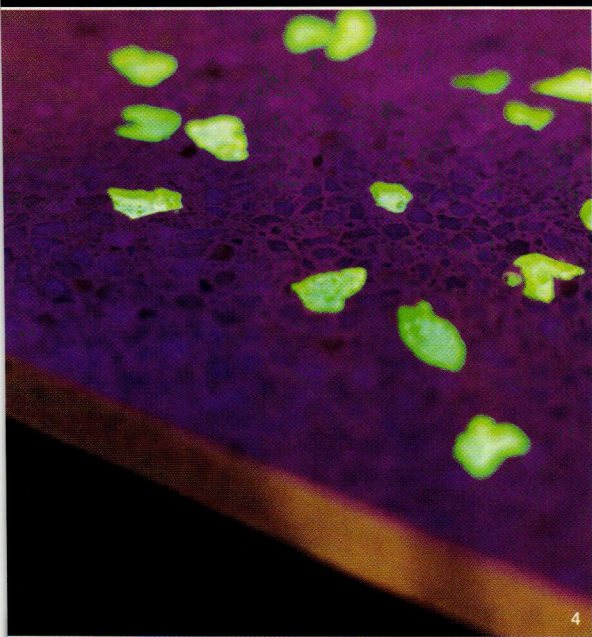
By Katie Weeks



With ever-evolving technology and science allowing manufacturers and designers to manipulate matter in ways previously unimaginable, and personal creativity constantly fostering new innovations, we're living in a material world full of possibilities. But this burgeoning realm makes choosing those new substances and tools—or simply learning about them—challenging. How do you stay on top of the latest and greatest developments?

Dutch company Materia hopes to ease this process. Founded in The Netherlands in 1998 by creative director Els Zijlstra, Materia seeks to link innovative manufacturers and the A&D community. The benefit to manufacturers: The company collects, records, and analyzes information about the material needs of architects and designers. The draw for designers: Its online search engine, Material Explorer (www.materia.nl), catalogs thousands of materials in a database that is searchable at no charge.

By logging on (which is free but required), users can search the online database by material (wood, stone, glass, metal, plastic, or ceramic, for example), project, architect, manufacturer, or keyword. In more detailed searches, users also may specify glossiness, translucence, structure, texture, hardness, temperature, acoustics, and odor, as well as more technical aspects including fire,



1. Alsa Corporation, Chameleon Fabrics. Circle No. 250
2. PP Gevelbouw, Concrete Glass. Circle No. 251
3. Dominic Crinson, Wall Tiles. Circle No. 252
4. PP Gevelbouw, Luminous Concrete. Circle No. 253
5. Marotte, Woven Panels. Circle No. 254
6. Friedrich Graepel, Graepel Grates. Circle No. 255
7. Michael Oprey Beisterveld, Pietra Kalkos. Circle No. 256
8. Vreeberg. Thermaplastic. Circle No. 257
9. The Inspiration Centre in Enter, The Netherlands. Circle No. 258

UV, weather and scratch resistance, weight, and renewable factors. Results generate images, information on the material's characteristics, a detailed description of its properties and advantages, and contact information for manufacturers employing the material.

Branching out from its online hub, which has drawn more than 34,000 users, Materia also produces a monthly e-newsletter that rounds up some of the latest database additions and operates traveling exhibitions of selected materials. This past fall, for example, the company set up shop at IIDEX/NeoCon® Canada in Toronto. In October 2006, the organization planted roots in the physical realm with the opening of the Inspiration Centre in Enter, The Netherlands. The goal was to create a meeting space for creative professionals, and in the new home base, visitors can browse through more than 1,500 selected materials and a library of more than 750 architecture and design books and periodicals. ☐



For more information, visit www.materia.nl. And give us your feedback on this story at www.contractmagazine.com/contact.



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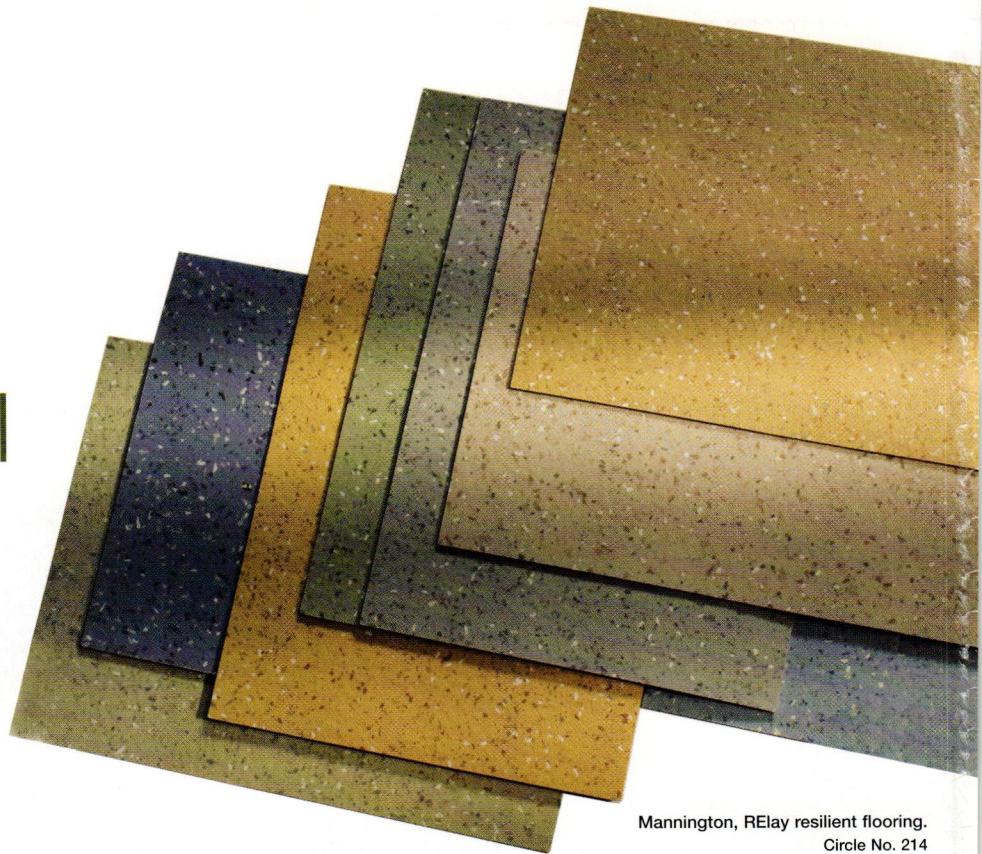
green

environmental visioning

Advancing green from the perspective
of a product manufacturer

By Dave Kitts

The demand for environmental excellence has grown not only for firms that design, construct, and renovate buildings, but for companies that manufacture building products, as well. Those truly striving for a more sustainable future utilize a variety of methods to continually innovate and incorporate green practices in manufacturing and in product attributes.



Mannington, RElay resilient flooring.
Circle No. 214

One area of environmental innovation that manufacturers practice is to continually search out and analyze waste streams that can be recycled into new products. Various commercial flooring manufacturers intelligently reuse and incorporate post-consumer streams such as automotive windshields, limestone, and plastic bottles. Building construction waste alone accounts for more than 136 million tons that get packed into our landfills each year. Mannington Commercial recognized this problem and sought out Construction Waste Management in Philadelphia to look at the possibility of taking post-consumer drywall and incorporating it into both their hard surface and carpet products. After a great deal of research and development, the company came up with a successful production model and began incorporating this unique waste stream into its premium tile and modular carpet products in early 2007. As a result, several tons of post-consumer drywall are diverted each week from landfills and have become new useful product instead.

Another green-based practice that some companies have incorporated is a method known as Design for Environment (DfE). Most progressive manufacturers have systems that formally organize people and their respective disciplines to work together as a team on new product development. Similar to what architecture and interior design firms refer to as "integrated design," this system brings together folks from production, sales, marketing, R&D, and finance on a journey through new product development. Integrated within this new process are DfE steps and hurdles that assure environmental implications are researched, discussed, and figured out early in planning, versus becoming a problem during the process or discovered at the end.

Mannington, Great Expectations Collection, Spine. Circle No. 215





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While the Drywall into Flooring program proved to be a successful innovation for Mannington, the same team discovered through their DfE practice that another potentially unique post-consumer waste stream would not be a viable option. Mannington learned that putting post-consumer billboard material into its flooring products,

would be problematic and unusable due to the various inks and dyes used in billboard material.

When properly integrated, DfE can help push the design team into considering environmental implications as strongly as aesthetics, quality, and cost. Like buildings, once a product is designed and man-

ufactured, its environmental attributes become established and are very difficult to change. However, applying DfE within the design process can reduce material usage and waste, decrease energy demands, and minimize future liabilities.

Other areas for sustainable visioning spring from a company's inherent core competencies and values. One flooring manufacturer has long been concerned with recycling, renewing, and the planting of trees on its campus surroundings. That ingrained belief that a company does these acts for the sake of doing the right thing has enabled it to be the first carpet manufacturer to be third party certified as a Carbon Negative Manufacturing site. Another Mannington example can be seen in how it is able to agglomerate post-consumer carpet tile and incorporate it in its resilient sheet product: Relay contains 35 percent recycled content, 15 percent pre-consumer, and 20 percent post-consumer carpet tile. Additionally, resilient waste streams can be recycled into carpet backing.

Environmental progress often can appear simple from an outside view, but it is not. Firms and manufacturers throughout the United States are diligently working on changing the way they conduct business to assure they make legitimate environmental improvements. Through thinking innovatively to source post-consumer waste streams to then utilizing green-based systems like DfE, manufacturers of commercial building materials continue to push the limits in sustainable product development. The end result is a new paradigm in manufacturing that maintains operational efficiency, performance attributes, and aesthetics while decreasing the impact on the environment and on use of resources. This is a vision that works better for all interior spaces. ☐

Dave Kitts, LEED AP, Mannington's vice president – environment, is focusing on “beyond-compliance” environmental initiatives that bring solid corporate business value. He is a board member of The Partnership for the Delaware Estuary and past board member for The International Design Center for the Environment.



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reading the signs

The economy's variability and volatility are key themes as the commercial furniture industry prepares for the ups and downs of 2008

By Holly Richmond

"Crystal ball gazing is tough. No one does it perfectly," says Chris Bates, president of Office Furniture Dealers Alliance (OFDA) in Alexandria, Va. However, based on Bates' predictions last year as the commercial furniture industry headed into 2007, one could argue that a career in fortune-telling might work out well for him. Here's what Bates said in *Contract's* December 2007 Outlook summary:

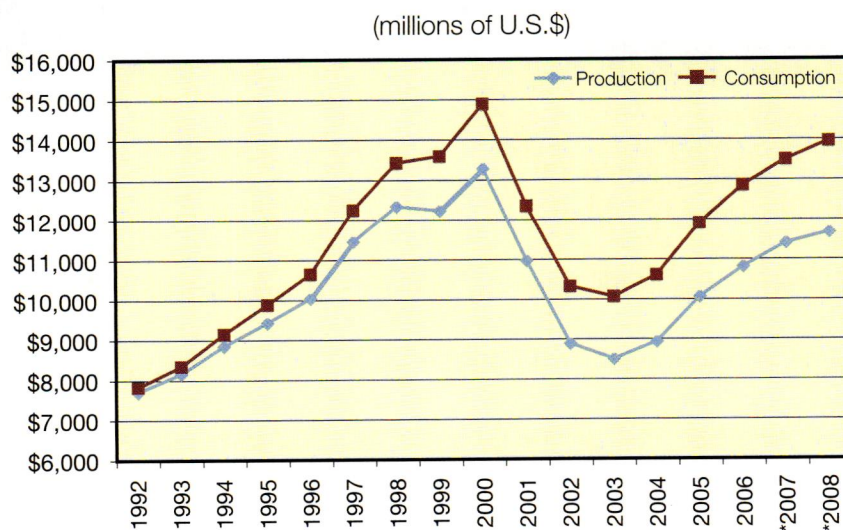
"Moderate growth will continue through 2007, though it could be dampened by a downturn in the automotive industry and the housing market. The housing market, in particular, tends to have a big impact on both consumer and corporate thinking...Absent any major external event like exceptionally high gas prices, high interest rates, or acts of war or terrorism, I think the economy is on pretty firm footing."

Industry reports from OFDA, as well as Grand Rapids, Mich.-based Business and Institutional Furniture Manufacturer's Association (BIFMA), and Global Insight, a world leader in economic forecasting based in Boston, reflect each of the indicators that Bates noted. With the war in Iraq continuing at

an enormous financial cost to the United States, the residential housing market taking a significant downturn, the sub-prime mortgage industry in turmoil, automotive industry worker strikes, and oil prices at an all-time high (hovering around \$99 per barrel at the time of publication), the economy has certainly taken its knocks, and as Bates predicted, the commercial furniture industry dampened. Yet, seemingly contrary to this bad news, the economy is overall "on pretty firm footing."

How is this possible? And what effect will it have on the commercial furniture industry? It boils down to variability and volatility. The factors listed above are certainly negative, but that negativity must be judged relative to the broader financial picture. The economy has been strong enough for long enough that the furniture industry can sustain the moderate downturn. "We keep backing off our bullishness. There is more volatility month to month where new projects are concerned, and more variability from dealer to dealer," explains Bates. "Some manufacturers and dealers are seeing a softening in what they projected, but I have not heard anyone say that business is bad. Growth may

Commercial Furniture Shipments and Consumption



Source: BIFMA International

be slow, but it is at least consistently slow. It's still growth, and I predict we'll have a soft landing. It's no time to panic," he concludes.

Tom Reardon, executive director of BIFMA, was equally on the mark in last year's 2007 Outlook, and going into 2008, he is cautiously optimistic. He notes that the economy's three major indicators that impact the furniture industry remain the same: white collar employment, which gauges demand for workstations; office building construction, which drives new tenant furniture demand; and corporate profitability, which affects reinvestment of profits and directs expansion. Reardon remarks, "Looking forward, there has been a moderation in corporate profitability and downward revisions to new office construction." He goes on to say that in the overall picture, through August 2007, year-to-date growth of office furniture shipments is at 6 percent. "Based on what I'm hearing about third quarter results and expectations for the fourth quarter, I expect we'll finish the year at 5 percent growth."

Production in the U.S. office furniture market had been growing since 2004, ranging between 5.1 percent in 2004 to 12.7 percent in 2005 and 8 percent in late 2006, garnering approximately \$11 billion. Industry growth rates maintained themselves in 2007's first and second quarters, but as Reardon noted, are now on the decline. "What we're forecasting is that numbers will be down for the first half of 2008, but will go up slightly in the second half," he says. Predictions are for 3.4 percent growth for 2008, which is a 50 percent reduction in what was targeted one year ago. Reardon echoes Bates when it comes to his abilities to gaze into the furniture industry's crystal ball, saying, "It is simply a forecast, a projection of what could happen for better or worse. We're projecting positive growth, just slow."

Given the industry's modest positivity, there are two stimuli leading the pack toward continued growth. The first area is sustainable design; the second is diversity in services with multiple geographic markets. Addressing the latter, Bates says, "The major metropolitan markets are doing quite well, but the second tier markets that are more dependent on a fewer number of businesses in a sector, like the Midwest and its relationship to the automotive industry, are being hit hard. Dealers, in particular, should remain lean in philosophy and diversify. Get in vertical markets where you can sustain the ebbs and flows over the long term." He adds that the healthcare and higher education markets are still somewhat recession proof, whereas corporate work is more risky.

While the outlook for 2008 is a mixed bag, both Bates and Reardon chose to end their projections on an exceptionally positive note—sustainable design. Here, unlike many areas discussed, signs are unflinching. Reardon states, "Green means go! This sector of business is booming and opportunity for growth shows no signs of abating." He notes that the USGBC has drawn attention to the impact construction projects have on the environment, which drives manufacturers to produce goods that will match those concerns. Buoyed by this win-win financial driver, as well as confidence in the U.S. economy's strong base, the commercial furniture industry seems well prepared to ride the waves of 2008. ☐

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spatial color

Do the hues of our surroundings affect our psyche, emotions, and behavior?

By Shashi Caan
Photography by Roger Hagedon

Does yellow make people happy, or does it evoke aggression? Is blue really calming? Do restaurants designed with red encourage guests to linger and eat more?

Color plays a vital role in the world in which we live. Color can sway thinking, change actions, and cause reactions. It can irritate or soothe our eyes, raise blood pressure or suppress our appetite. As one of the three fundamental design grammar cornerstones—along with light and form—color is both rich and complex. It is a phenomenon so core that we are hard pressed to find life examples untouched by it. Knowing this truth, Joseph Albers imparted the wisdom in Lois Swirloff's book *Dimensional Color*: "No color is perceived as what it actually is physically. Without special devices we never see color singly, or by itself, as we may hear single tones, but only in relationship to the many factors, which influence our vision, which transfer the optical (physiological) susceptibility into a psychological effect (perception)."

While these truths are espoused by most color theorists, architects and designers have little direct working knowledge on the spatial interaction of light, color, and form. It is from this lack of knowledge that the idea for a live lab color experiment, Spatial Color, was born. An empirical experiment to test human behavior in a specific function contextualized as a cocktail party, Spatial Color was constructed to test color beliefs that commonly are quoted and mechanically employed by everyone. Unlike the scientist who isolates individual aspects and evaluates them empirically, the designer is faced with intimately connected and complex interactions, where the whole is greater than the sum of each part.

The Experiment

Spatial Color, therefore, was conceived to examine three sets of popular preconceptions commonly attributed to red, blue, and yellow, within a real life setting:

- Red inspires people to eat more. Time stands still.
- Blue is calming. Time lengthens.
- Yellow evokes happiness...and aggression.

Three identical volumes were built and bathed in the specified hues. These rooms were used for an hour-long cocktail party at the Architectural Digest Home Design Show in New York City, in March 2006, to conduct a series of controlled and observational tests. Each room—18 ft. by 20 ft. by 10 ft. tall—contained a bar with 12 stools and four computers on pedestals. Each room and its furnishings were white and the room was immersed, using colored light, with one of the colors. Pantone, Benjamin Moore, Sherwin-Williams, and DuPont were asked to identify and submit the most popular colors specified for entertainment, dining, and relaxation from across the United States. A single red, blue, and yellow common to all companies were selected as the control and matched with LED lights. Actual pigment colors were painted on small walls which formed a baffle to the entrance outside of each volume and were used for original color reference.

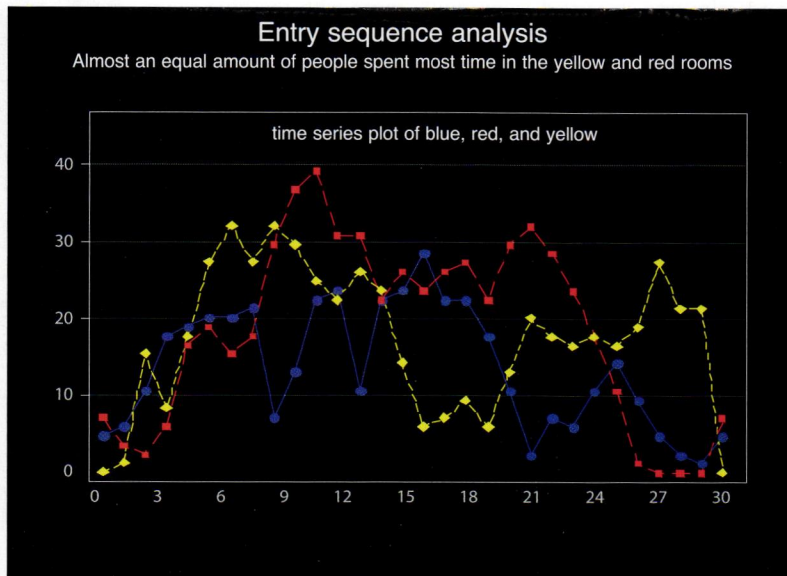
The following assumptions were formulated for the experiment:

1. There is a connection between the physiological and the emotional response to color.
2. There is a correlation between the emotional response and human behavior.
3. Physical and emotional response to color impacts behavior.
4. The quantity of food and beverage consumption would increase depending on color influence.
5. There would be a correlation between sound level related to color influence.

6. A majority would be attracted to one colored environment over others.
7. The color of the environment would affect behavior specifically in the context of a party function.

To test the assumptions the following tests were administered:

- **Physiological:** An empirically controlled experiment was conducted with the use of heart rate monitoring wrist bands. This test was most scientific and had the sole purpose of measuring heart rate to determine physiological response when people are fully exposed to red, blue and yellow.
- **Emotional 1:** An objective and nationally standardized test which is used by the medical profession called the Profile of Mood States (POMS) survey was administered during the heart rate monitoring.



• **Emotional 2:** A subjective, “by association” test, devised as an Emotional Association Response (EAR) survey, was administered during the party.

• **Behavioral:** This included tabulation of four objectives: food and beverage consumption; ambient sound recording; initial color attraction response (choice of room entered based on color attraction); and party interaction and observation of human behavior when people are performing a specific function.

The Results

The experiments provided many interesting, relevant, and nuanced findings. For instance, in filling out the Emotional Association Survey, the majority of participants reported that while in the red room, they felt thirsty and hungry, which was not the primary comment in yellow. However, when analyzing the data for food and beverage consumption, in actual fact, people consumed twice as much in the yellow room.

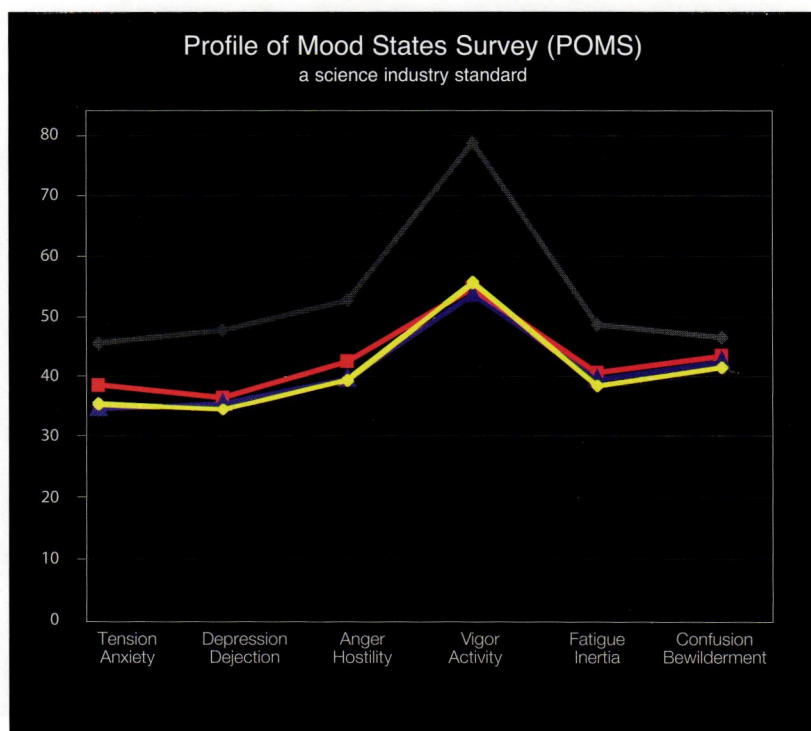
The Emotional Association Survey seemed to confirm the initial assumption that blue was calming and caused time to lengthen. The word calm was associated significantly more with the blue room than with the red and yellow rooms. The survey, in this instance, was supported by the behavioral observations. The blue room was by far the most sedate with remarkably little body movement and with people lingering much longer when compared with the other rooms.

A number of scientific studies have reported that lower heart rates were observed under blue light and higher values under red (Fehrman, 1986; Gerard, 1957), which presumably support the hypothesis that blue is calming. Surprisingly, when measurements for the three rooms were compared, heart rate readings did not change with the room color. The inconsistent results may be explained by the possibility that the presence of other people in a social context somehow neutralizes or changes the effect of color on heart rate. Further investigation is needed to test that assumption.

One unexpected observation was how people clustered differently in the various rooms. In the blue room people seemed to ring the perimeter, while in the red and yellow rooms people clustered in

groups in the middle. This raised the suggestion that blue may be more conducive to asocial activities, which would have significant implications for the designer and make blue a color more conducive to environments intended for calm and individual activities.

The presumption that yellow evokes both happiness and aggression was neither supported nor refuted under observation. Subjects in the yellow room were the most physically active and animated group. The frequently changing body positions, active circulation around the room, and verbal activity with loud talking and laughing within smaller groups would suggest higher levels of stimulation. This behavioral pattern was consistent with the verbal associations with being active, playful, and energetic, and seemed to confirm that yellow supports social activities and may be appropriate for environments of social functions.



The initial hypothesis that red inspires people to eat more and causes time to stand still was not confirmed. The findings suggest that yellow, not red, stimulates the appetite. Not only did yellow seem to stimulate appetite, but almost the same number of people entered both the yellow and red room and twice as many entered the yellow room first when compared to the blue room. This would seem to challenge the common belief that red is the most appropriate color for stimulating the appetite.

The Conclusions

The experiments confirm that designers must cultivate a rigorous process for critical observation at the onset of a project. Important throughout the design decision-making process, this knowledge may be of greatest benefit during the programming and information gathering phase.

The conventional "Programming Questionnaires" filled in by user groups are often based on their aspirations, memory, or learned knowledge rather than intrinsic need. When actively observed, actual behavior most likely differs from that reported in a survey. In other words, if you want to know how people behave don't ask them; observe them (a fact long established by William H. Whyte, who focused on observing behavior patterns in urban design). Other findings of interest can be summarized as follows:

- Self-report surveys most probably provide inaccurate and incomplete information regarding human behavior.
- The POMS and EAR are self-report surveys, which do not take into account culturally inherited knowledge and which may be the primary reason for the inconsistency between the reports and the behavior observed.
- People primarily are attracted to enter a yellow environment over Blue by a ratio of 2-to-1.
- People will enter a yellow environment first but leave more quickly, while once in a blue environment they tend to stay much longer.
- Red and yellow create dynamic environments of movement and social interaction, while blue creates a space of calm and stillness with little social interaction

- Color affects physical activity. People will gesture, fidget, and circulate around a yellow or red room, while in a blue room they remain still and sedate.
- Vernacular or culturally learned use of color explored in this experiment stemmed from cultural inheritance and not from empirical experimentation.
- Singularity of a laboratory environment restricts the complexity of context in a way that limits real life application.
- Lack of change in heart rate seems to support the conclusion that social context has a greater impact on color response than has been assumed.

The scientific world provides a way of understanding color that is not entirely comprehensive. Other measurements are needed to fully understand color and its impact on behavior. This research was a unique learning experience that sought to better understand the impact of color on environment and human behavior specifically from a design viewpoint. For this, a select group of experts were brought together by The Collective. The project team included:

- *Shashi Caan, architect/interior designer, The Collective, project lead;
- *Gin Guie Ebnesajjad, color scientist, DuPont Solid Surfaces;
- *Bonny Wilson, interior designer/psychological consultant, NBBJ;
- *Maria Paula Villamil, architect/technologist;
- Val Jones, M.D., researcher;
- Paul Gregory, lighting/color expert, Focus Lighting;
- David Bianciardi, technology artist, A/V Controls;
- (*individuals responsible for all data analysis).

The physical installation and venue were made possible by Troy Durst, vice president, show manager at Merchandise Mart Properties, Inc., the Architectural Digest Home Design Show, and Structure Tone. The party and research were supported by IIDA and ASID. ■

Shashi Caan, Contract's 2004 Designer of the Year, is principal of The Shashi Caan Collective in New York.



Please visit www.contractconnected.com/1207 to see full animated experiment. (Animation compiled by Maria Paula Villamil.) And give us your thoughts on this story at www.contractmagazine.com/contact.



the merchandise is the message

As burgeoning streetwear boutiques suggest, retail interiors are becoming ever-more conversant with the fashion lining the walls

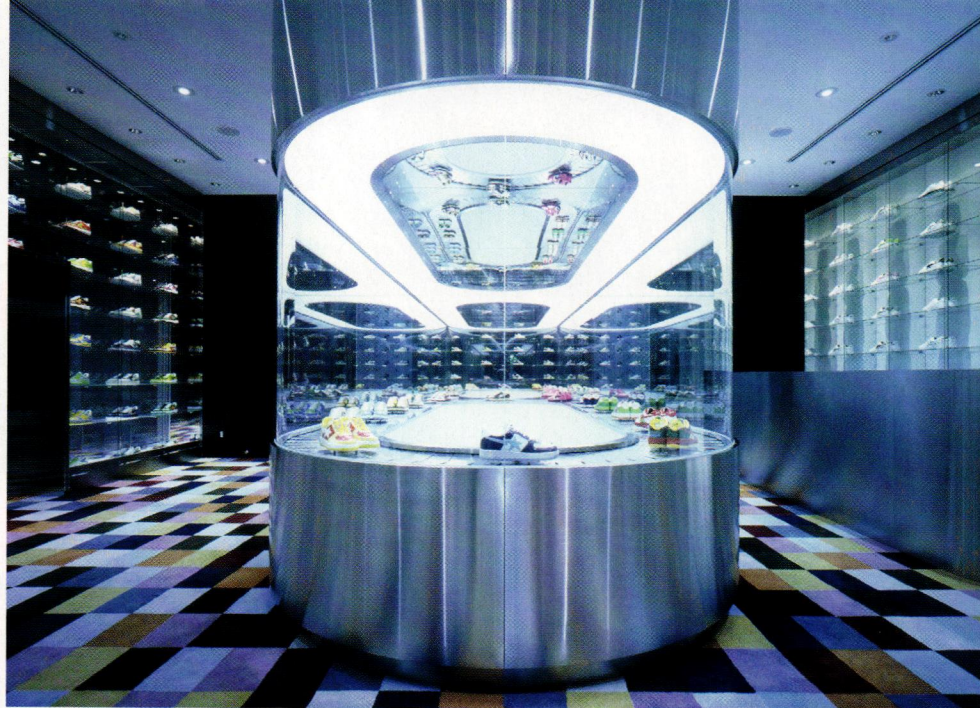
By David Sokol

The Los Angeles store Supreme (above) is a skateboarder's paradise, thanks to a usable bowl that owner James Jebbia and designer Harry Allen commissioned from Simparch. (Photo by Hage.)

Twenty years ago, if you told someone you were a designer, chances are he would assume you worked in fashion. Now, just as the public understands that the design profession comprises numerous disciplines, designers themselves are embracing fashion culture with missionary zeal. Cases in point include "Project Runway" season three finalist and architect-matriarch-fashionista Laura Bennett, the bedazzling of hard goods with Swarovski crystals, and the fixtures and surfaces evoking textile patterns that can be found in the new Skylab-designed clothing chain Nau or Janson Goldstein's new interiors for Holt Renfrew in Vancouver.

Indeed, retail interiors are hemming closely to the fashion phenomenon by sporting designs that are conversant with the merchandise. An interior type that once stressed neutrality to better frame the products for sale is, today, fully engaged with the goods. The burgeoning category of streetwear interiors encapsulates this dialogue, since it quite explicitly reflects the attitudes of this relatively new wardrobe phenomenon and the values of the audience consuming it.

However much we'd like to believe that teenagers will someday retire the boxer-shorts-cascading-out-of-ill-fitting-jeans look, streetwear is not a trend to be ignored. In recent years, American



men between the ages of 18 and 24 have spent an annual average of \$1 billion just on denim.

Factor in the hoodies, T-shirts, and kicks and that number multiplies approximately 12 times. Hip-hop moguls transact companies like rhymes—recently Jay-Z and Iconix Brand Group dropped \$15 million for the competitor brand Artful Dodger, only seven months after Iconix bought out the rap artist's Rocawear line for \$204 million. And what could better prove the pervasiveness of streetwear than Wal-Mart: The megaretailer has been selling the streetwear brand Exsto for the past year.

The heaps of dollars exchanging hands not only describes the business of streetwear, but also its ethos. Wal-Mart excepted, much streetwear clothing is priced just outside the grasp of the target clientele (dips in sales in 2007 are, in fact, linked directly to debt accrual), and the retail interiors to house it are equally luxe.

The rap world's unabashed materialism is well known, and the interiors of stores like the Alife Rivington Club in New York—unmarked entryway, sumptuous cherry cabinetry, jewel-tone finishes—are designed in that spirit of excess and exclusivity. The improbable concept of jet-skiing around St. Barts in a terry cloth robe can't help but percolate

At Bapexclusive Aoyama in Tokyo (top), Wonderwall encased A Bathing Ape sneakers in a conveyor belt-lined glass volume, separating (and romanticizing) the merchandise from the visual maximalism nearby. (Photo © Kozo Takayama.) In Los Angeles, the local landmark Union (above) features humble materials, as well as a display table seemingly composed of fiberglass surfboard blanks. (Photo by Erik Ian Schaezke.)



For O'Neill in Antwerp, Amsterdam-based design firm Concrete translated American skate culture with an interior that suggests constant movement and a chill-out area that looks borrowed from an OC garage. (Photo courtesy of Concrete Architectural Associates.)

through the brain when shopping in a space like Alife. But such material hedonism in this and similar streetwear interiors also has a political tinge.

Call it the "Russell Simmons aesthetic." The impresario is well known for mythologizing the "Nu American Dream," a bootstraps story that Simmons has crystallized into a musing on disenfranchisement, thanks to his public stances on slavery reparations and economic equality. Understood within that context, Simmons's trademark argyle sweaters are as much a statement of appropriation and empowerment as an outfit choice. When the same argyle motif appears inscribed into the floor of his Phat Farm SoHo boutique (it shares space with the baroque environment of Baby Phat, both of which were designed by the New York studio a+i design corp), consumers become willing participants in Simmons's point of view.

Like any modern-day youth phenomenon, however, streetwear has enough niches to rival MySpace. West-Coast streetwear, for example, is the stuff of

skateboards slicing asphalt, not the popular BET show "106 & Park." Clearly, there are differences between the two kinds of interiors, too. Whereas hip-hop spaces lean toward plushness, skaters' stores boast raw, humble materials. For the brand Elwood, Los Angeles architect Warren Techentin says his firm Techentin Buckingham "purposely left it rough and left the edges unresolved, because that's how we felt the kids would want to experience that kind of space." He explains further, "The space in which they skate is similarly rough and mangled. It's not a shiny bank plaza in downtown L.A. but the truck loading dock with the sweet metal edge in the middle of nowhere."

While the skate world has its Gods, the raw retail interior is predicated on individuality rather than one hero's cult of personality. "The need to create identity is almost stronger than it is in urban areas, because everything is so bland in suburbia," Techentin says. Then, plywood surfaces and exposed seams are to cul-de-sacs, as hoodies with houndstooth super-graphics are to polo shirts.

In addition to creating pristine environments for the likes of Moss and Hushush, the New York designer Harry Allen is a leading light in the field, having completed projects for the insider skate brands Union and Supreme in Los Angeles, New York, Tokyo, and Osaka. He agrees with Techentin's assessment, calling these interiors almost formulaically humble, and adds that the mark of shoppers' individuality can be quite literal: "James [Jebbia, Supreme's founder] told me, 'Don't ever design anything where you'd be upset to find a sticker or skateboard tread on it. There really are going to be people skateboarding in the store, using the space.'"

Allen notes other rationales for skate culture's prejudice against designed space. Whereas a highly styled hip-hop fashion environment suggests the political subversion of the Nu American Dream, skaters would perceive that level of polish as "very calculated and contrived, like Disneyland. I think the whole street movement is about authentic experience. You can go out and take a piece of design and put it in the space, but I don't

When A Bathing Ape opened freestanding shop in New York, Wonderwall conceived an interior that's equal parts intergalactic and spiritual (right). (Photo © Kozo Takayama.) Harry Allen says that while skate consumers are skeptical about design, they more freely embrace fine art as an authentic form of self-expression, as seen in Supreme New York (below). (Photo by Baard Henriksen.)



think you should design the space." They would be even more distrustful of the Japanese take on streetwear, in which sneakers and T's are elevated to precious goods in fun house-meets-temple interiors such as A Bathing Ape, designed by Masamichi Katayama of Wonderwall in Tokyo's Harajuku district.

Although as different as east coast and west, the streetwear interiors created for hip-hop and skate retail are really two sides of the same coin: youthful rebellion. And while they hint at design strategies that will someday filter into the mainstream—"bling" did make it into the *Oxford English Dictionary*, after all—they also demonstrate the cultural dissection that designers undertake to craft even the seemingly uncrafted space. Dismiss fashion as mindless trendmongering? As if. ☐



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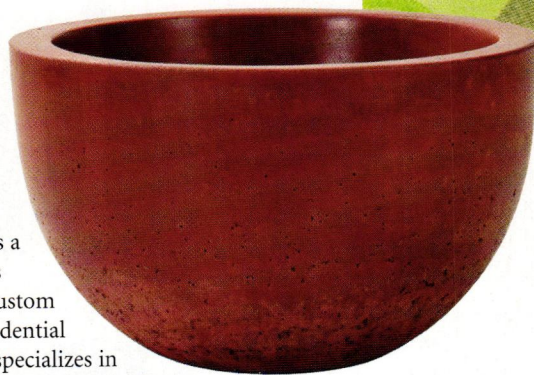
top picks

In a recent poll of members of the Resource Directors Association, the following commercial products were listed as favorites. Some are new, some have been around for a while, but all share a common appeal. According to one member: "These are the kinds of things we always pick up first."

Get Real Surfaces

With more than 10 years of experience as a concrete fabricator, Get Real Surfaces has stood the test of time. Its standard and custom product lines fit into a wide range of residential and commercial projects. The company specializes in small and large production runs of items such as sinks, bathtubs, planters (shown here), and fireplaces. All pieces—floors, towel walls, precast countertops, and cast-in-place showers—can be custom-colored or color-matched to each other.

www.getrealsurfaces.com Circle No. 216



Chella Textiles

Chella Textiles bring a touch of eco-luxury to outdoor fabrics with its solution-dyed acrylic fabric made from 100 percent recycled, reclaimed material. Woven from olefin, a synthetic fiber that begins as post-industrial waste, these fabrics are impervious to the extremes of Mother Nature as well as man's toxic cleaning agents. The collection is bright and cheerful with a soft hand. This playful pattern is called Moss. www.chellatextiles.com. Circle No. 217

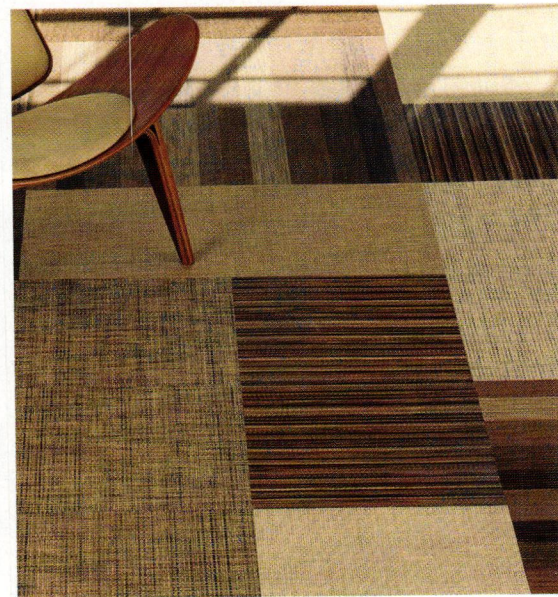


Plynlyl® by Chilewich

A perennial favorite, Plynlyl® is a woven fabric of extruded vinyl yarn with a fiberglass core, bonded to a commercial grade backing to make tiles, carpets, and mats. Its durable surface comes in a rich selection of textures and patterns that help camouflage dirt. It is also washable and stain resistant. Some of the patterns, like the newly introduced Bamboo, contain 15 percent post-industrial recycled content.

www.plynlyl.com

Circle No. 218



Impronta Italgraniti

Le Rable gets its name from the French word for "root of the ash tree." Since ash roots are highly prized for their silkiness, in this Italian tile collection, it refers to contemporary ceramic wall tiles inspired by the shimmering world of fashion. It includes field tiles as well as accent pieces in a multitude of sizes in beige, tan, brown, gray, and blue. This particular tile appears to be raining jewels.

www.improntaitalgraniti.com Circle No. 219



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izzydesign

Whether the Isis chair from izzydesign is dressed up for an executive or down for a visitor, it always remains ecological. Ninety-nine percent of its materials are recyclable, and the chair has earned GREENGUARD Certification for safe indoor air quality. It also works with an Italian sensibility, with a design by Gino Gamberini that includes a Technogel® seat and European quality standards.

www.izzydesign.com Circle No. 220



Liora Manné

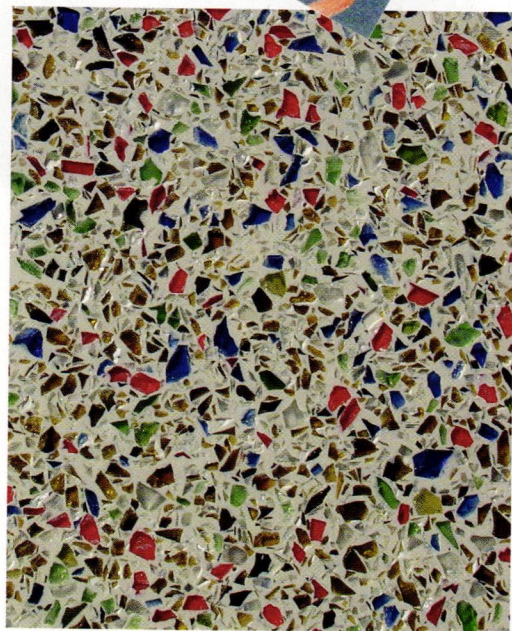
New York City artisan Liora Manné has patented a unique method of creating textiles, known as the Lamontage Process, for walls, floors, and upholstery. Custom-dyed fibers are saturated with natural latex, then hand-layered, mixed, and needle punched together for extra durability. Her patterns and colors can be as fanciful or as conservative as you want for any residential or contract project. www.lioramanne.com

Circle No. 221



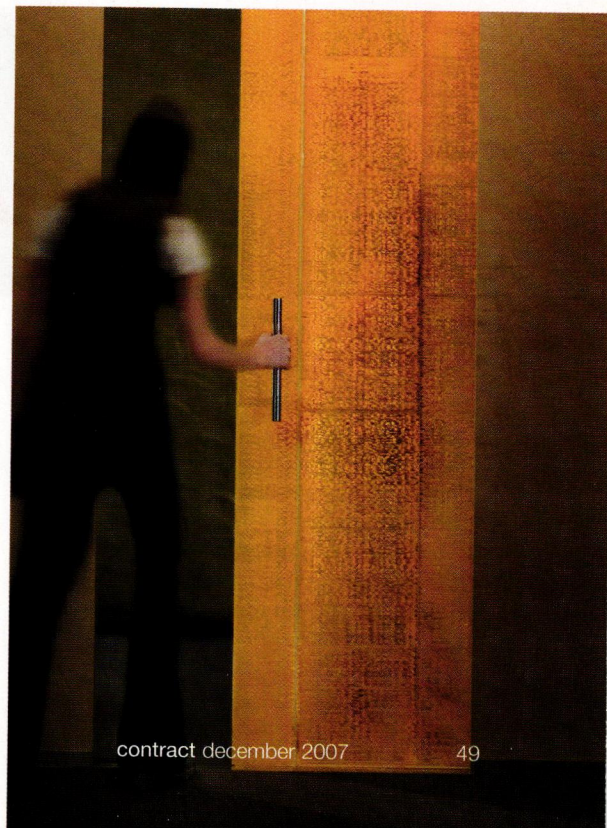
Floorazzo

Floorazzo is, simply, terrazzo flooring poured at the factory, not the job site. The company's large 24-in. by 24-in. tiles give any installation a smooth, durable, high-end look, at an affordable price point. The Gem Collection is a series of terrazzo tiles made from recycled glass chips in blue, green, amber, and clear. Clear chips can be colored any color, and all of the gems are eco-friendly. www.floorazzo.com Circle No. 222



Sensitile

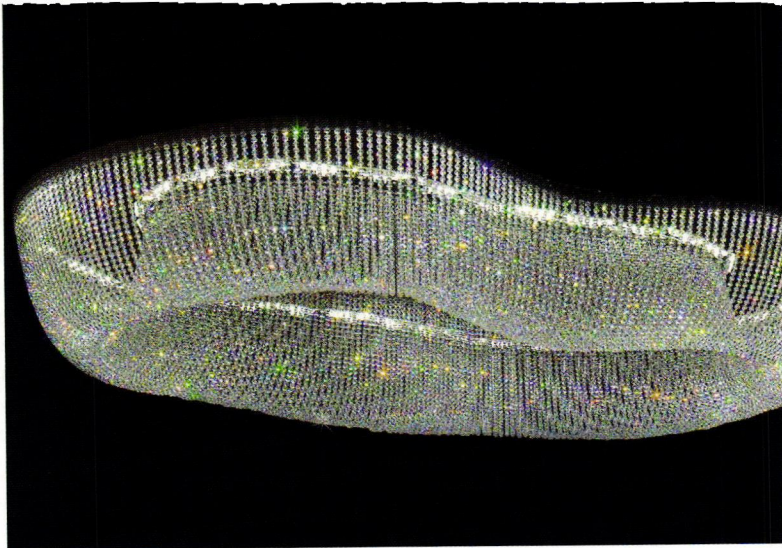
Sensitile is cleverly made from hundreds of channels carved into a transparent polymer. As people or shapes pass by its surface, the tunnels capture and reconfigure light and shadows to emit a shimmering display. Unlike Sensitile's standard products, however, this special Scintilla tile adds a single source of electricity that shatters the light into a thousand sparkles. www.sensitile.com Circle No. 223



Swarovski

The noted manufacturer of fashion jewelry has created an undulating chandelier that looks more like a light sculpture than a ceiling fixture. Appropriately called Morpheus, this chandelier spans 12 ft. and contains 30,000 crystals. Its permutations are orchestrated by remote controls that apply pressure to its flexible steel cables. This design by Yves Behar makes any lobby a magical place.

www.swarovskisparkles.com Circle No. 224



Ice Stone

Ice Stone is a recycled glass material with a conscience. The manufacturer not only diverts millions of pounds of glass each year from landfills, but it also prides itself on an ethical business code for its factory workers. Ice Stone is the first surface of its kind to receive Cradle to Cradle certification for its sustainable and creative design. Each thick, cement matrix slab is porous like stone, contains no VOCs, and is heat-, UV-, and scratch-resistant. It offers 27 standard colorways with custom options.

www.icestone.biz Circle No. 225

Mokum Textiles

Designed by studio artisans in Sydney, Australia, Mokum Textiles give upholstered site furniture high style. Maroc Outdoor is based on the geometric patterns and bold colors of traditional Moroccan mosaics. With six patterns, available in a variety of colors, the fabric is made of 100 percent solution dyed acrylic and provides excellent sunlight and stain resistance. Its durability makes it suitable for any outdoor or high-trafficked installation. This pattern is called Mosaic.

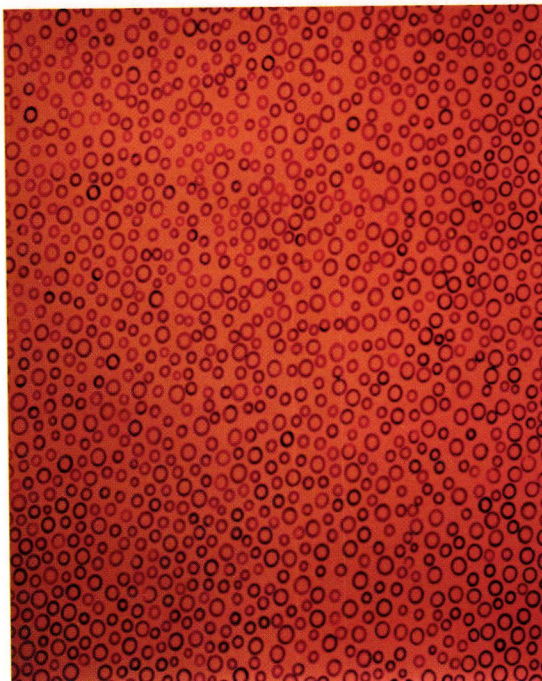
www.mokumtextiles.com Circle No. 226



3Form

3Form introduces Color3 (color to the power of three), an advanced layering system that creates intense jewel tones. Twenty-three pure color interlayers can be combined up to three thicknesses and filled with textiles and organic materials. Of the five palettes, this is Spice (burnt oranges/reds) infused with bamboo rings. Other palettes include Storm (woodsy blues/greens), Fresh (watery blues), Twilight (deep purples/blues), and Flirt (bright chromatics). www.3-form.com

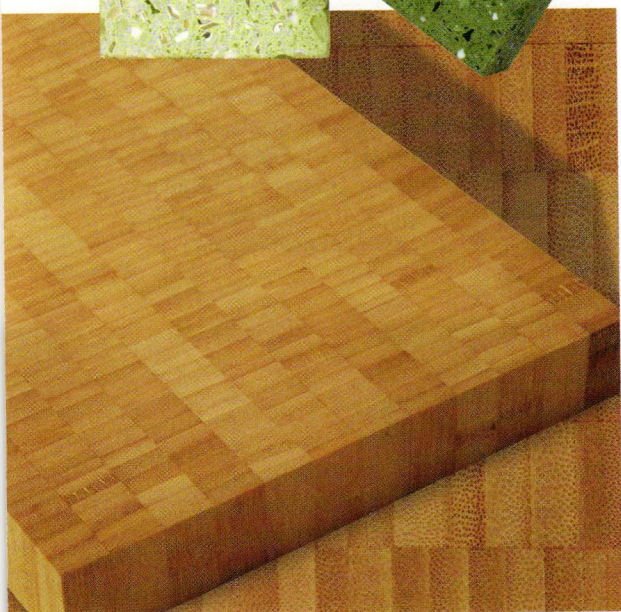
Circle No. 228



Plyboo

End-grain blocks are ancient products that trace back to the Romans, but now they are being created from the modern, sustainable alternative: bamboo. Plyboo's blocks are 1.5 in. thick and available in 4-ft. by 8-ft. panels in natural or amber unfinished solid bamboo. They are ideal for vertical or horizontal surfacing in both commercial and residential applications.

www.plyboo.com Circle No. 227



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design

Renewed Materials

Renewed Materials introduces Alkemi, a recycled composite material made of 60 percent post-industrial scrap aluminum and polymeric resins. Alkemi is a practical, strong surface material that can be buffed to a matte or glossy finish and cut with conventional tools. However, its contents add a glittery and fun aesthetic to any interior project. Shown here is the brassy Luxor. Other metallic colors include silvers, blues, and coppers. www.renewedmaterials.com Circle No. 229



Gretchen Bellinger

Extraordinary textiles with clever names that keep coming from the Gretchen Bellinger Design Studio continue to amaze. "I've Got Ribbon" is an eye-catching taffeta with swirls of delicate ribbons on the silk face. Subtle and romantic, yet equally dramatic, this durable fabric offered in a six colors can be used on bolsters, drapes, and walls. www.gretchenbellinger.com Circle No. 230



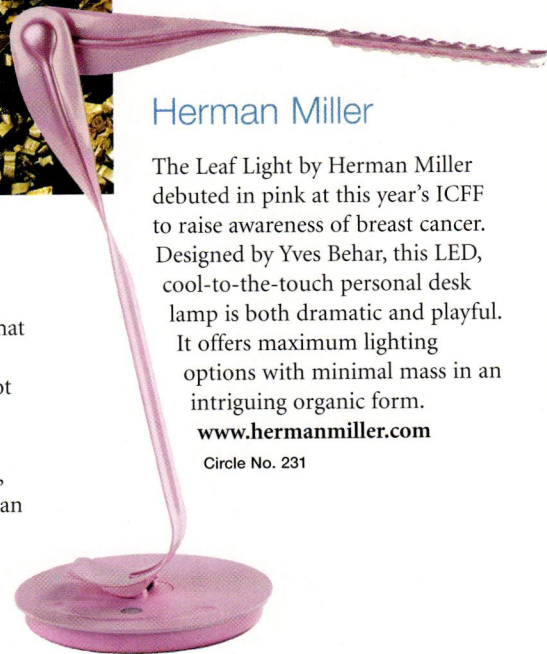
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Herman Miller

The Leaf Light by Herman Miller debuted in pink at this year's ICF to raise awareness of breast cancer. Designed by Yves Behar, this LED, cool-to-the-touch personal desk lamp is both dramatic and playful. It offers maximum lighting options with minimal mass in an intriguing organic form.

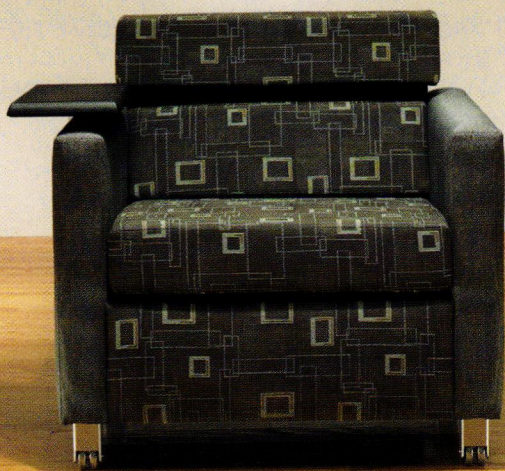
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party favorites

By Jennifer Thiele Busch

To celebrate SKB Architects' 25th anniversary, the Washington, D.C.-based firm's newest principal, Nestor Santa-Cruz, decided that a party was not enough. "The focus was on sharing design with our clients and friends of the firm," says Santa-Cruz. "Our goal is always to educate people that design is that which turns a project into a successful project." Having settled on that theme, he chose an award-winning venue, the offices of The Human Rights Campaign (a space Santa-Cruz designed during his tenure at SOM) and proceeded to "decorate" with a personally curated furniture exhibit simply titled Influential Chairs.

Why seating? "Chairs are a logical design element," he says. "They have fascinated generations of designers, and they address issues like comfort and aesthetics." For this short history of modern chairs, he made choices "from the pages and pages of chair history in my mind" based on a variety of criteria ranging from iconic stature to comfort. His decision was to include only lounge chairs in his exhibit. "Lounge chairs relate to both my commercial and residential interests" he says. "Lounge chairs are at the front of the house, at the front of the project. They set the tone for the rest of the interior selections."

At the well-attended party this past October, Santa-Cruz spoke briefly about each chair and later overheard a good deal of dialogue critiquing his choices. "We achieved something. We got people interested. We got people talking," he says. "My five minutes of impressions became something people could take with them. It was almost like our party favors."



Red and Blue Chair, 1918/1923

Gerrit T. Rietveld (1888–1964)

Manufactured by Cassina

Photo courtesy of M2L

Originally designed in 1918 with a natural wood finish, Rietveld painted this revolutionary chair in 1923 as a result of his association with the De Stijl movement. Proponents of this Dutch artistic movement sought to express a new utopian ideal of spiritual harmony and order. They advocated pure abstraction and universality by a reduction to the essentials of form and color.

Santa-Cruz: The Red and Blue chair is an example of architecture turned into a chair...an early example of furniture as architecture.

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Upright Club Chair, c. 1928

Jean Michel Frank (1895–1941)

Manufactured by Edelman Furniture

One of Paris's most significant designers, Frank created this elegant chair for important international clients. The boxy form was originally upholstered in leather by Hermès and later in lighter fabrics such as linen. Currently, there are several variations of this design in production. An original appears in photos of Mr. Templeton Crocker's San Francisco apartment of 1929.

Santa-Cruz: This chair has been copied so many times...we see others inspired by it everywhere. We know the designer but have lost that knowledge to the masses.

Circle No. 233





Barcelona Chair, c. 1929

Ludwig Mies van der Rohe (1886–1969)

Manufactured by Knoll

This chair was designed by Mies van der Rohe for use in the German Pavilion at the 1929 International Exhibition in Barcelona. As a leading modernist architect, van der Rohe elevated industrial-age materials to an art form. The Barcelona Collection's pure composition came to epitomize opulent Modernism. It is composed of a bent chrome flat steel frame with leather straps and buttoned leather upholstered cushions.

Santa-Cruz: A classic par excellence. Everybody has a reaction to it, and everybody seems to know it.

Circle No. 234

Vanity Fair chair, 1930

Unknown designer

Manufactured by Poltrona Frau

Photo courtesy of Poltrona Frau

Vanity Fair is a replica of the celebrated 904 model that was part of Poltrona Frau's catalogue in 1930 and became an archetype after which modern armchairs have been patterned ever since. It is known all over the world for its typical rounded shape. The padding uses both vegetal horsehair and rubberized horsehair, the seat cushion is filled with goose down.

Santa-Cruz: Vanity Fair is the epitome of early Art Deco. It has always been a puzzle to me that its design is anonymous—any knowledge of the designer is lost. So an element of mystery comes with this chair.

Circle No. 235



Eames Lounge Chair, 1954

Charles and Ray Eames (1907–1978; 1912–1989)

Manufactured by Herman Miller

Considered among the most significant and collected designs of this century, the Eames Lounge Chair epitomizes comfortable and handsome lounge seating. The Eameses translated old fashioned luxury into modern forms, setting the standard for elegance. It is part of the permanent collection of New York's Museum of Modern Art.

Santa-Cruz: People who have traditional taste still like it. It has an innate quality of classicism.

Circle No. 237

Womb Chair, 1948

Eero Saarinen (1910–1961)

Manufactured by Knoll

"When I approach an architectural problem, I try to think out the real significance of it. What is the essence and how can the total structure capture that essence?"—Eero Saarinen

Asked to design a chair to "curl up in," The Finnish-born architect designed this futuristically organic chair. A fiberglass shell upholstered in fabric, it is designed to facilitate a relaxed sitting posture and provide a sense of security.

Santa-Cruz: The name says it all.

Circle No. 236





PK22, 1956

Poul Kjaerholm (1929–1980)

Manufactured by Fritz Hansen

Photo courtesy of Furniture from Scandinavia by Annette Rachlin

Considered Poul Kjaerholm's artistic culmination, this design is both elegant and functional. Designed with the Miesian idea of the chair as an architectural element that defines space, it is a tribute to the Barcelona Chair of 1929. Unlike typical Danish furniture that celebrates the beauty of wood, Kjaerholm melds steel and wicker within a minimalist design silhouette.

Santa-Cruz: The PK22 was inspired by the Barcelona chair. Such sophisticated translation is what design should be about.

Circle No. 238

Egg Chair, 1958

Arne Jacobsen (1902–1971)

Manufactured by Fritz Hansen

Photo courtesy of Furniture from Scandinavia by Annette Rachlin

Designed by Jacobsen for the Royal SAS hotel in Copenhagen, this highly sculptural chair was the result of a search for lightweight, fluid seating forms that required minimal padding for comfort. It is composed of a fabric-covered, foam-upholstered, molded fiberglass seat shell on a swiveling cast aluminum base.

Santa-Cruz: A chair that was created in the same year I was born. Similar to Saarinen's Womb chair, the Egg chair is about a sense of cocooning and shelter.

Circle No. 239



Oxchair, 1960

Hans J Wegner (1914–2007)

Manufactured by Erik Jorgensen

Photo courtesy of Furniture from Scandinavia by Annette Rachlin

Inspired by nature and Picasso, the sculptural design of this chair evokes the abstract masculinity of a bull. Upholstered in ox hide, the chair is a literal unification of form and material. The Oxchair is a distinctive design with powerful character and reputedly Wegner's personal favorite at home.

Santa-Cruz: In design there should always be something whimsical, something witty, something surprising. This chair can do that in any space.

Circle No. 240

Ribbon Chair, 1965

Pierre Paulin (1927–)

Manufactured by Artifort

Photo courtesy of M2L

"A chair should be more than simply function. It should be friendly, fun and colorful."—Pierre Paulin

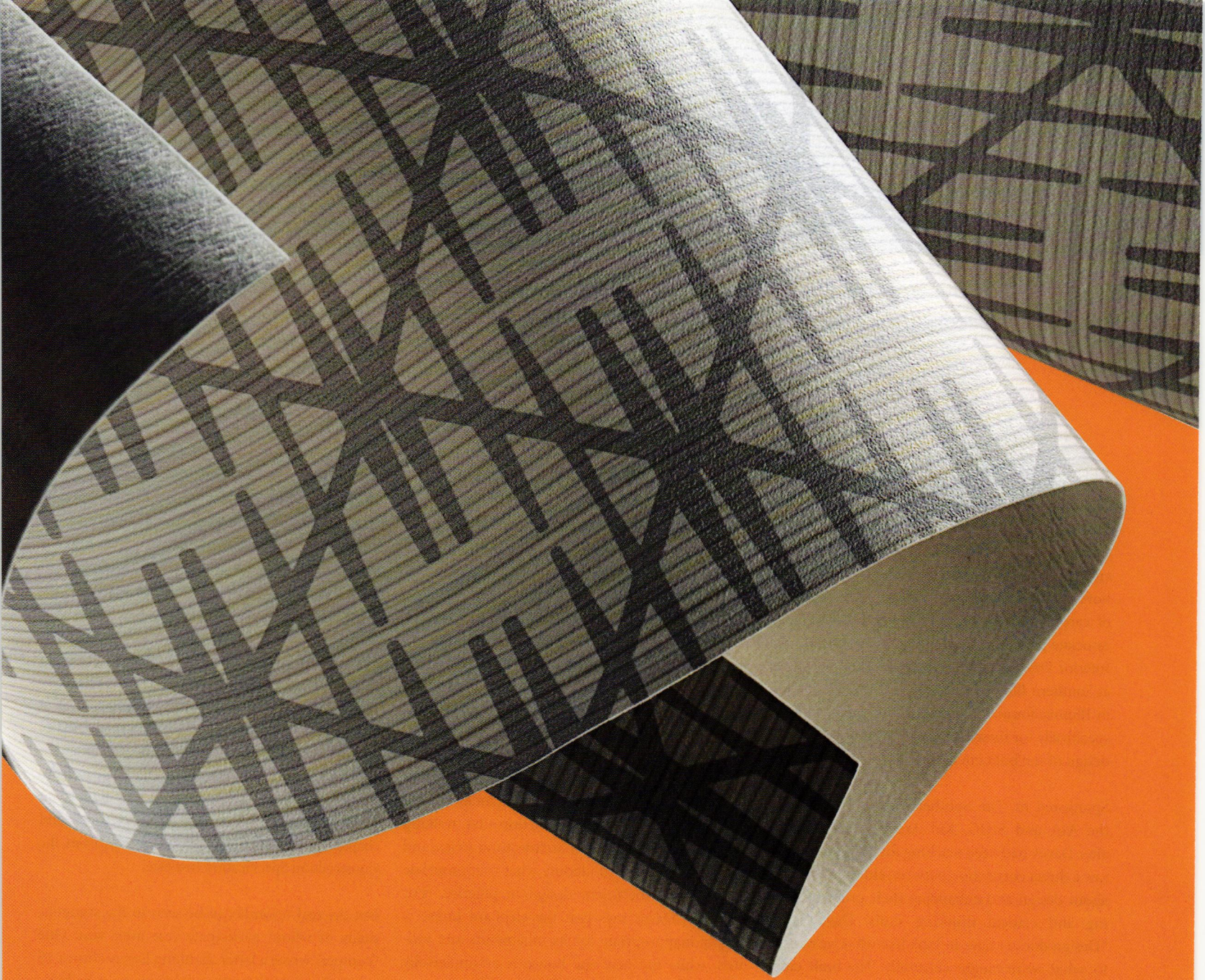
The sculptural Ribbon Chair No. 582 is perhaps one of the most comfortable chairs ever designed. Its bold cradling form allows the user to assume a variety of positions while retaining the necessary support. It is a beautiful example of applied art.

Santa-Cruz: One single line becomes two materials. It has a certain element of fun.

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building blocks

An architecture camp for kids cultivates youngsters' critical thinking skills, while fueling their interest in design

By Danine Alati

Some people don't know what they want to be when they grow up—even once they are well into their adult years. However, some youngsters are extremely career focused at an early age. And others simply seek the opportunity to explore educational opportunities that could support a number of career paths in the future. Jon Daniel Davey, associate professor, Department of Architecture & Interior Design, College of Applied Science & Art at Southern Illinois University Carbondale (SIUC) in Illinois, founded an architecture camp in 1989 specifically for these students to introduce them to design of the built environment.

Sponsored by The Southern Illinois Chapter of the AIA and SIUC, Kid Architecture emerged after Davey had been teaching for 10 years, and he saw a direct correlation between children learning about design and enhancing their problem solving and critical thinking skills. Davey says: "Design doesn't have to look like what we're used to, what we're taught culturally. The built environment affects behavior. Good design is what is appropriate and pleasing for a given situation."

Davey sought to expand students' realm of thinking with week-long architecture workshops targeted at three distinct age groups: grades 4 to 6, middle school, and high school. And the program revolves around introducing participants to 10 key concepts:

- Why buildings look the way they do
- Why buildings stand up
- What architects and designers do
- Design drawing as a problem solving tool/method
- The use of the design process as employed by architects

- How a building is designed, constructed, used and reused
- Construction materials used in buildings
- How and why people "define" space
- The use of computer graphics, animation, and CAD
- Participation in designing the built environment

Group discussions and hands-on activities engage students in the learning process. Participants create concrete sculptures, construct cardboard buildings to a given scale, design cardboard structures capable of holding the weight of three watermelons, and learn how to work with computer graphics. A field trip to St. Louis includes visiting architecture firms and construction sites, walking tours to identify different architectural styles, and a trip to the zoo—to identify what is appropriate and what is inefficient design in practice. (For instance, Davey says that the elephant house is highly inappropriate for its inhabitants and visitors, while the new ape house is a wonderfully designed environment that reflects nature.)

Throughout the workshop Davey urges students to consider three main themes when viewing architecture: Is it functional? Is it well made/will it last? And is it visually delightful? And through his teachings, practical exercises, and off-site excursions students gain a valuable practical education of architecture. The mission of Kid Architecture is built on the ideas that those exposed to architecture at an early age will have a "different conceptual base from which to formulate more complex and differential ideas about the built environment;" and that "cognitive skill is as basic to a young person in the modern world as knowing left from right."

Davey was able to launch this project with the help of Illinois Arts grant funding, in part from the Illinois State Board of Education, Business, Community and Family Partnerships Center. The program received the first grant of \$2,000 in 1989 and now receives more than \$10,000 in grants and scholarships. Michael Brazley, Ph.D. AIA, NOMA, assistant professor in the School of Architecture and Interior Design at SIUC, and several architecture and interior design students facilitate Kid Architecture and The Architecture Camp workshops. Besides being a stellar success with the students and parents—participants travel from all over the country to attend—Kid Architecture has received numerous accolades including: citation of honor from AIA Illinois, an award of distinction from the Urban Network, and chapter and regional educational awards from the Construction Specification Institute.

But the real rewards can be seen in the students, many of whom participate year after year. One "camper" wrote a letter thanking Davey almost 15 years after attending the workshop, once he himself became employed as an urban planner. He stated that as a fifth grader in architecture camp, "I turned my hobby of building with blocks and legos into actual designs. In your camp, I learned how to sketch, draft, measure, create scale models, and use aided design techniques. More importantly though, you helped create an environment where children looked at their surroundings and buildings in a new and exciting way...your enthusiasm in architecture helped spur me on to become the professional I am today." ■



For more information on Kid Architecture, visit www.siu.edu/~kidarch.

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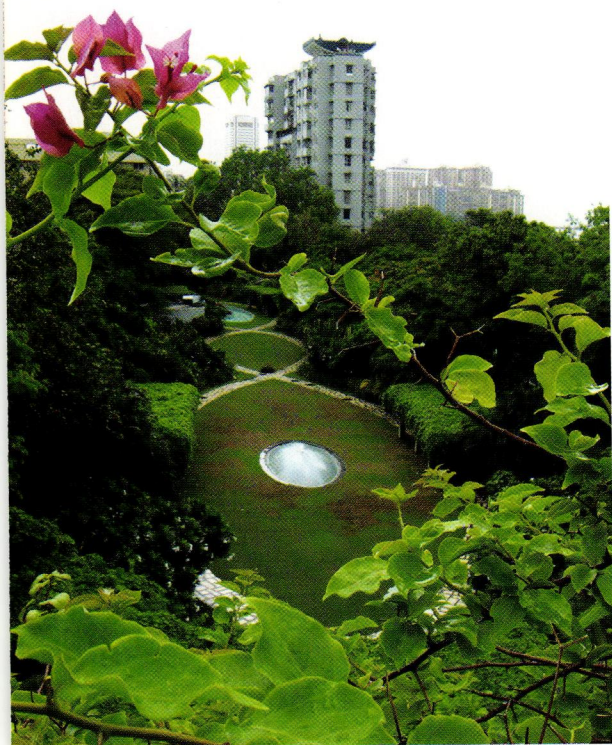
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designers abroad

An American designer's reflections on her journey through Asia

By Suzanne Tick



A braided walking path in a garden in Mumbai, India (top). One of many Buddha statues in the ancient Senso-ji Temple in the Asakusa district of Tokyo, Japan (above).

It has always been important to me, as a product designer, to stay aware of the emerging trends of our industry, the design marketplace, and the world. My partner Terry Mowers and I visited architecture and design firms, top regional distributors, and various job sites throughout Asia this past summer, presenting our latest products for Tandus. Shanghai, Tokyo, Singapore, Bangalore, and Mumbai were stops on our trip, with all the countries being so vastly different, from both a geographical and cultural perspective.

Shanghai: Touchdown

The sky here is opaque white during the day, and at night, due to the immense smog and pollution, it turns a soft, but intense, shade of lavender. China is growing in a way we have never experienced. In Shanghai it is not unusual for a high rise to be built, knocked down, and rebuilt within five years, or for a company to expand and move out of its building after three years. Construction is everywhere, the horizon is scattered with white buildings against surreal white sky. The unending traffic seems to be the breath of the city, constantly bustling with cars, people, and thousands of bikes—pedaled and motorized—with everything happening at once and totally at random.

Shanghai's design market is similar to that of a large American city's market. Gravitating towards neutral grounds for floorcoverings, the city's designers use color only as accents. The design needs to look westernized. It's as if the history of their culture is non-existent in the buildings and interiors. Price, along with expedience to get the product, is vital. Project time lines are the shortest we have ever seen. Hospitals and schools do not use carpet in their facilities.

Tokyo: Night Flight

Crisp, clean design, sharp edges, water elements, and glass are emphasized in Tokyo. The communication barrier tends to make it difficult to get a good sense of what the designers are thinking.

We met with one of the National Living Design treasures in the architectural community. I think a lot was lost in translation, as there were no words for Inunison, Fractional Luxury, and New Austerity—all key terms to our presentation. What was not lost in translation was that we needed to rethink, reposition, and refocus our presentation to his interests. What had worked up until that moment was no longer relevant.

We visited malls like you see in the suburban United States, as well as vertical malls. Very luxurious neutral finishes and textured carpets are used throughout the Shin Maru Building with luxurious drapery, stone, and woods. A much broader range of color and carpets are seen in the suburban mall settings, very similar in construction and look to what was employed in K-12 or healthcare in the United States in the '90s. We counted 18 different carpets used in various colors, patterns, cut in shapes, and sizes in one mall alone.

Singapore: Sling or Gin Rikki

Everyone in Singapore seems to have a smile on his or her face. Fresh flowers and plants scatter the landscape and interiors. Dining al fresco is universal. We passed three pristine golf courses and Singapore's version of Rodeo Drive: Orchard Road, with Prada, Armani, Banana Republic, and Starbucks. Business here is fast, and there is an abundance of it. Internationally acclaimed architects are being commissioned all over the island. Hospitality is huge, as is its planning and design. Instead of the cool grey values

of Shanghai and Tokyo, warm and dark taupes are on the boards. We visited sleek black design offices that housed beautiful Asian antiques as artwork. Most of the firms wanted to see something colorful, new, and different. They were not afraid—nor were their clients—of color or pattern.

Shophouses in the city's Little India area once were inhabited by families on each floor, and fortunately still exist. Remnants of the past, with their charming center atria, these spaces now house design offices, restaurants, corporate offices, and apartments. The atria, which once were draped with hanging laundry, now are used as sculpture gardens and allow light and ventilation into all the rooms. Singapore has world-class restaurants, designed with up-to-date finishes of tile, glass, wood, bamboo, and new materials.

Bangalore: Second to Last City

Referred to as the "Garden City" in India, Bangalore was our favorite stop. The diversity of people we encountered was infinite. The city is very chaotic, yet so simple and pure at the same time. Our host said as we arrived, "This is the smell of India." The scent is a mixture of dust, spices, and mildew. It was like a dye bath used when dyeing fibers. I felt right at home. Women in saris walked barefoot down the streets with baskets on their heads, and motorized rickshaws and motorcycles were alongside us, sharing the road with cows and ox-drawn carts.

In the Whitfield area, within 15 miles of the city, there are big complexes that are built using wooden scaffolding and tresses to hold up the floors. These contemporary structures employ a blue glass to keep light from pouring into spaces and use beautiful white marble for entrances, floors, walls, and ceilings. The extremes are profound. Modern cityscapes are being built just a few miles from broken-down shanties with open sewage pipes running into the water streams.

The design community is full of life. Designers everywhere were polite yet very vocal. They are grounded in dialogue, and wanted to tell us what they liked and didn't like, as well as what they would and wouldn't use. The design firms working interna-

tionally with major corporations asked for more color and pattern. The corporate standards request was to make interiors reflect the Indian aesthetic; therefore, different types of Asian motifs are being requested, while vivid color is used as an accent.

Mumbai: Billboards and Bollywood

There was no work on this day, our only day of real sightseeing. Our first stop was lunch, and it was the most delicious meal of our journey—all grilled seafood. The next destination was the Mumbai Gymkhana, a country club that overlooks cricket fields, a game the Indians are very passionate about, and which is a relic of the colonial days. It is a beautiful sprawling structure in the middle of Mumbai. Thankfully, we also were able to stop at the Taj Mahal hotel and The Gateway of India. This is a massive hotel with Indian relics and intricate craftsmanship and woodwork. Ganesh statues at the entranceways swayed any obstacles that came their way. We drove the Queens Necklace along the waterfront with its few cosmopolitan high rises overlooking the Gateway Arch. That evening an introduction was arranged with an Indian architect who spent much of his early career with Frank Lloyd Wright. He was a delight to spar with as we discussed design, architecture, and politics.

Our journey came to an end in Mumbai, but the things we learned and the people we met will be a part of us for some time to come. As designers, our inspiration for our work comes from infinite sources—a song, a book, a comment from someone we meet on the street...anything that may spark our creative senses. Our journey to Asia has taught Terry and me that while the design world reaches across countries and borders, each place has its own design signature that is a reflection of the various human and natural canvasses each culture has to offer. ■

Suzanne Tick is design director for Tandus, and, with her partner Terry Mowers, oversees design management, product design, and creative direction for the carpet company's Monterey, C&A and Crossley brands. She also is head of Suzanne Tick Inc., specializing in material development for interiors.



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The five-tiered Senso-ji Pagoda in Asakusa, Tokyo, Japan (top). A view of Singapore (middle). Remnants of the past: Shophouses in Little India, Singapore (above).

successful partnerships

With the right mix of cross-collaboration, product partnerships between manufacturers and independent designers benefit all involved

By Katie Weeks



Cumberland, Alia. Designed by Jordan Goldstein and Shawn Littrell. Circle No. 242

In 2004, Cumberland Furniture's ownership set about reinventing the brand. Included in the overhaul was a new graphics program, new literature and advertising, and, perhaps most important, a reexamination of the company's offerings. "We did a lot of work in terms of revising the product line," recalls Scott Gilmore, president at Cumberland. In examining its collections, the leadership team looked forward, identifying what pieces it needed in various categories, creating a matrix of products needed over a two year period. Taking this research, "we wanted to create a design development program that would quickly and aggressively add pieces to our line, not just to what we might need for today, but also providing a framework for developing new pieces in the future," Gilmore says.

To meet this aggressive timeline with innovation and creativity, the company looked beyond itself and launched Designers Speak, a four-part initiative partnering with designers across four regions of the country. Why look for external input? "The designers are the force behind architecture in the buildings being built today. They're familiar with what's going on and really know the needs of their clients, who we are ultimately trying to serve," says Gilmore. The first batch of offerings, created by Easy Coast designers Timothy deFiebre, Jordan Goldstein, and Gary Lee, debuted at NeoCon® in June.

Cumberland isn't the only manufacturer prospering from successful partnerships with independent designers—a variety of companies on both ends of the equation are reaping the rewards. "One of the benefits of having someone from outside work with you is that they don't have the same set of eyes and same kinds of restrictions set up in their mind," says Mary Murphy, vice president, design at Maharam. The textile manufacturer makes a concerted effort to work with influential creatives in other fields like Paul Smith in the world of fashion or Hella Jongerius in the industrial design realm.



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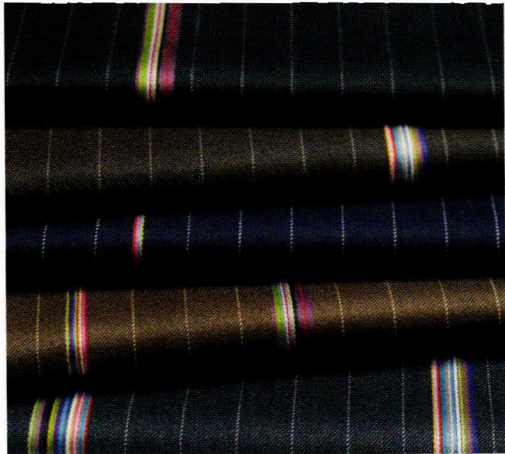
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Novikoff, Twenty-One wood casegoods. Designed by XLG. Circle No. 244



Shaw Contract Group, Casco. Designed by Angela Adams. Circle No. 245

The chance to break out of the day-to-day routine is also a draw on the designer's end. "It's something new every day," says Charlie Kane, principal at XLG Studio in Dallas. XLG's first collaboration was the Dressed2Kill product for Shaw Contract Group in 2002. Since then, XLG has completed other compilations with Shaw in addition to seating lines with Novikoff and glass products with Joel Berman Glass. "There's a wonderful learning curve for me," Kane explains. "Coming from the specifier end of the marketplace, we know if there's a need for something and sometimes it's a real stretch from what's already being produced. It's a challenge but also a great benefit in getting everyone on board to make a new product happen."

Of course, bringing a variety of personalities to the table introduces many variables, so how do you ensure a smooth operation that will benefit all evolved? Finding the right partner is key. The most successful relationships encourage growth for all. At Shaw Contract Group, "We spend a lot of time and consideration picking the people we work with so that the outcome will take us to a place we wouldn't get organically. We want to work with people who will inspire us," says John Stephens, vice president of marketing at Shaw Contract Group. The carpet manufacturer's recent product partnerships include Bruce Mau, William McDonough, XLG, and Angela Adams, among others. "It's more than just hiring a designer to go and develop a product line. We also want to continue to grow, stretch, and expand as a brand," Stephens notes. With this in mind, many manufacturers, like Maharam, Shaw Contract Group, and Cumberland seek out partners with the potential for long-term relationships. "We don't want designers du jour. We're really not interested in working with people who just want to put their names on something," Murphy notes. "It's not an interest in having lots of relationships but having that handful of people we turn to over and over again."

From the very beginning, continual communication is essential. Designers need direction that doesn't restrict their creativity, while manufacturers' internal teams need to be involved from day one, to help marry the creative vision with in-house technical knowledge. "When we're doing something unusual, it requires a certain amount of technical knowledge about how mills work and about textile construction, fibers, and colors. All this knowledge resides in-house, and that's where the collaborative effort is. We don't expect to give someone on the outside a RISD textile education. Instead, we provide the knowledge and experience to help bring their creation to a final product," Murphy explains. "It's not the designer running off to a corner and designing a few things, coming back and saying, 'Build this.' It has to be collaborative with a lot of back and forth. We have to understand what manufacturing capabilities they have and what materials they like to work with," says Jordan Goldstein, a principal in Gensler's Washington, D.C., office, who has worked with Halcon, Tuohy, David Edward, Geiger, Joel Berman Glass, and Cumberland.

"Through it all, it's really a collaborative process," says Reesie Duncan, creative director at Shaw Contract Group. "A lot of times," she says, "the designer has multiple ideas that we then help narrow down. You can take one graphic image and interpret it five ways so we'll prototype and work through the positives and negatives." In most cases, however, the pros outweigh the cons. "All the manufacturers we've worked with have been great in that they want to get good ideas to the market. They don't want to sit around and think about things too much," says Goldstein. After all, he says, in the end, "creating a great product is the common goal." ■



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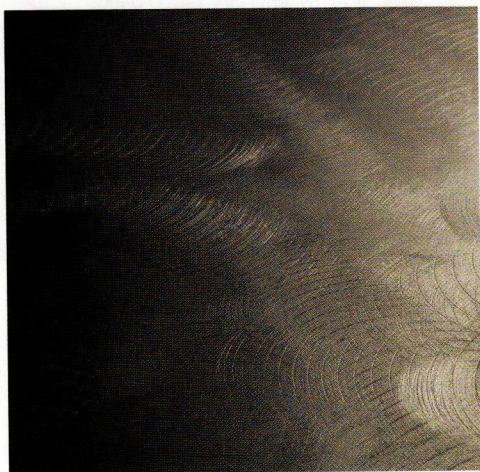
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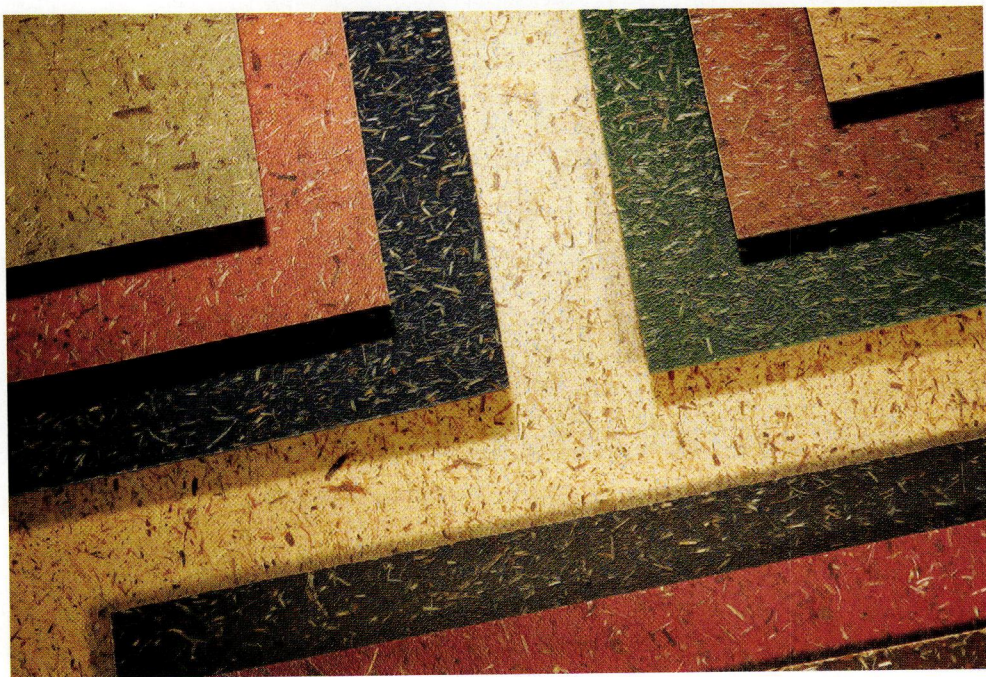
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The methodology for the 2007 *Contract* subscriber survey utilized telephone interviewing with an unbiased randomized sample drawn from the *Contract* subscriber database and a prequalified list of facilities professionals. The methodology assures an equal possibility of interview for each subscriber and establishes a statistically representative sampling of the subscribers. A total of 1000 interviews were conducted in September and October 2007. The maximum margin of error is +/- 5.8 percent, and the total survey margin of error is +/- 3.1 percent at the 95 percent confidence level.

Of the 1,000 interviews conducted, 700 were conducted with contract architects & designers and 300 with facilities professionals. The results were tabulated and percentages applied for each of 32 categories. Respondents were asked for the brand name of three top manufactures they considered when purchasing or recommending products in each category, which provided the Brand Preference Awareness ratings. The brand name preferences were asked on an unaided basis.

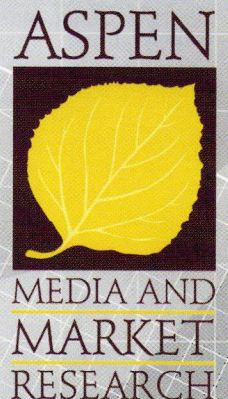
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ranking

architectural glass:

1. PPG

www.ppgaf.com

2. Local/Custom*

3. Pilkington

www.pilkington.com

4. Joel Berman

www.joelbermanglass.com

4. LOF/Libby Owens Ford*

www.lof.com

6. Bendheim

www.bendheim.com

6. Skyline

www.skydesign.com

8. Anderson*

www.andersonwindows.com

9. Viracon

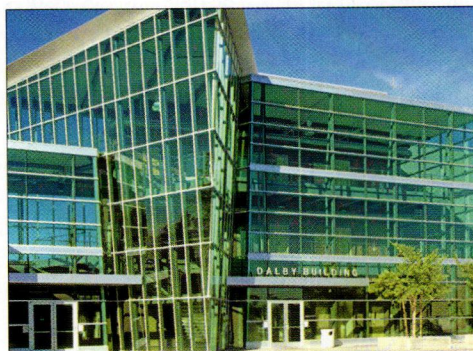
www.viracon.com

10. Pella*

www.pella.com



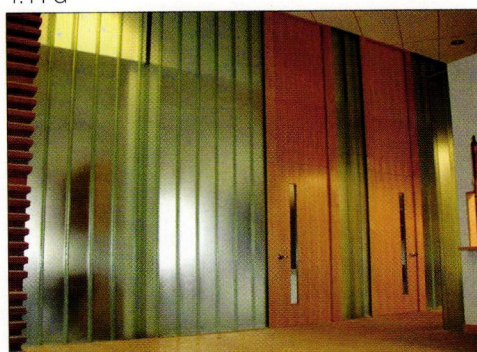
1. PPG



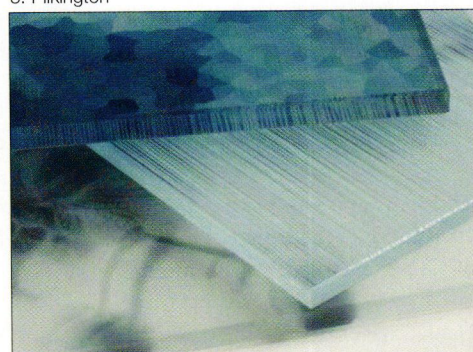
3. Pilkington



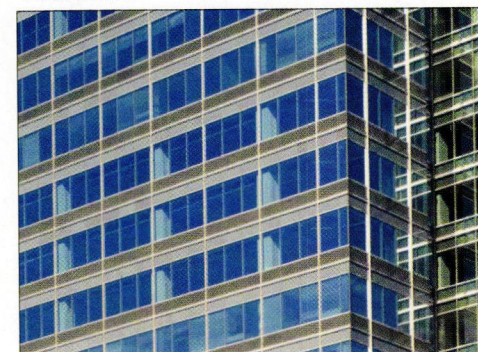
4. Joel Berman



6. Bendheim



6. Skyline



9. Viracon

* not pictured

architectural lighting:

1. Lightolier

www.lightolier.com

2. Lithonia*

www.lithonia.com

3. Halo*

www.cooperlighting.com/brands/halo

4. Artemide*

www.artemide.com

5. Cooper*

www.cooperlighting.com

6. Juno

www.junolighting.com

6. Tech Lighting

www.techlighting.com

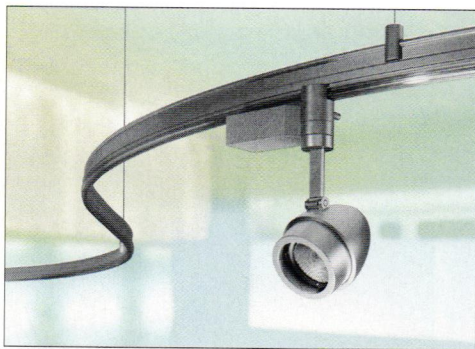
8. Visa

www.visalighting.com

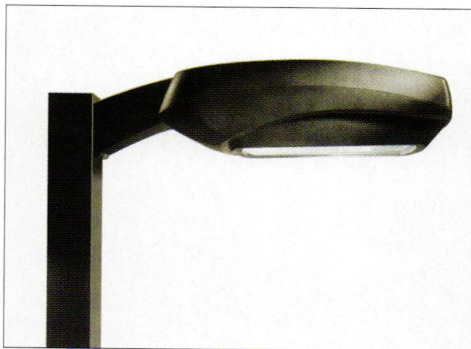
9. Local/Custom*

10. Boyd

www.boydlighting.com



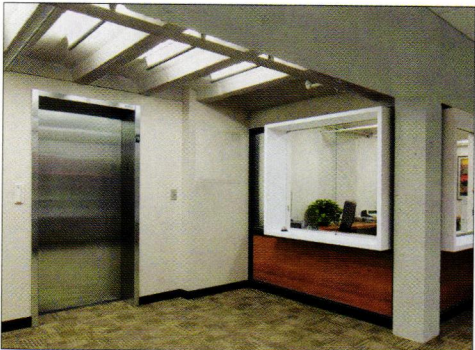
1. Lightolier



6. Juno



6. Tech Lighting



8. Visa



10. Boyd

** not pictured*

broadloom carpet:

1. Shaw Contract Group

www.shawcontractgroup.com

2. The Mohawk Group

www.themohawkgroup.com

3. Lees

www.leescarpets.com

4. InterfaceFLOR Commercial*

www.interfaceFLORcommercial.com

4. Milliken*

www.millikencarpet.com

6. Bentley Prince Street

www.bentleyprincestreet.com

7. Durkan

www.durkan.com

8. Mannington

www.mannington.com

9. Local/Custom*

9. Masland*

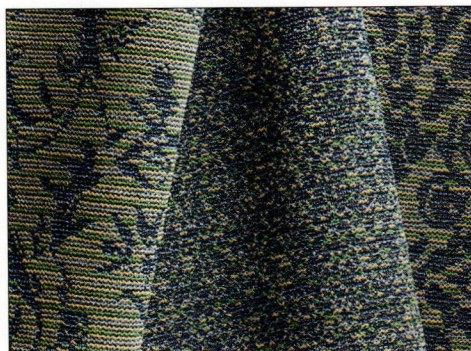
www.maslandcontract.com

9. Patcraft

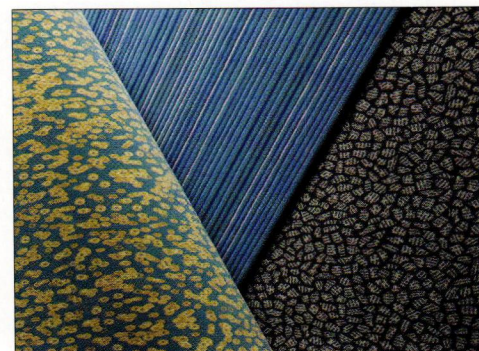
www.patcraft.com



1. Shaw Contract Group



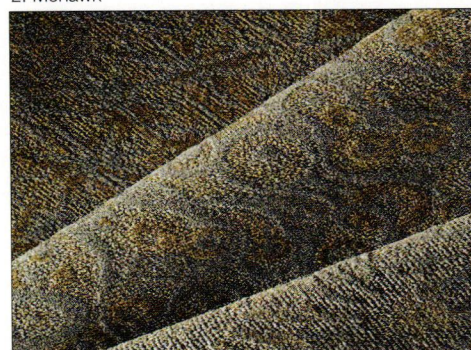
2. Mohawk



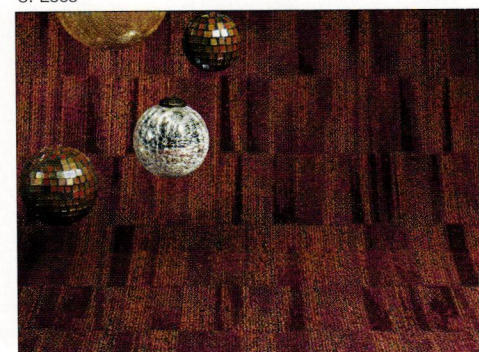
3. Lees



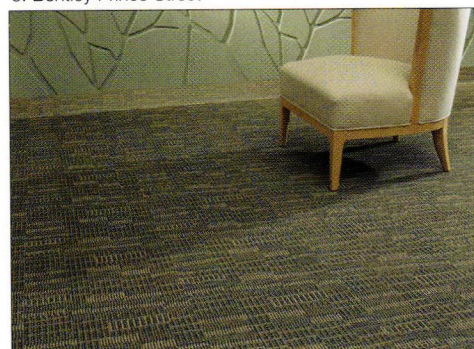
6. Bentley Prince Street



7. Durkan



8. Mannington



9. Patcraft

** not pictured*



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technology
sustainability] **inunison**

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casegoods:

1. Steelcase

www.steelcase.com

2. Herman Miller

www.hermanmiller.com

3. Kimball Office

www.kimballoffice.com

3. Knoll

www.knoll.com

5. Local/Custom*

6. Haworth

www.haworth.com

7. Bernhardt

www.bernhardt.com

8. The HON Company

www.hon.com

9. Allsteel

www.allsteeloffice.com

10. Geiger*

www.hmgeiger.com

10. Gunlocke

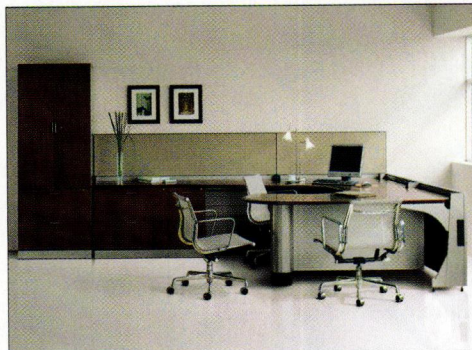
www.gunlocke.com

10. National*

www.nationalonline.com



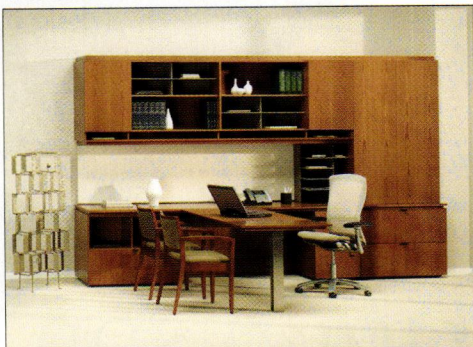
1. Steelcase



2. Herman Miller



3. Kimball Office



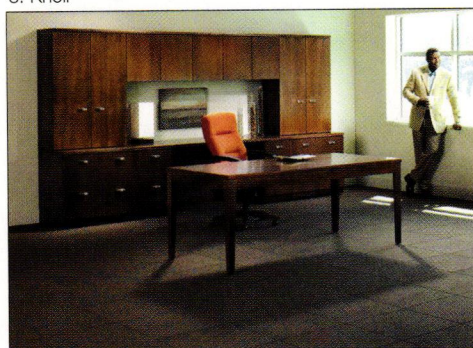
3. Knoll



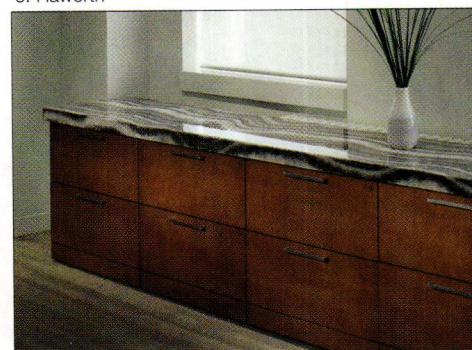
6. Haworth



7. Bernhardt



8. The HON Company



9. Allsteel



10. Gunlocke

* not pictured

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ceiling tiles and systems:

1. Armstrong

www.armstrong.com/commceilingsna

2. USG

www.usg.com

3. Celotex*

www.bpa-na.com

4. Chicago Metallic

www.chicagometallic.com

5. Local/Custom*

6. Hunter Douglas

www.hunterdouglasceilings.com

7. Ceilings Plus*

www.ceilingsplus.com

7. Ecophon Certainteed*

www.ecophon-us.com

7. Forms + Surfaces

www.forms-surfaces.com

7. Georgia Pacific*

www.gp.com



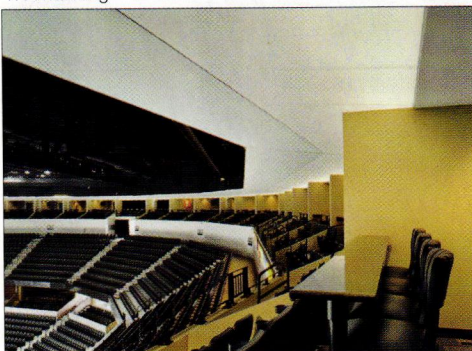
1. Armstrong



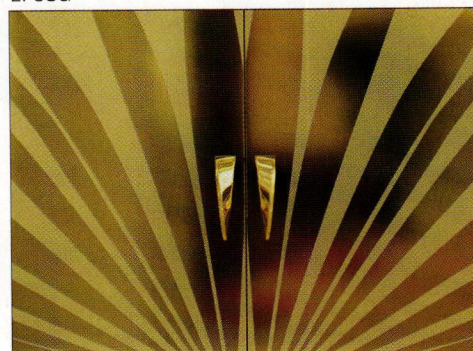
2. USG



4. Chicago Metallic



6. Hunter Douglas



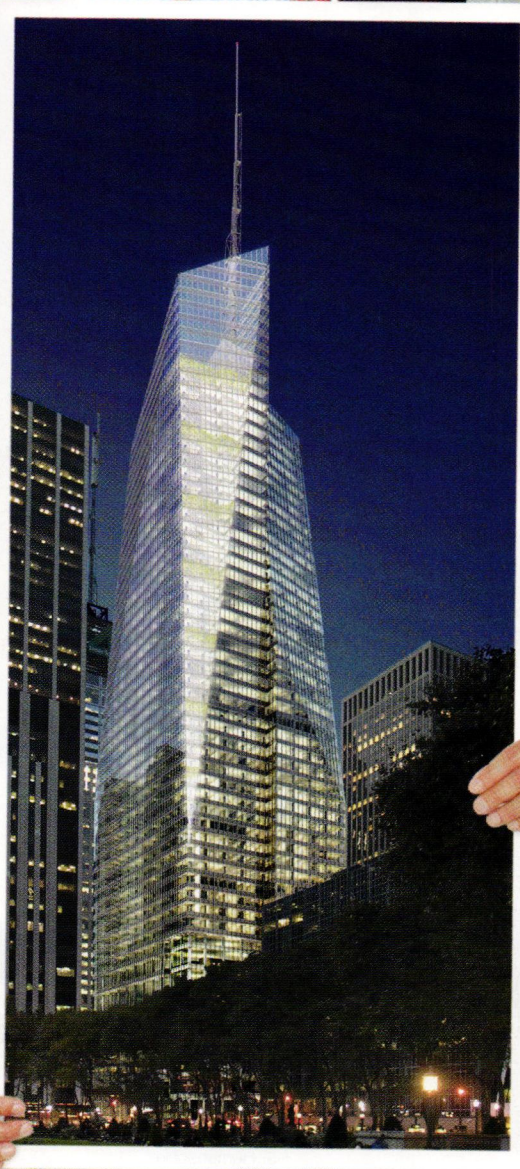
7. Forms + Surfaces

* not pictured

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Richard A. Cook and Robert F. Fox, Jr., partners of Cook+Fox Architects, on the site of the Bank of America Tower at One Bryant Park, developed by Bank of America and The Durst Organization.

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ranking

computer support furniture:

1. **Herman Miller**
www.hermanmiller.com
2. **Steelcase**
www.steelcase.com
3. **Haworth**
www.haworth.com
4. **Knoll**
www.knoll.com
5. **Humanscale**
www.humanscale.com

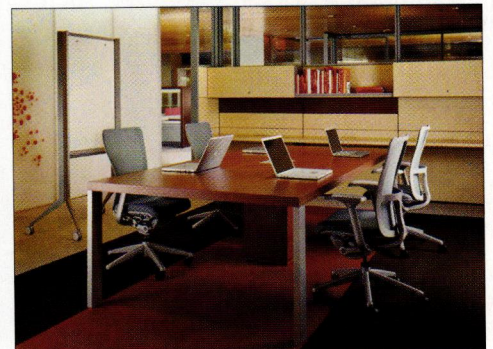
6. **Local/Custom***
7. **Allsteel**
www.allsteeloffice.com
8. **The HON Company**
www.hon.com
9. **KI**
www.ki.com
10. **Kimball Office***
www.kimballoffice.com
10. **Workrite***
www.workriteergo.com



1. Herman Miller



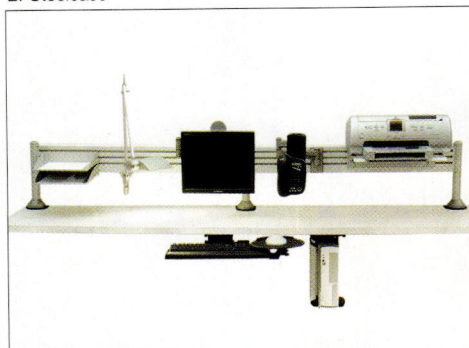
2. Steelcase



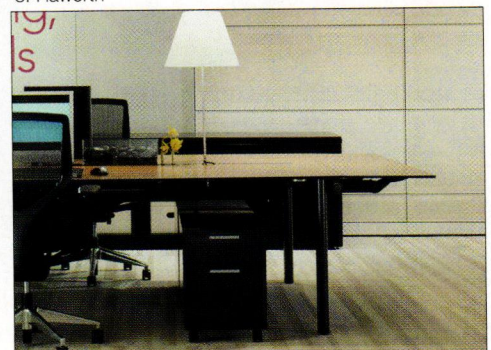
3. Haworth



4. Knoll



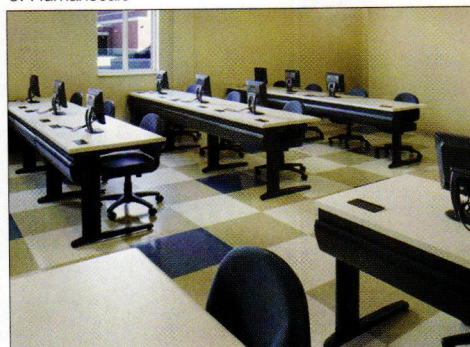
5. Humanscale



7. Allsteel



8. The HON Company



9. KI

* not pictured

conference tables:

1. Local/Custom*

2. Steelcase

www.steelcase.com

3. Herman Miller

www.hermanmiller.com

4. Knoll

www.knoll.com

5. Haworth

www.haworth.com

6. Kimball Office

www.kimballoffice.com

7. KI

www.ki.com

8. The HON company

www.hon.com

9. Allsteel

www.allsteeloffice.com

10. Nucraft

www.nucraft.com



2. Steelcase



3. Herman Miller



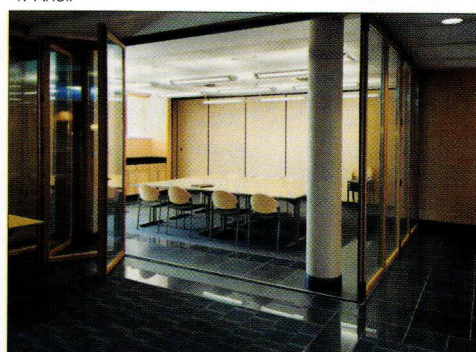
4. Knoll



5. Haworth



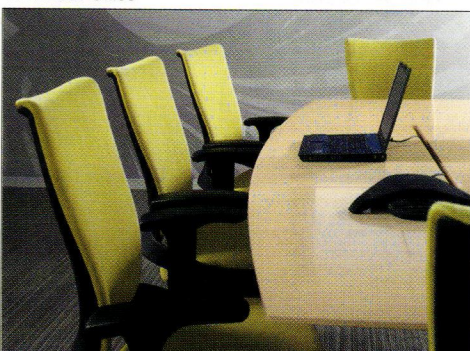
6. Kimball Office



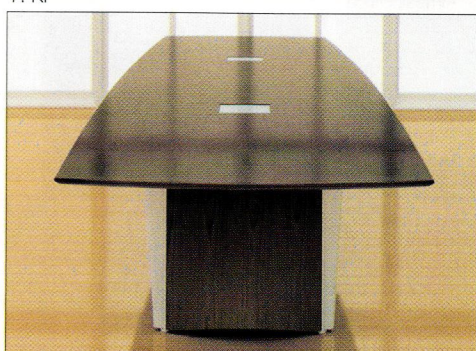
7. KI



8. The HON Company



9. Allsteel



10. Nucraft

* not pictured

desks & credenzas:



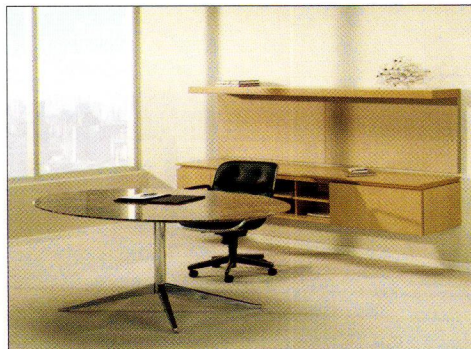
1. Steelcase

1. Steelcase
www.steelcase.com
2. Herman Miller
www.hermanmiller.com
3. Knoll
www.knoll.com
4. Haworth
www.haworth.com
5. Kimball Office
www.kimballoffice.com
6. Local/Custom*
7. The HON Company
www.hon.com

8. Allsteel
www.allsteeloffice.com
9. KI
www.ki.com
10. Bernhardt
www.bernhardt.com
10. Geiger*
www.hmgeiger.com
10. Gunlocke*
www.gunlocke.com
10. National
www.nationalonline.com



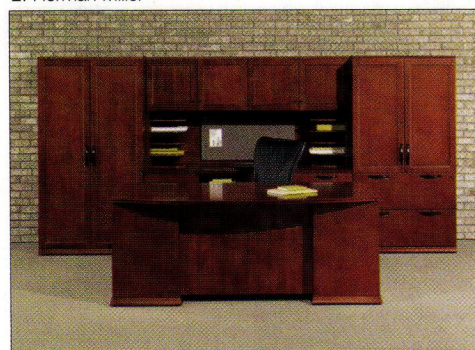
2. Herman Miller



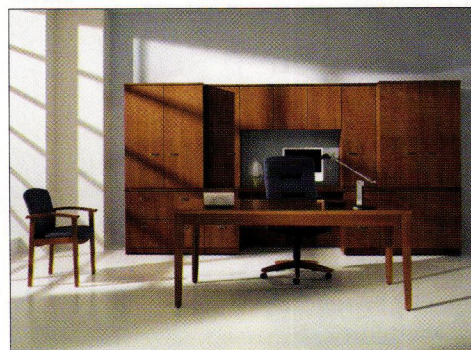
3. Knoll



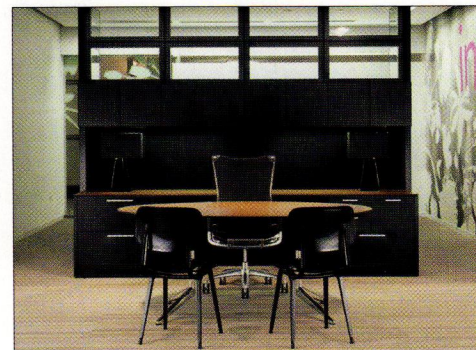
4. Haworth



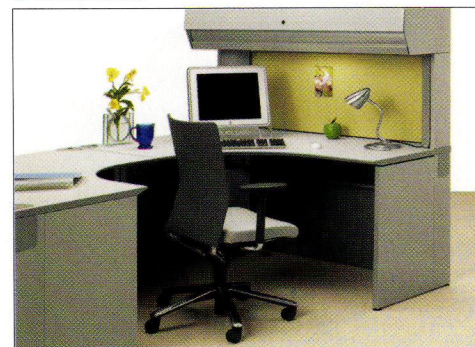
5. Kimball Office



7. The HON Company



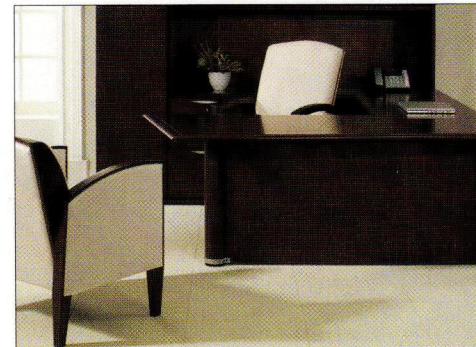
8. Allsteel



9. KI



10. Bernhardt



10. National

* not pictured



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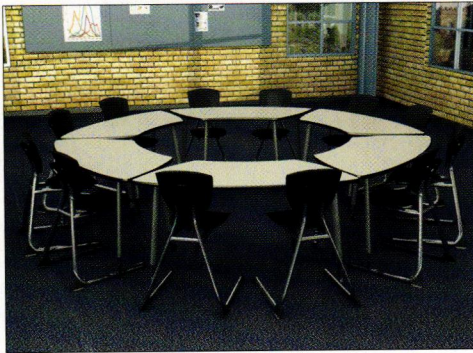
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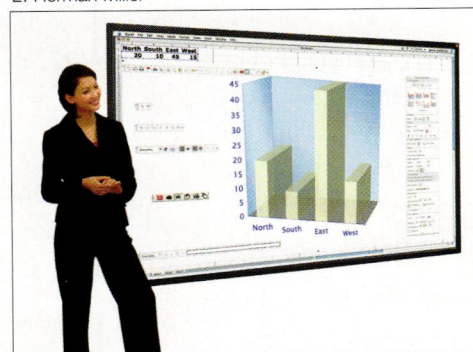
education solutions:



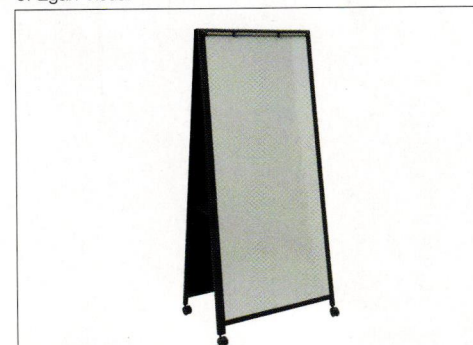
1. KI



2. Herman Miller



6. Egan Visual



9. Claridge

1. KI

www.ki.com

2. Herman Miller

www.hermanmiller.com

3. Steelcase

www.steelcase.com

4. Local/Custom*

5. Bretford

www.bretford.com

6. Egan Visual

www.egan.com

7. Haworth

www.haworth.com

7. Vecta

www.vecta.com

9. Claridge

www.claridgeproducts.com

9. The HON Company

www.hon.com

9. Virco

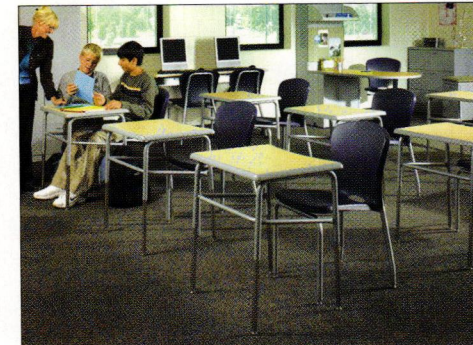
www.virco.com



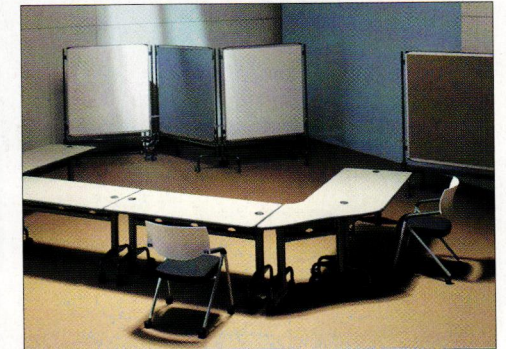
3. Steelcase



7. Haworth



9. The HON Company



5. Bretford



7. Vecta



9. Virco

* not pictured

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doll

pink shoes

pony

skates

comfortable
school furniture



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ranking

ergonomic seating:

1. **Herman Miller**
www.hermanmiller.com
2. **Steelcase**
www.steelcase.com
3. **Haworth**
www.haworth.com
4. **Knoll**
www.knoll.com
5. **Humanscale**
www.humanscale.com

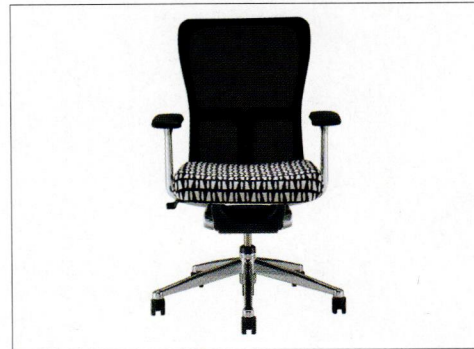
6. **Allsteel**
www.allsteeloffice.com
7. **Kimball Office**
www.kimballoffice.com
8. **Sit On It***
www.sitonit.com
9. **The HON Company**
www.hon.com
9. **Teknion**
www.teknion.com



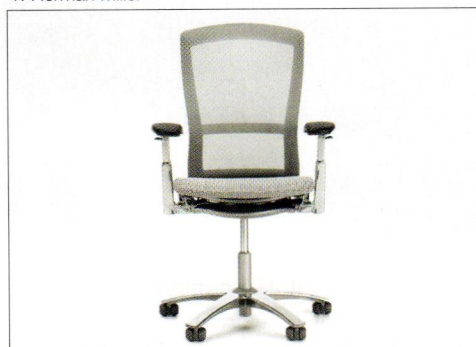
1. Herman Miller



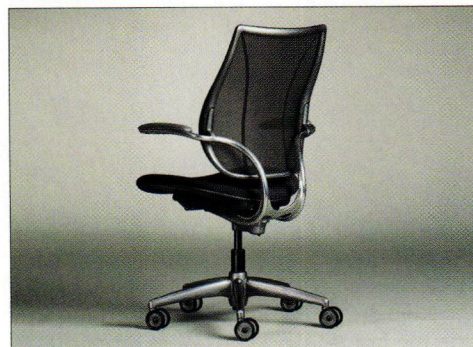
2. Steelcase



3. Haworth



4. Knoll



5. Humanscale



6. Allsteel



7. Kimball Office



9. The HON Company



9. Teknion

* not pictured



Got the call today. New hires start tomorrow.

Today



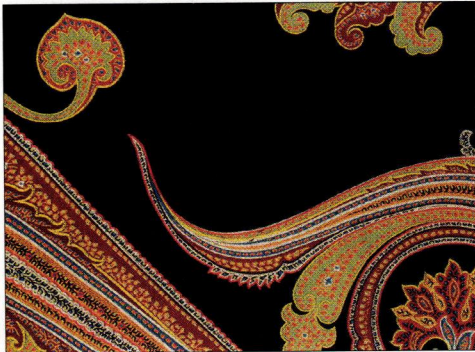
Tomorrow



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fabric/textiles:



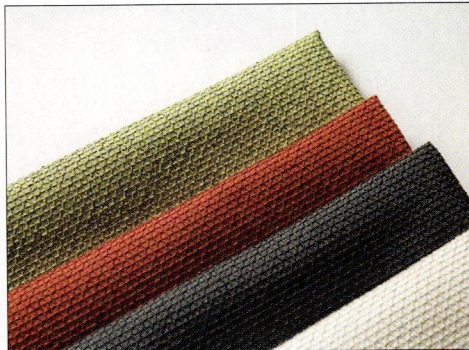
1. Maharam

1. Maharam
www.maharam.com
2. Designtex
www.dtex.com
3. KnollTextiles
www.knolltextiles.com
4. Arc-Com
www.arc-com.com
5. Kravet
www.kravetcontract.com

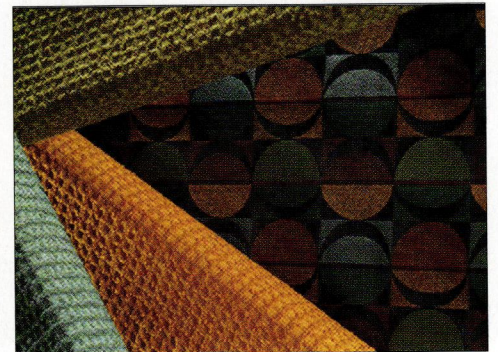
6. Architex
www.architex-ljh.com
7. Robert Allen
www.robertallendesign.com
8. Carnegie
www.carnegiefabrics.com
9. Momentum
www.themomgroup.com
10. Donghia
www.donghia.com
10. Duralee*
www.duraleefabricfurnituretrim.com



2. Designtex



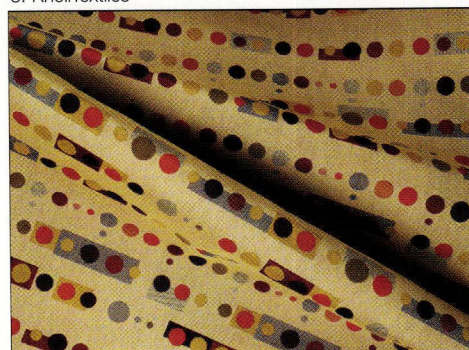
3. KnollTextiles



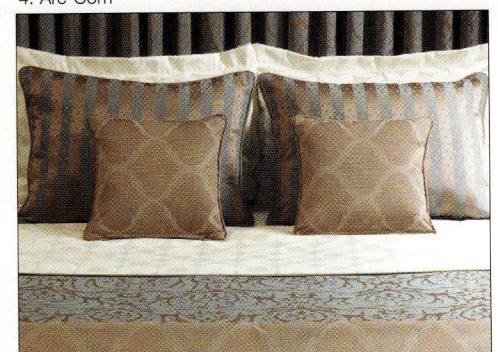
4. Arc-Com



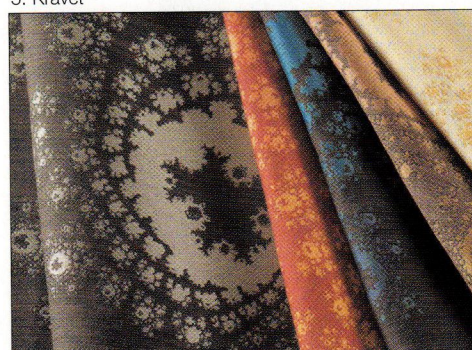
5. Kravet



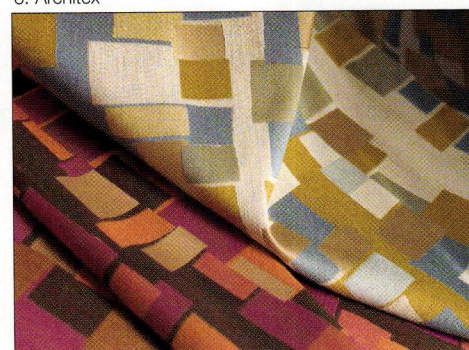
6. Architex



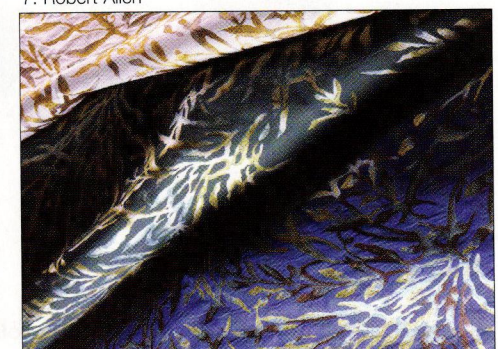
7. Robert Allen



8. Carnegie



9. Momentum



10. Donghia

* not pictured



Clockwise from top left: Hot Chocolate/Mocha Petalonia Tote (front and back shown) 16" x 17.5" x 4," Hot Chocolate Bolster Pet Bed, available in 18" x 24," 27" x 36" and 36" x 44," Hot Chocolate Rotator Tote 24" x 15.5" x 6.5," and Hot Chocolate Rotator Duffel 22" x 9" x 10." Below: Midnight Black/Platinum Petalonia Tote 16" x 17.5" x 4."



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ranking

files & storage:

1. Steelcase

www.steelcase.com

2. Herman Miller

www.hermanmiller.com

3. The HON Company

www.hon.com

4. Haworth

www.haworth.com

5. Knoll

www.knoll.com

6. Allsteel

www.allsteeloffice.com

7. Meridian*

www.hermanmiller.com

8. Office Specialty

www.officespecialty.com

9. Local/Custom*

10. KI

www.ki.com



1. Steelcase



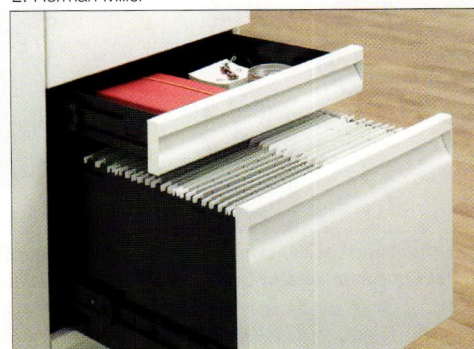
2. Herman Miller



3. The HON Company



4. Haworth



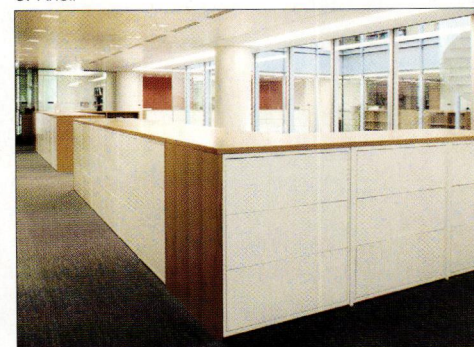
5. Knoll



6. Allsteel



8. Office Specialty



10. KI

* not pictured

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ranking

flooring:

1. Armstrong

www.armstrong.com/commflooringna

2. Mannington

www.mannington.com

3. Shaw Contract Group*

www.shawcontractgroup.com

4. Forbo Linoleum Inc.

www.forboflooringna.com

5. Local/Custom*

6. Interface Flooring Systems*

www.interfaceflooring.com

6. Tarkett

www.tarkett-commercial.com

8. Amtico International

www.amticointernational.com

8. Azrock by Tarkett*

www.tarkett-commercial.com

8. Bruce*

www.bruce.com

8. Johnsonite

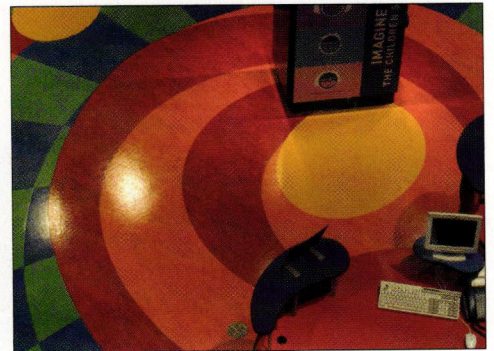
www.johnsonite.com



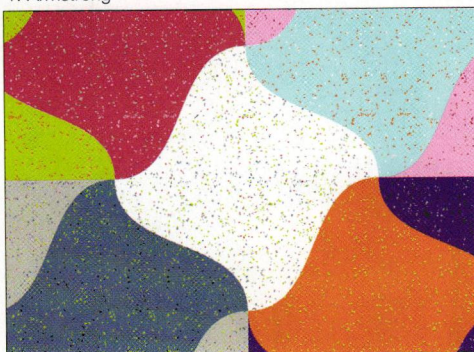
1. Armstrong



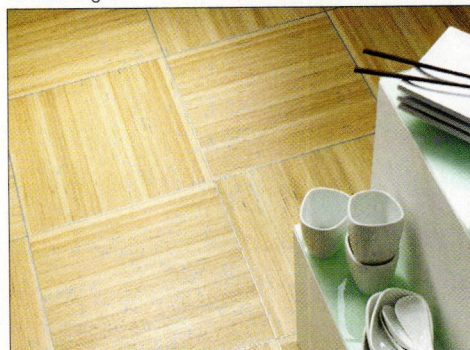
2. Mannington



4. Forbo



6. Tarkett



8. Amtico International



8. Johnsonite

* not pictured



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ranking

furniture systems:

1. Herman Miller

www.hermanmiller.com

2. Steelcase

www.steelcase.com

3. Knoll

www.knoll.com

4. Haworth

www.haworth.com

5. Allsteel

www.allsteeloffice.com

6. The HON Company

www.hon.com

7. Teknion

www.teknion.com

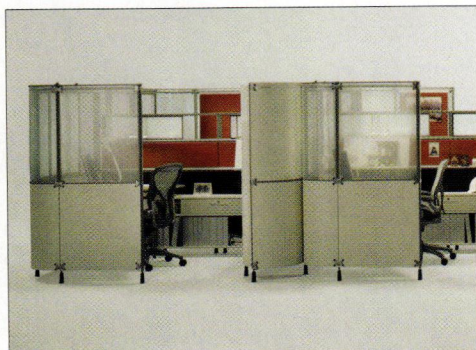
8. Local/Custom*

9. Kimball Office

www.kimballoffice.com

10. KI

www.ki.com



1. Herman Miller



2. Steelcase



3. Knoll



4. Haworth



5. Allsteel



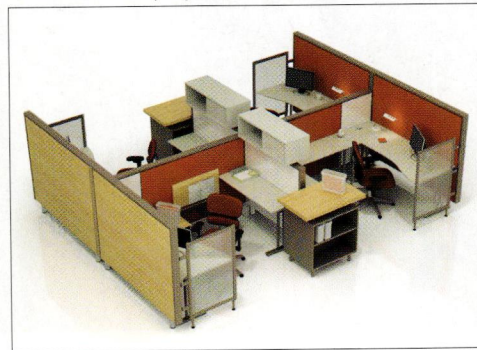
6. The HON Company



7. Teknion



9. Kimball Office



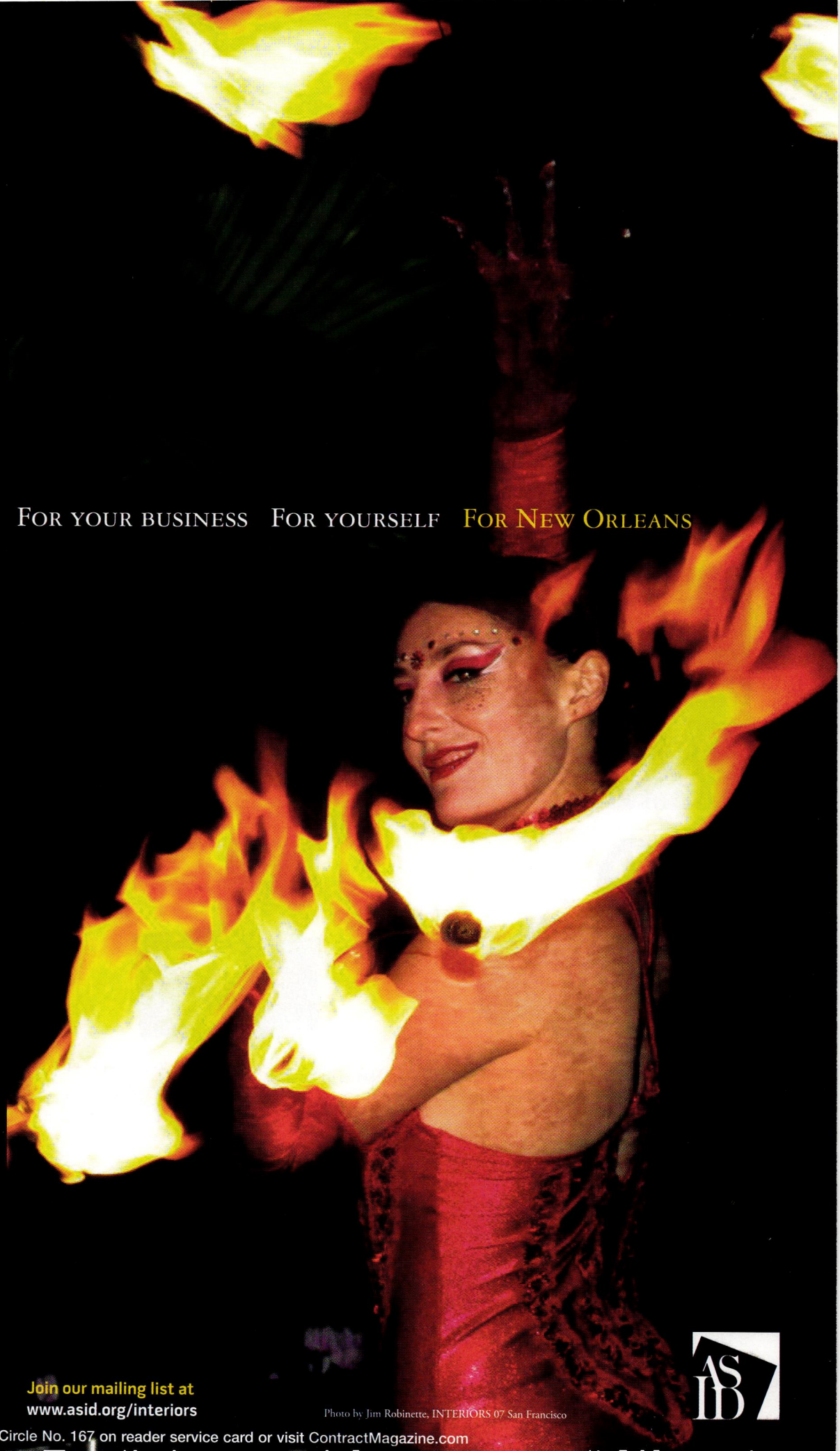
10. KI

* not pictured

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healthcare furniture:

1. Herman Miller
www.hermanmiller.com
2. Nemschoff
www.nemschoff.com
3. KI
www.ki.com
4. Hill-Rom
www.hill-rom.com
5. Nurture by Steelcase
www.nurturebysteelcase.com

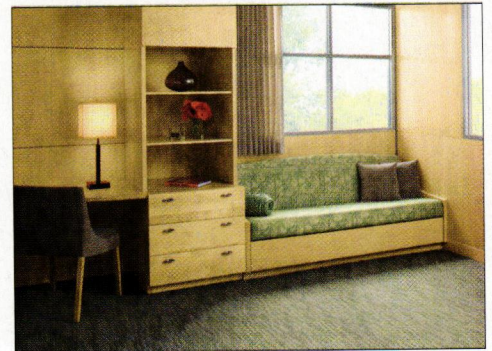
6. Brayton*
www.brayton.com
7. Softcare
www.softcarein.com
8. David Edward
www.davidedward.com
8. Wieland*
www.wielandfurniture.com
10. La-Z-Boy
www.la-z-boy.com



1. Herman Miller



2. Nemschoff



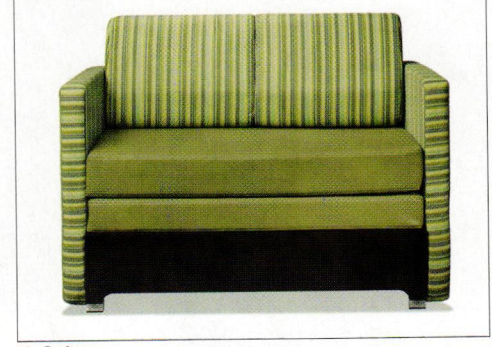
3. KI



4. Hill-Rom



5. Nurture by Steelcase



7. Softcare



8. David Edward



10. La-Z-Boy

* not pictured

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presented at Healthcare Design



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healthcare textiles:

1. Maharam

www.maharam.com

2. Designtex

www.dtex.com

3. Arc-Com

www.arc-com.com

4. Momentum Textiles

www.memosamples.com

5. Architex International

www.architex-ljh.com

6. Crypton

www.cryptonfabrics.com

7. Cortina Leather, Inc.

www.cortinaleathers.com

7. Knoll Textiles*

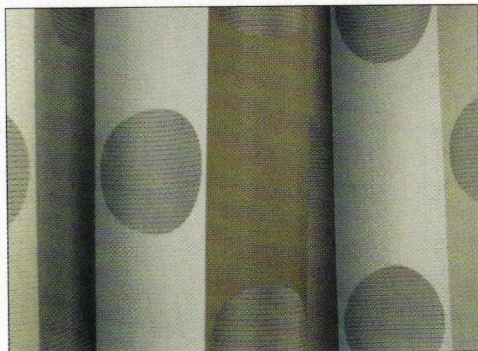
www.knolltextiles.com

9. Sina Pearson Textiles*

www.sinapearson.com

10. Carnegie

www.carnegiefabrics.com



1. Maharam



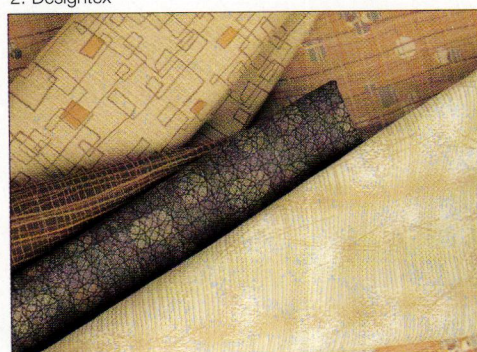
2. Designtex



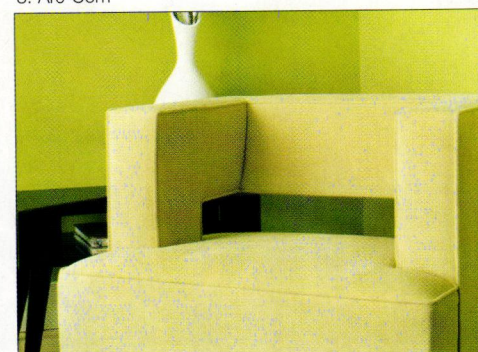
3. Arc-Com



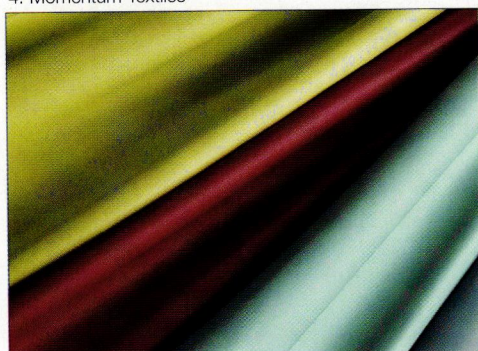
4. Momentum Textiles



5. Architex International



6. Crypton



7. Cortina Leathers



10. Carnegie

* not pictured



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VICTOR

ranking

laminates:

1. Wilsonart*

www.wilsonart.com

2. Formica

www.formica.com

3. Nevamar*

www.nevamar.com

4. Pionite*

www.pionite.com

5. Lamin-Art

www.laminart.com

6. Abet Laminati

www.abetlaminati.com

7. Mika International*

www.mikainternational.com

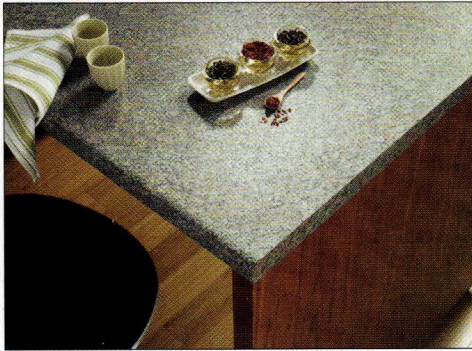
8. Local/Custom*

9. Steelcase*

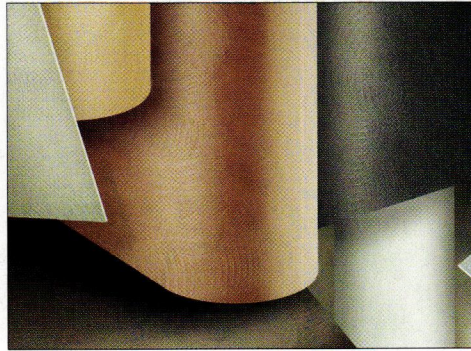
www.steelcase.com

10. Herman Miller*

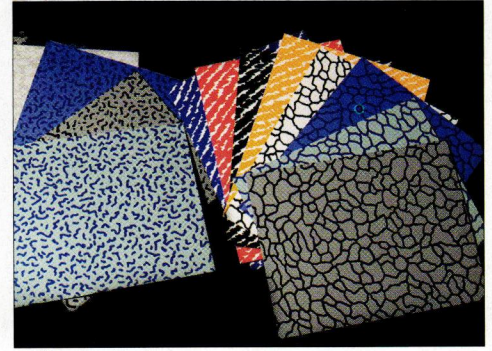
www.hermanmiller.com



2. Formica

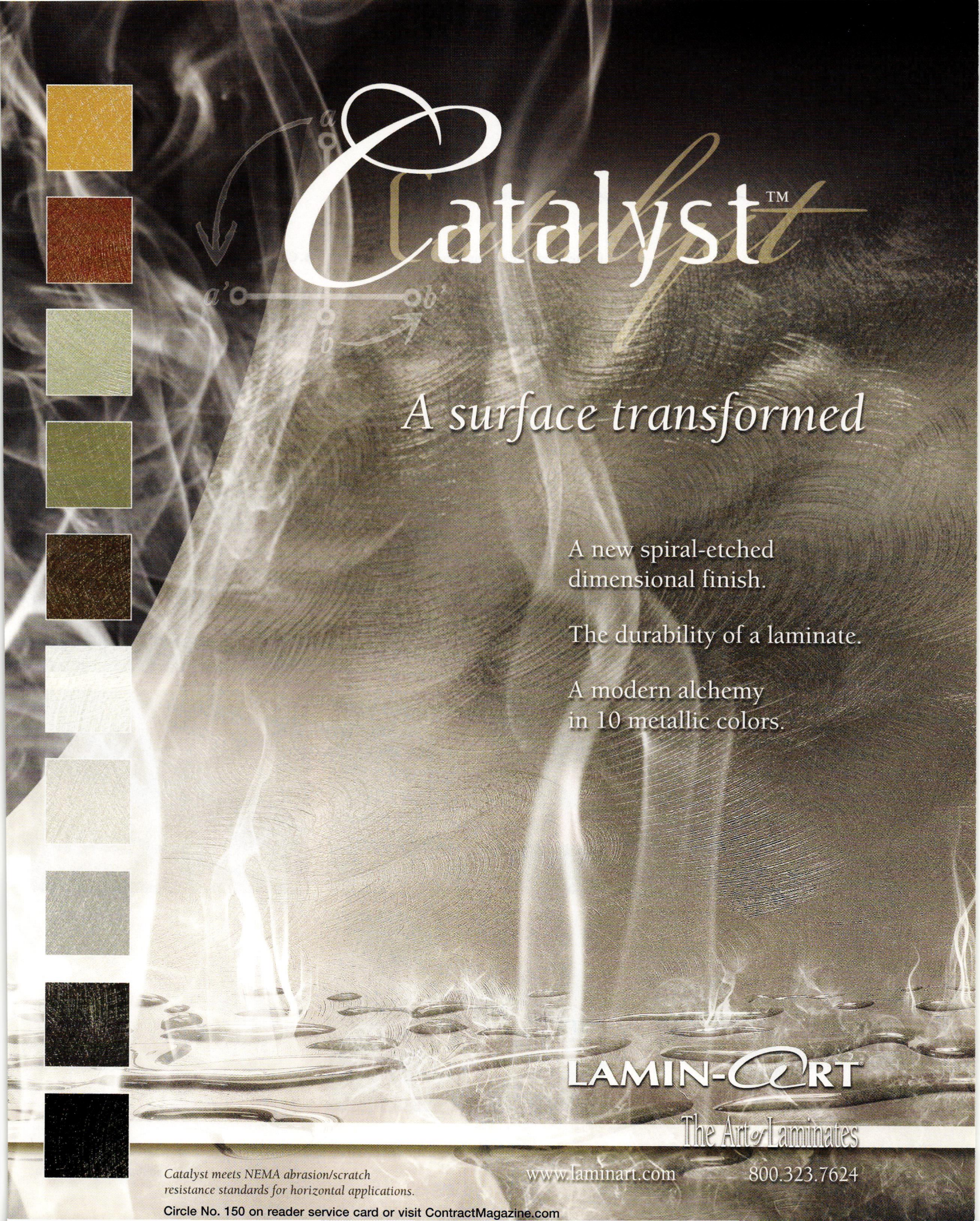


5. Lamin-Art



6. Abet Laminati

** not pictured*



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resistance standards for horizontal applications.

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www.laminart.com

800.323.7624

modular carpet:

1. InterfaceFLOR Commercial*

www.interfaceflorcommercial.com

2. Shaw Contract Group

www.shawcontractgroup.com

3. Milliken

www.millikencarpet.com

4. Lees

www.leescarpets.com

5. The Mohawk Group

www.themohawkgroup.com

6. C&A*

www.cafloorcoverings.com

6. Mannington

www.mannington.com

8. Bigelow

www.bigelowcommercial.com

9. Bentley Prince Street

www.bentleyprincestreet.com

10. Patcraft

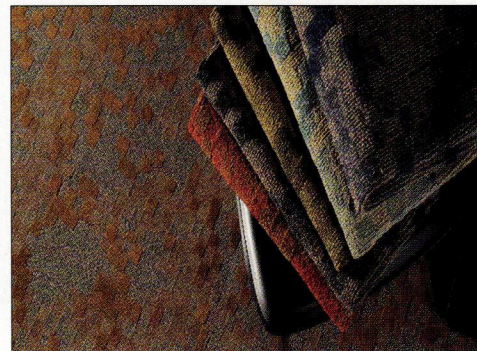
www.patcraft.com



2. Shaw Contract Group



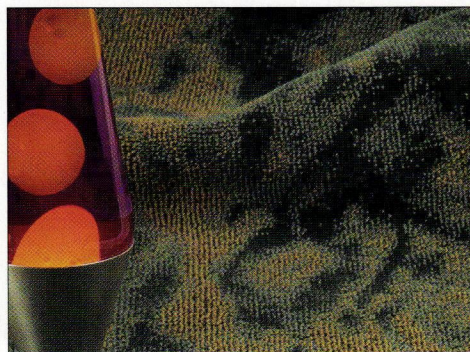
3. Milliken



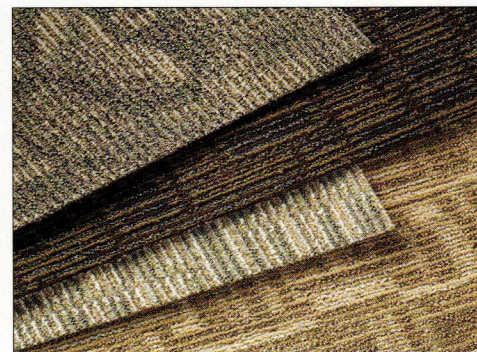
4. Lees



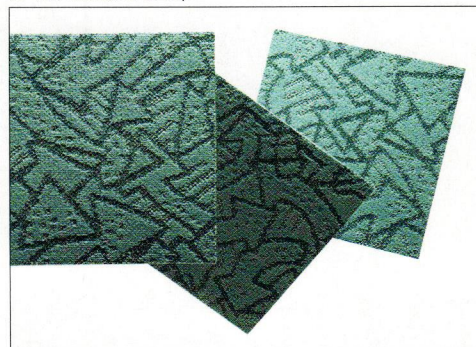
5. The Mohawk Group



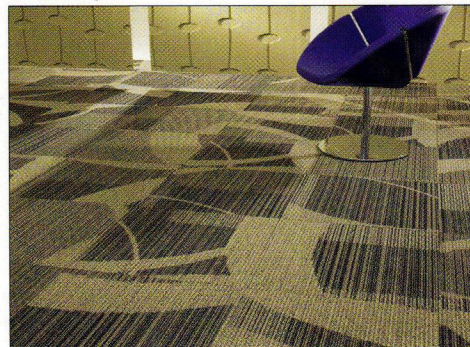
6. Mannington



8. Bigelow



9. Bentley Prince Street



10. Patcraft

* not pictured



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design is provocative

Before it answers questions—it has to raise a few. Is a designer's primary purpose to create beauty, to elicit a reaction, or to enhance function? Does carpet limit opportunities, or create them? Dressed to Kill answers your questions as it challenges you to consider many more possibilities.

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ranking

movable walls:

1. Modernfold

www.modernfold.com

2. Steelcase

www.steelcase.com

3. Herman Miller

www.hermanmiller.com

4. Haworth

www.haworth.com

5. KI

www.ki.com

6. Local/Custom*

7. Hufcor

www.hufcor.com

8. DIRT

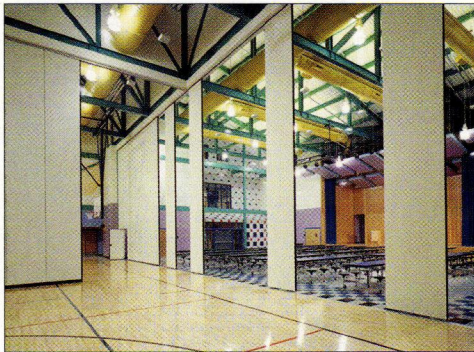
www.dirtt.net

9. Clestra-Hauserman*

www.clestra.com

10. Knoll

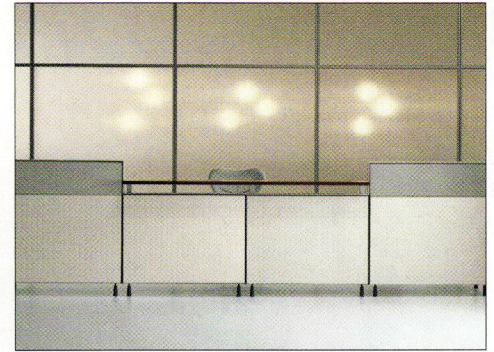
www.knoll.com



1. Modernfold



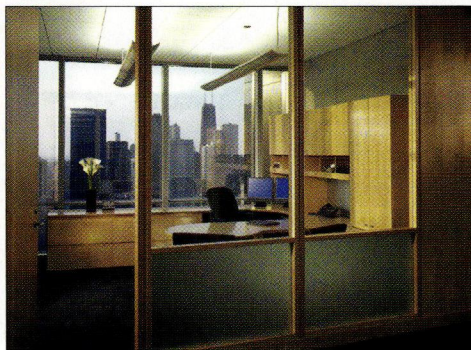
2. Steelcase



3. Herman Miller



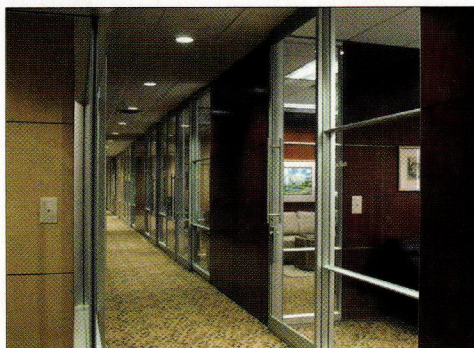
4. Haworth



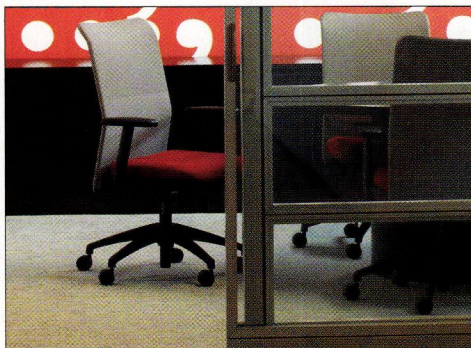
5. KI



7. Hufcor



8. DIRT



10. Knoll

** not pictured*

CONFERENCE TOPICS & SPEAKERS ANNOUNCED

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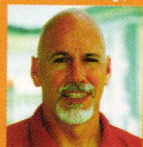
COMPLIMENTARY DAILY KEYNOTE PRESENTATIONS

Tuesday, February 5, 2008



Zach Kaplan
Co-founder and President
of Inventables,
Innovation, Materials and
the Future of Technology

Wednesday, February 6, 2008



Kevin Danaher, Ph.D.
author, Executive Director,
Global Citizen Center and
co-founder, Global Exchange,
"Accelerating the Transition
to the Green Economy".

Thursday, February 7, 2008



Cam Marston, Founder of
Marston Communications
"Four Generations in the
Workplace: Searching
for the Common Ground".

EVENT HOURS

TUESDAY FEBRUARY 05, 2008

Seminars 10:30 a.m. - 3:00 p.m.
Keynote Presentation 4:00 p.m.
Preview Gala 5:00 p.m. - 7:00 p.m.

WEDNESDAY FEBRUARY 06, 2008

Exhibits 10:00 a.m. - 6:00 p.m.
Seminars 10:30 a.m. - 3:00 p.m.
Keynote Presentation 4:00 p.m.

THURSDAY FEBRUARY 07, 2008

Exhibits 10:00 a.m. - 3:00 p.m.
Seminars 10:30 a.m. - 3:00 p.m.

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DAY 1 February 5, 2008

Biophilia

Judith H. Heerwagen, Ph.D.,
J.H. Heerwagen & Associates, Inc.

An Energy Aesthetic: Conservation Through Interior Design

Matthew Kubik, IDEC, RA, Indiana
University—Purdue University Fort
Wayne

Naturally Inspired Color and Interior Design

Andrew Dent, Ph.D., vice
president, Material ConneXion

The New ADA Guide- lines – What You Need to Know

Donna Kirby, FASID

Furniture and Space Planning that Meet Build- ing Codes

Kimberly Marks, ASID, IIDA,
principal, The Marks Design Group,
San Antonio

The Art and Science of Office Ergonomics

Tim Springer, Ph.D., HFES,
president, HERO, Inc.

Day 2 February 6, 2008

Restaurant Renegades Talk Design

Industry Panel

Solar Energy and Materials

Alison Mason, principal, SunJuice

Spa Design: Planning for Wellness and Opera- tional Success

Brett Blumenthal, senior strategist,
Gensler, Ralph Newman, chief
operating officer, WTS Interna-
tional Chris White, senior vice
president, planning and design
services, WTS International

Recent Research in Green Marketing and Product Design

Deborah Dunning, CEO/founder,
The Green Standard.org
Robert Peoples, executive director,
Care

Advanced Codes for Interiors

Kimberly Marks, ASID, IIDA, princi-
pal, The Marks Design Group

Game-Changing Technology Trends

Bran Ferren, co-chairman, Applied
Minds

Day 3 February 7, 2008

Feel Like Buying: Quantifying Emotion in Retail Settings

Dan Hill, president,
Sensory Logic, Inc.

New Ideas, Old Spaces – Adapting Nursing Facilities and Homes for New Approaches in Care

Jeannette Steeves, Ph.D.,
Jeannette Steeves Interiors

Environmental Materials

Eugene Lisa, vice president of sales
and marketing, VERDE Interior
Products

ASID Portfolio and Resume Review

Students should take full
advantage of this exceptional
event with top interior designers.
ASID professionals will be available
to share their expertise as they
assist attendees with portfolio and
resume suggestions in one-on-one
review sessions. This is a valuable
opportunity to learn from leading
industry professionals and it serves
as a fantastic venue for networking!
ASID Student Evaluation 1:30 p.m.



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sp@triadexpo.com

Chris Fonville
(919) 553-9006
contrak@sprintmail.com

occasional seating:

1. Knoll

www.knoll.com

2. Herman Miller

www.hermanmiller.com

3. Steelcase*

www.steelcase.com

4. Bernhardt

www.bernhardt.com

5. Local/Custom*

6. Brayton

www.brayton.com

7. Loewenstein*

www.loewensteininc.com

7. Kimball Office

www.kimballoffice.com

7. Haworth

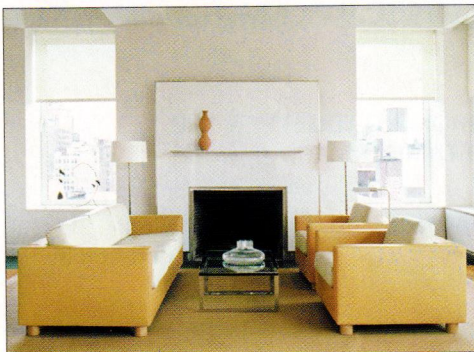
www.haworth.com

10. David Edward

www.davidedward.com

10. HBF

www.hbf.com



1. Knoll



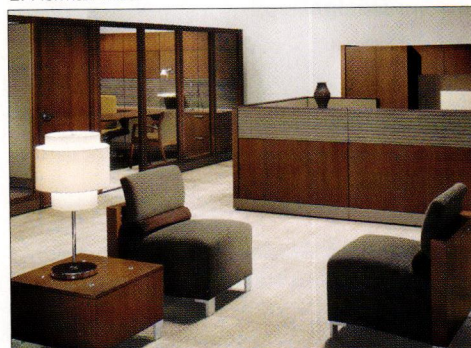
2. Herman Miller



4. Bernhardt



6. Brayton



7. Kimball Office



7. Haworth



10. David Edward



10. HBF

* not pictured

occasional tables:

1. Bernhardt*

www.bernhardt.com

2. Knoll

www.knoll.com

3. HBF

www.hbf.com

3. Steelcase*

www.steelcase.com

5. Herman Miller

www.hermanmiller.com

6. Local/Custom*

7. Haworth

www.haworth.com

8. Brayton

www.brayton.com

9. Kimball Office

www.kimballoffice.com

10. Nucraft

www.nucraft.com



2. Knoll



3. HBF



5. Herman Miller



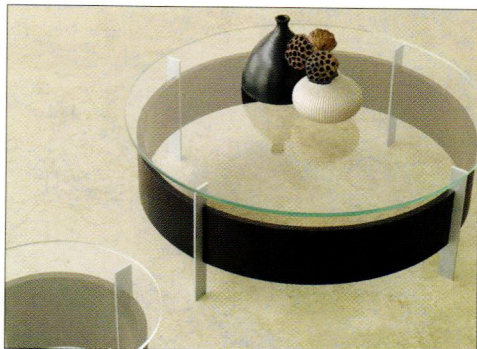
7. Haworth



8. Brayton



9. Kimball Office



10. Nucraft

* not pictured

office accessories:

1. Peter Pepper

www.peterpepper.com

2. Herman Miller

www.hermanmiller.com

3. Steelcase

www.steelcase.com

4. Knoll

www.knoll.com

5. Local/Custom*

6. Haworth

www.haworth.com

7. Forms + Surfaces*

www.forms-surfaces.com

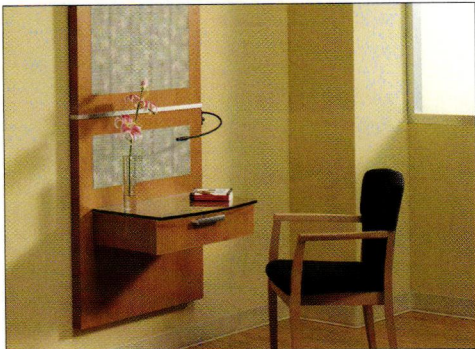
8. The HON Company

www.hon.com

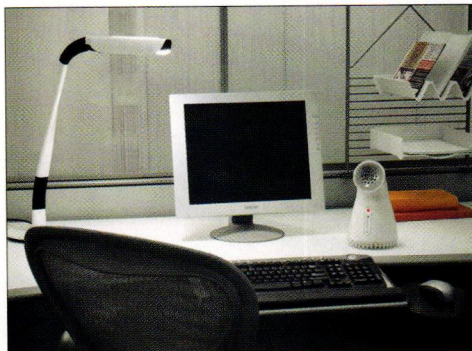
9. Office Depot*

www.officedepot.com

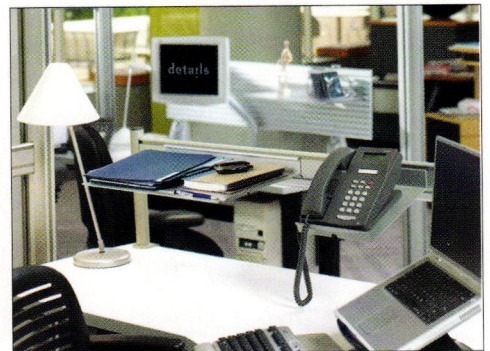
10. McDonald Duckett*



1. Peter Pepper



2. Herman Miller



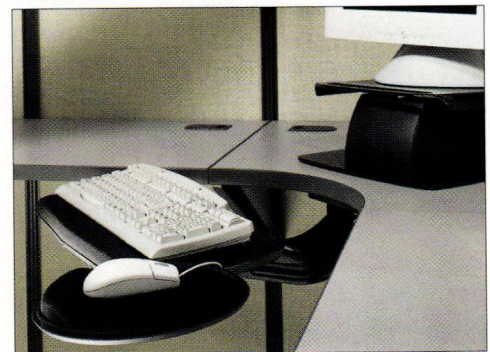
3. Steelcase



4. Knoll



6. Haworth



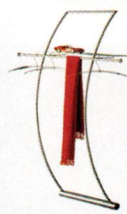
8. The HON Company

* not pictured



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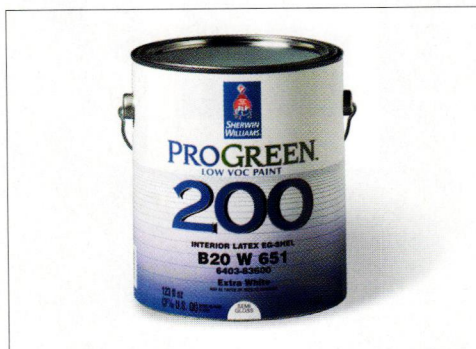
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paints & coatings:

1. Sherwin-Williams
www.sherwin-williams.com
2. Benjamin Moore
www.benjaminmoore.com
3. ICI Dulux
www.iciduluxpaints.com
4. Pittsburgh*
www.pittsburghpaints.com
5. Pratt & Lambert
www.prattandlambert.com

6. Dunn Edwards
www.dunnedwards.com
7. Local/Custom*
8. Duron*
www.duron.com
9. Kelly Moore*
www.kellymoore.com
10. Devoe
www.devoe.com



1. Sherwin-Williams



2. Benjamin Moore



3. ICI Dulux



5. Pratt & Lambert



6. Dunn Edwards



10. Devoe

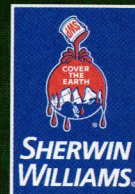
* not pictured



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ranking

plumbing fixtures:

1. Kohler

www.kohler.com

2. American Standard*

www.americanstandard-us.com

3. Toto

www.totousa.com

4. Moen*

www.moen.com

5. Delta

www.deltafaucet.com

6. Grohe

www.grohe.com

7. Local/Custom*

8. Crane*

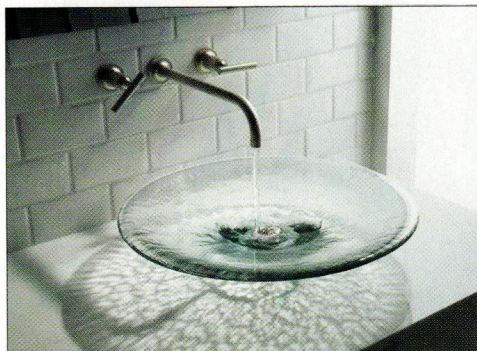
www.cranepumbing.com

9. Hansgrohe

www.hansgrohe-usa.com

9. Sloan*

www.sloanvalve.com



1. Kohler



3. Toto



5. Delta



6. Grohe



9. Hansgrohe

** not pictured*

A DISGRUNTLED

LOOFAH

I used to be considered somewhat of a luxury item. When people saw me hanging in a shower they'd say, "Ooooh, a loofah." They were impressed. Now they've got these fancy showerheads, hand showers and body sprays spouting out of every wall—I feel like I'm watching a show in Vegas. I'm lucky if I even get noticed. If this is life in a custom shower, I want out.



The Lockwood™ TempAssure® 17T Series Custom Shower.

With water-saving H2Okinetik Technology®, and a thermostatic valve or precise temperature control. *Shown in Aged Pewter.* deltafaucet.com

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signage & signage systems:

1. Local/Custom*

2. ASI Sign Systems*

www.asisign.com

3. Apco

www.apcosigns.com

4. System 2/90

www.290signs.com

5. Innerface Signage

www.innerfacesign.com

6. Peter Pepper

www.peterpepper.com

7. Best Sign Systems*

www.bestsigns.com

8. Andco Industries Corp.*

www.aecinfo.com

8. Gemini*

www.geminisigns.com

8. Takeform

www.takeform.com



3. Apco



4. System 2/90



5. Innerface Signage



6. Peter Pepper



8. Takeform

* not pictured

solid surfacing:

1. DuPont Corian

www.corian.com

2. Formica

www.formica.com

3. Wilsonart

www.wilsonart.com

4. Avonite

www.avonitesurfaces.com

5. Local/Custom*

6. Silestone*

www.silestoneusa.com

7. Nevamar*

www.nevamar.com

8. Caesar Stone*

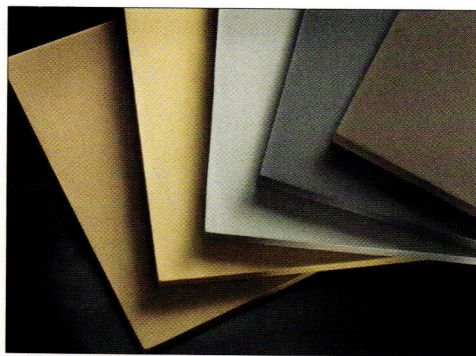
www.caesarstoneus.com

9. Zodiac

www.zodiaq.com

10. Cambria

www.cambriausa.com



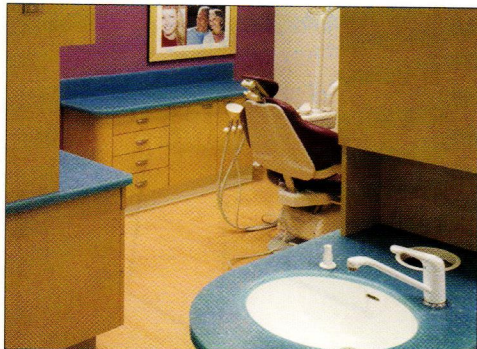
1. DuPont Corian



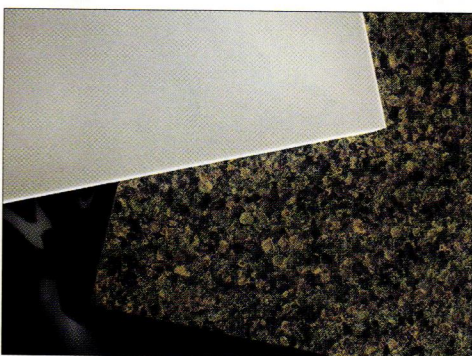
2. Formica



3. Wilsonart



4. Avonite



9. Zodiac

* not pictured

stacking/ganging chairs:



1. Steelcase

1. Steelcase

www.steelcase.com

2. Herman Miller

www.hermanmiller.com

3. KI

www.ki.com

4. Knoll

www.knoll.com

5. Haworth

www.haworth.com

6. Allsteel

www.allsteeloffice.com

7. Fixtures Furniture

www.fixturesfurniture.com

8. Loewenstein

www.loewensteininc.com

9. The HON Company

www.hon.com

10. GF Office Furniture

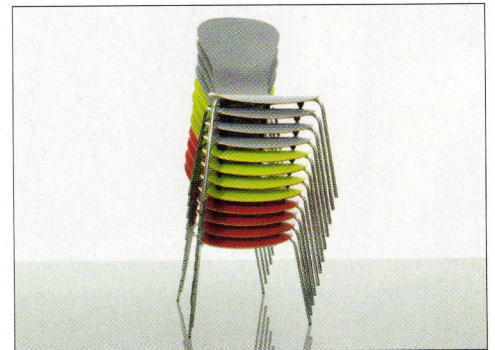
www.gfoffice.com



2. Herman Miller



3. KI



4. Knoll



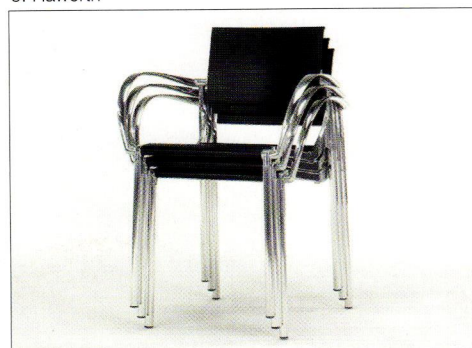
5. Haworth



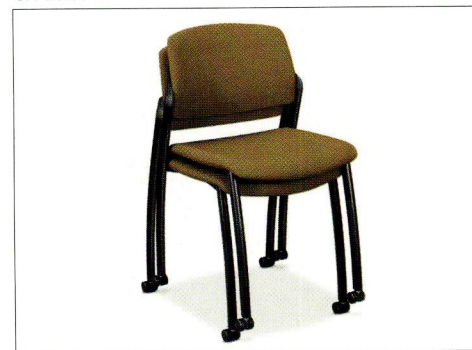
6. Allsteel



7. Fixtures Furniture



8. Loewenstein



9. The HON Company



10. GF Office Furniture

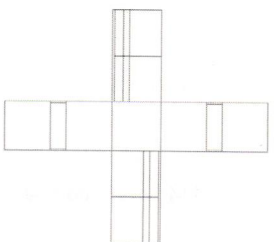
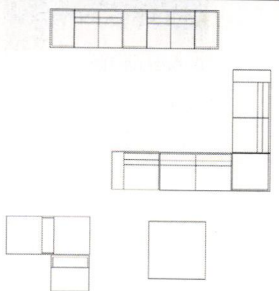
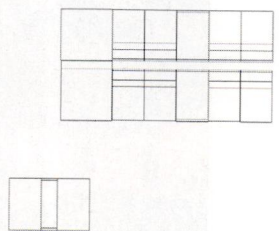
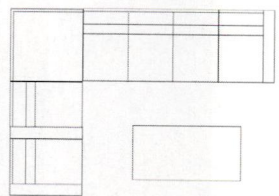
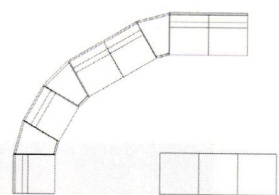
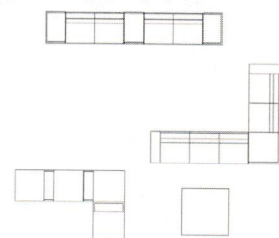
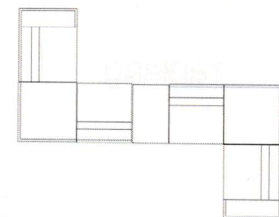
* not pictured

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connect lounge series



p: 800.457.4511 | f: 812.936.9979 | www.jsifurniture.com

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ranking

tile & stone:

1. Daltile*

www.daltile.com

2. American Olean

www.americanolean.com

3. Crossville

www.crossvilleinc.com

4. Local/Custom*

5. Armstrong Stone*

www.armstrongstone.com

6. Walker Zanger

www.walkerzanger.com

7. Graniti Fiandre*

www.granitifiandreusa.com

8. Ann Sacks*

www.annsacks.com

9. Arizona Tile

www.arizonatile.com

10. CaesarStone

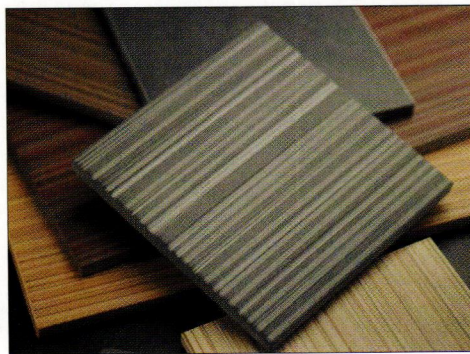
www.caesarstoneus.com

10. Florida Tile

www.floridatile.com



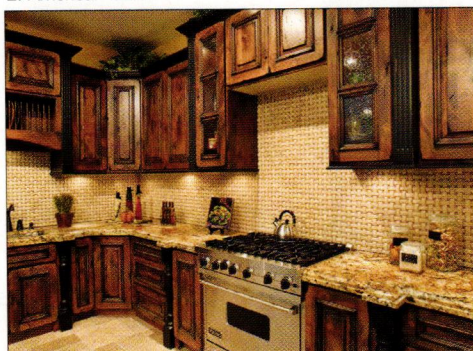
2. American Olean



3. Crossville



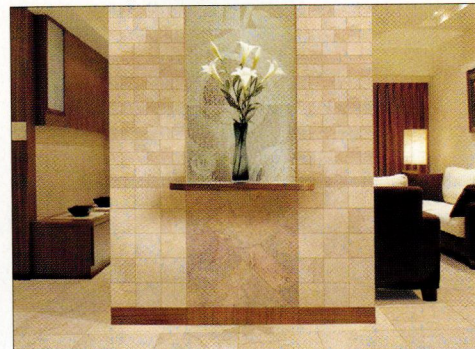
6. Walker Zanger



9. Arizona Tile



10. Caesar Stone



10. Florida Tile

** not pictured*

training tables:

1. Steelcase

www.steelcase.com

2. Herman Miller

www.hermanmiller.com

3. KI

www.ki.com

4. Knoll

www.knoll.com

5. Haworth

www.haworth.com

5. Vecta

www.vecta.com

7. Howe

www.howefurniture.com

7. Local/Custom*

9. Allsteel

www.allsteeloffice.com

10. The HON Company

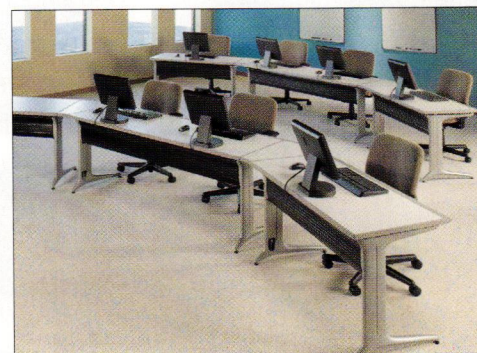
www.hon.com



1. Steelcase



2. Herman Miller



3. KI



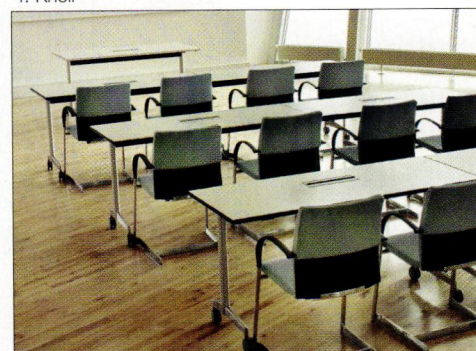
4. Knoll



5. Haworth



5. Vecta



7. Howe



9. Allsteel



10. The HON Company

* not pictured

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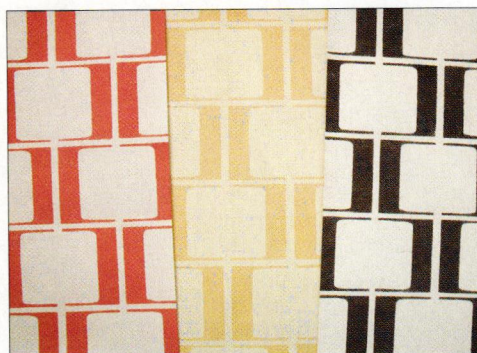
www.kimballoffice.com

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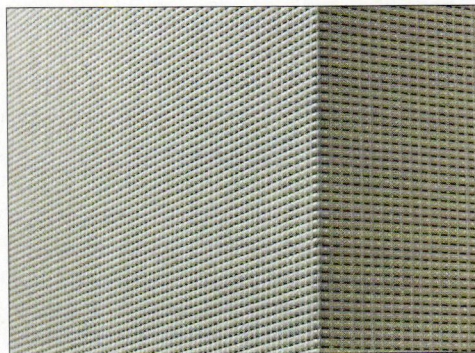
wall treatments & wallcoverings:

1. **Wolf-Gordon**
www.wolf-gordon.com
2. **Maharam**
www.maharam.com
3. **Designtex**
www.dtex.com
4. **MDC**
www.mdcwall.com
5. **Knoll**
www.knoll.com

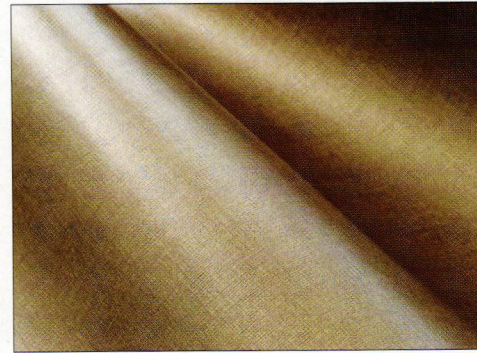
6. **Koroseal**
www.koroseal.com
7. **Carnegie**
www.carnegiefabrics.com
7. **Sherwin-Williams***
www.sherwin-williams.com
9. **JM Lynne**
www.jmlynne.com
9. **Vicrtex**
www.koroseal.com



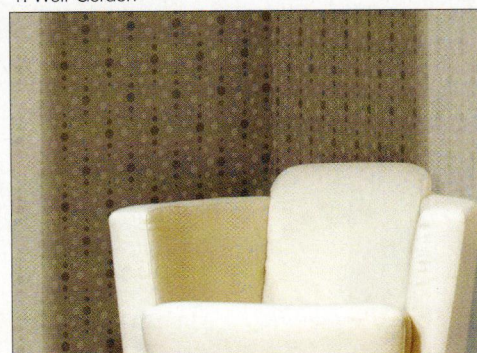
1. Wolf-Gordon



2. Maharam



3. Designtex



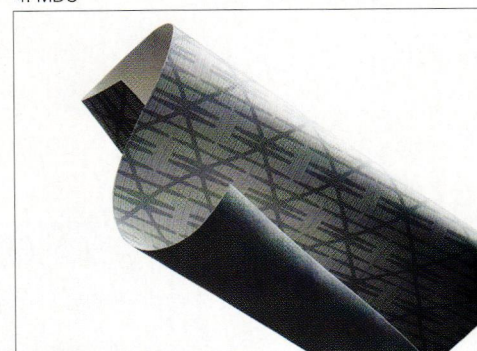
4. MDC



5. Knoll



6. Koroseal



7. Carnegie



9. JM Lynne



9. Vicrtex

* not pictured

In a perfect world, I want eco-friendly wallcoverings which are

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- Breathable
- 100% Recyclable
- GREENGUARD Certified
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I can have it all with



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In the past, selecting eco-friendly interior products meant compromise. No longer. Introducing **ECORE™** – a revolutionary wallcovering technology with proven performance. Made from patented, non-PVC nano-structures and printed with water-based inks, **ECORE** provides a worry free, beautiful wallcovering for commercial environments. Type II performance. 100% recyclable. You'll never compromise again.

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Exclusive U.S. Distributor
Wallcovering Source

OMNOVA
SOLUTIONS INC.



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the GREENGUARD Environmental Institute.

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window treatments:

1. Hunter Douglas

www.hunterdouglas.com

2. Local/Custom*

3. MechoShade*

www.mechoshade.com

4. Levolor*

www.levolor.com

5. Bali

www.baliblinds.com

5. Knoll

www.knoll.com

7. Draper Inc.*

www.draperinc.com

7. Graber

www.graberblinds.com

9. Castec*

www.castec.com

9. Maharam

www.maharam.com



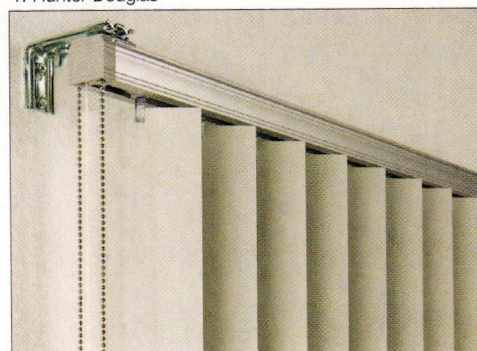
1. Hunter Douglas



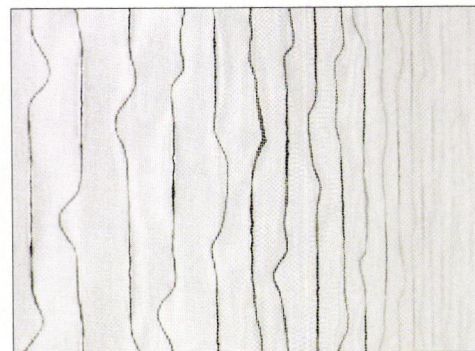
5. Bali



5. Knoll



7. Graber



9. Maharam

** not pictured*

Abet Laminati

t: 800-228-2238
www.abetlaminati.com

Allsteel

t: 888-255-7833
www.allsteeloffice.com

* See ad on page 83

American Olean

t: 214-398-1411
www.americanolean.com

American Standard

t: 800-442-1902
www.americanstandard-us.com

Amtico International

t: 404-267-1900
www.amticointernational.com

Andco Industries Corp.

t: 800-476-8900
www.aecinfo.com

Andersen Corp.

t: 800-426-4261
www.andersenwindows.com

Ann Sacks

t: 800-278-8453
www.annsacks.com

Apco

t: 877-988-2726
www.apcosigns.com

Arc-Com

t: 800-223-5466
www.arc-com.com

* See ad on page 25

Architex International

t: 800-621-0827
www.architex-ljh.com

Arizona Tile

t: 480-893-9393
www.arizonatile.com

Armstrong

t: 717-397-0611
www.armstrong.com

Artemide

t: 631-694-9292
www.artemide.us

ASI Sign Systems

t: 800-274-7732
www.asisign.com

Avonite Surfaces

t: 800-354-9858
www.avonitesurfaces.com

Azrock by Tarkett

t: 800-366-2689
www.tarkett-commercial.com

Bali

t: 877-792-0002
www.baliblinds.com

Bendheim

t: 800-606-7621
www.bendheim.com

Benjamin Moore

t: 800-890-9945
www.benjaminmoore.com

Bentley Prince Street

t: 800-423-4709
www.bentleyprincestreet.com

Bernhardt Design

t: 828-758-9811
www.bernhardtdesign.com

Best Sign Systems

t: 800-235-2378
www.bestsigns.com

Bigelow

t: 800-554-6637
www.bigelowcommercial.com

Boyd Lighting

t: 415-778-4300
www.boydlighting.com

Brayton International

t: 336-434-4151
www.brayton.com

* See ad on page 51

Bretford

t: 800-521-9614
www.bretford.com

Bruce Flooring

t: 800-233-3823
www.bruce.com

CaesarStone Quartz Surfaces

t: 818-779-0999
www.caesarstoneus.com

Cambria

t: 866-226-2742
www.cambriausa.com

Carnegie

t: 516-678-6770
www.carnegiefabrics.com

* See ad on page 57

Castec

t: 800-828-2500
www.castec.com

Ceilings Plus

t: 800-822-3411
www.ceilingsplus.com

Celotex

t: 800-233-8990
www.bpb-na.com

Chicago Metallic

t: 800-323-7164
www.chicagometallic.com

Claridge

t: 870-743-2200
www.claridgeproducts.com

Clestra-Hauserman

t: 267-880-3700
www.clestra.com

C&A

t: 800-248-2878
www.tandus.com

Cooper Lighting

t: 770-486-4800
www.cooperlighting.com



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Cortina Leathers

t: 212-463-0645
www.cortinaleathers.com

Crane

t: 800-546-5476
www.cranepumbing.com

Crossville

t: 931-484-2110
www.crossvilleinc.com

Crypton

t: 248-855-6000
www.cryptonfabric.com
** See ad on pages 85 and 126*

Dal-Tile

t: 214-398-1411
www.daltile.com

David Edward

t: 410-242-2222
www.davidedward.com

Delta Faucet

t: 317-848-1812
www.deltafaucet.com
** See ad on page 109*

Designtex

t: 212-886-8161
www.dtex.com
** See ad on page 19*

Devoe Paint

t: 800-984-5444
www.devoe.com

DIRTT

t: 403-723-5000
www.dirtt.net/walls

Donghia Furniture/Textiles

t: 212-925-2777
www.donghia.com

Draper

t: 765-987-7999
www.draperinc.com

Dunn Edwards

t: 888-377-2468
www.dunnedwards.com

DuPont Corian/DuPont Zodiac

t: 800-436-6072
www.corian.com; www.zodiaq.com

Duralee Contract

t: 866-373-8932
www.duraleecontract.com

Durkan

t: 706-278-7037
www.durkancommercial.com

Duron Paints & Wallcoverings

t: 800-723-8766
www.duron.com

Ecophon Acoustic Ceilings

t: 877-258-7845
www.ecophon-us.com

Egan Visual

t: 800-263-2387
www.egan.com

Fixtures Furniture

t: 800-821-3500
www.fixturesfurniture.com

Florida Tile

t: 863-687-7171
www.floridatile.com

Forbo Flooring

t: 800-842-7839
www.forboflooringna.com

Formica Corp.

t: 800-367-6422
www.formica.com

Forms+Surfaces

t: 800-451-0410
www.forms-surfaces.com

Geiger

t: 404-344-8812
www.geigerintl.com

Gemini

t: 800-270-3343
www.geminisigns.com

Georgia Pacific

t: 800-284-5347
www.gp.com/build

GF Office Furniture

t: 800-624-9751
www.gfoffice.com

Graber

t: 877-792-0002
www.graberblinds.com

Graniti Fiandre

t: 630-285-1110
www.granitifiandreusa.com

Grohe

t: 630-582-7711
www.groheamerica.com

Gunlocke

t: 585-728-8104
www.gunlocke.com

Halo

t: 770-486-4800
www.haloltg.com

Hansgrohe

t: 800-334-0455
www.hansgrohe-usa.com

Haworth

t: 616-393-3000
www.haworth.com

HBF

t: 828-328-2064
www.hbf.com

Herman Miller

t: 616-654-3000
www.hermanmiller.com

Hill-Rom

t: 812-934-7802
www.hill-rom.com

The HON Company

t: 800-624-9212
www.hon.com
** See ad on pages 33A-B*

Howe

t: 314-991-9200
www.howefurniture.com

Hufcor

t: 608-756-1241
www.hufcor.com



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Humanscale

t: 800-400-0625
www.humanscale.com

* See ad on page 59

Hunter Douglas

t: 800-727-8953
www.hunterdouglascontract.com

* See ad on pages 2-3

ICI Dulux

t: 216-344-8000
www.icipaintsstores.com

* See ad on page 53

Innerface Signage

t: 770-921-5566
www.innerfacesign.com

Interface

t: 770-437-6800
www.interfaceinc.com

JM Lynne

t: 800-221-1540
www.jmlynne.com

Joel Berman

t: 888-505-4527
www.jbermanglass.com

Johnsonite

t: 440-543-8916
www.johnsonite.com

Juno

t: 847-827-9880
www.junolightinggroup.com

Karastan Contract

t: 800-554-6637
www.karastancontract.com

* See ad on page 126

Kelly Moore Paints

t: 888-667-2468
www.kellymoore.com

KI

t: 800-424-2432
www.ki.com

* See ad on page 93

Kimball Office

t: 800-482-1818
www.kimballoffice.com

* See ad on page 117

Knoll

t: 212-343-4000
www.knoll.com

Kohler

t: 920-457-4441
www.kohler.com

Koroseal

t: 877-926-3667
www.koroseal.com

Kravet

t: 516-293-2000
www.kravetcontract.com

Lamin-Art

t: 847-860-4300
www.laminart.com

* See ad on pages 66 and 97

La-Z-Boy

t: 734-242-1444
www.la-z-boy.com

Lees Carpets

t: 800-523-5647
www.leescarpets.com
* See ad on cover 2 and page 1

Levolor

t: 800-538-6567
www.levolor.com

Lightolier

t: 800-215-1068
www.lightolier.com

Lithonia

t: 770-922-9000
www.lithonia.com

Loewenstein

t: 800-960-1162
www.loewensteininc.com

LOF/Libby Owens Ford

t: 419-247-4721
www.pilkington.co.uk

Maharam

t: 800-645-3943
www.maharam.com

Mannington

t: 800-241-2262
www.mannington.com

* See ad on page 11

Masland Contract

t: 888-633-4770
www.maslandcontract.com

MDC

t: 847-437-4000
www.mdcwall.com

MechoShade

t: 718-729-2020
www.mechoshade.com

Meridian

t: 616-654-3000
www.hermanmiller.com

Mika

t: +91-33-22822175
www.greenply.com

Milliken

t: 706-880-5511
www.millikencarpet.com

Modernfold

t: 800-869-9685
www.modernfold.com

Moen

t: 800-289-6636
www.moen.com

The Mohawk Group

t: 800-554-6637
www.themohawkgroup.com

Momentum

t: 949-833-8886
www.themomgroup.com

National

t: 800-482-1717
www.nationalonline.com

* See ad on page 15

Nemschoff

t: 800-203-8916
www.nemschoff.com



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Nevamar

t: 800-638-4380
www.nevamar.com

Nucraft

t: 616-784-6016
www.nucraft.com

Nurture by Steelcase

t: 616-247-2710
www.nurturebysteelcase.com
** See ad on page 23*

Office Depot

t: 800-463-3768
www.officedepot.com

Office Specialty

t: 905-836-7676
www.officespecialty.com

Patcraft

t: 800-241-4014
www.patcraft.com

Pella

t: 800-374-4758
www.pella.com

Peter Pepper Products

t: 310-639-0390
www.peterpepper.com
** See ad on page 105*

Pilkington

t: 419-247-3731
www.pilkington.com

Pionite

t: 800-746-6483
www.pionite.com

Pittsburgh

t: 800-441-9695
www.pittsburghpaints.com

PPG

t: 412-434-3131
www.ppg.com

Pratt & Lambert

t: 800-289-7728
www.prattandlambert.com

Robert Allen

t: 800-333-3777
www.robertallendesign.com

Shaw Contract Group

t: 877-441-7429
www.shawcontractgroup.com
** See ad on page 99*

Sherwin-Williams

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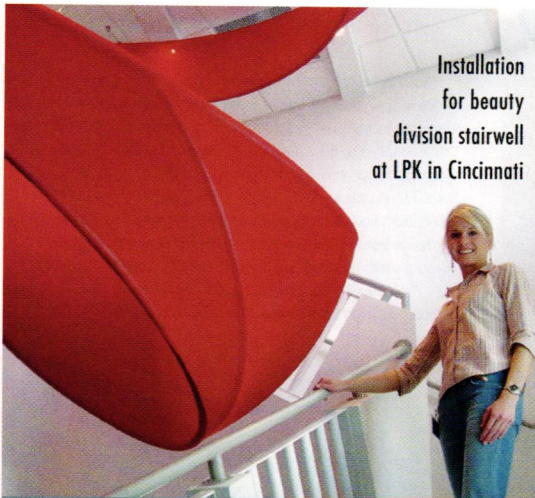
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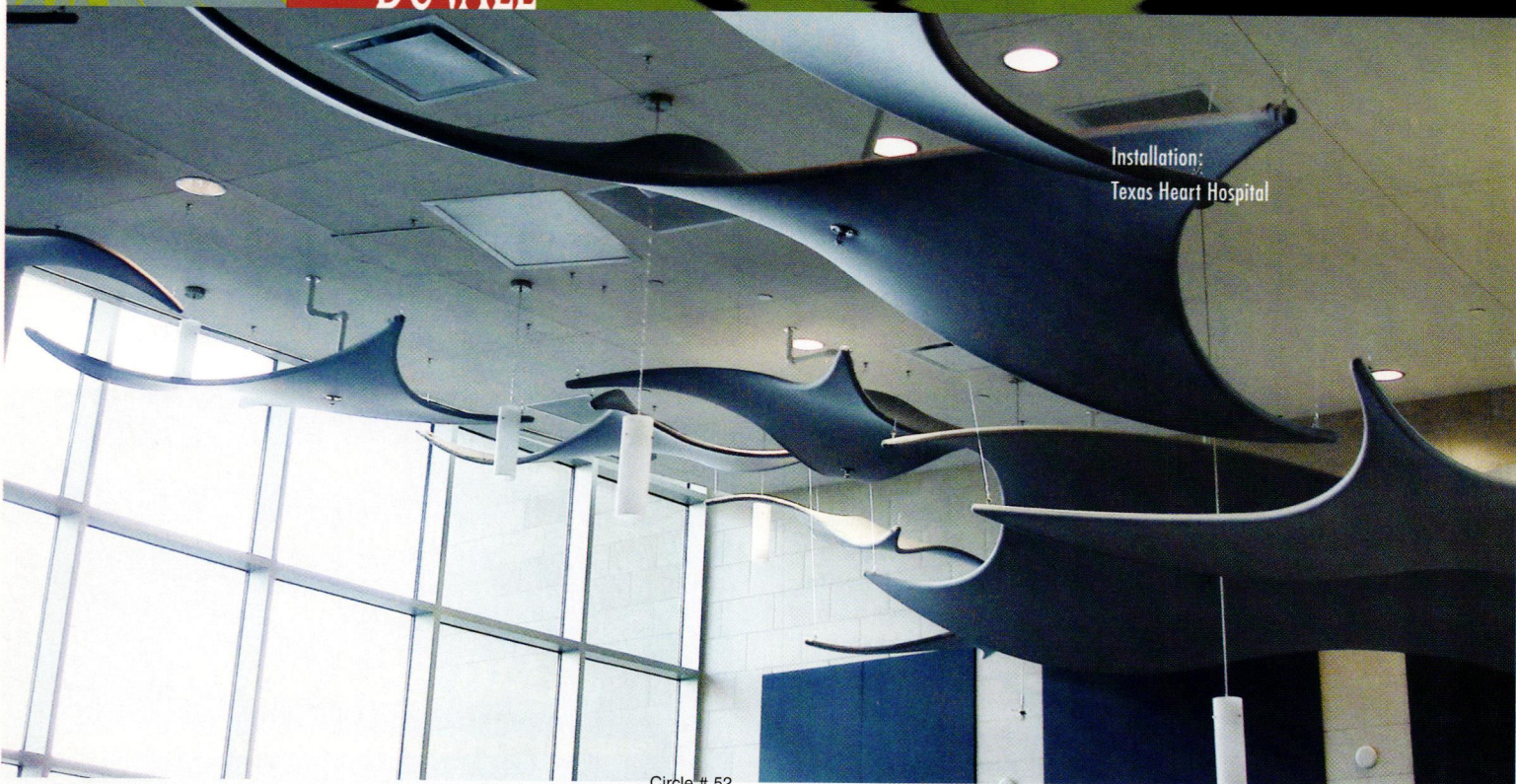
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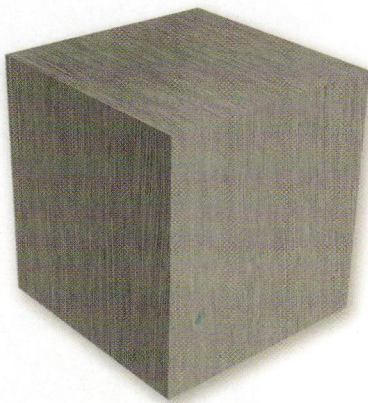
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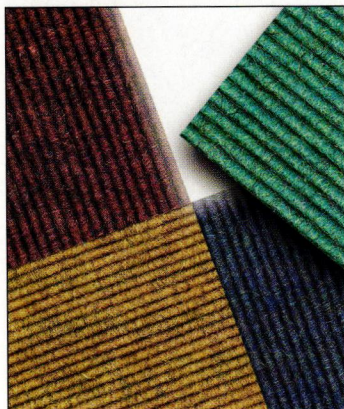
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