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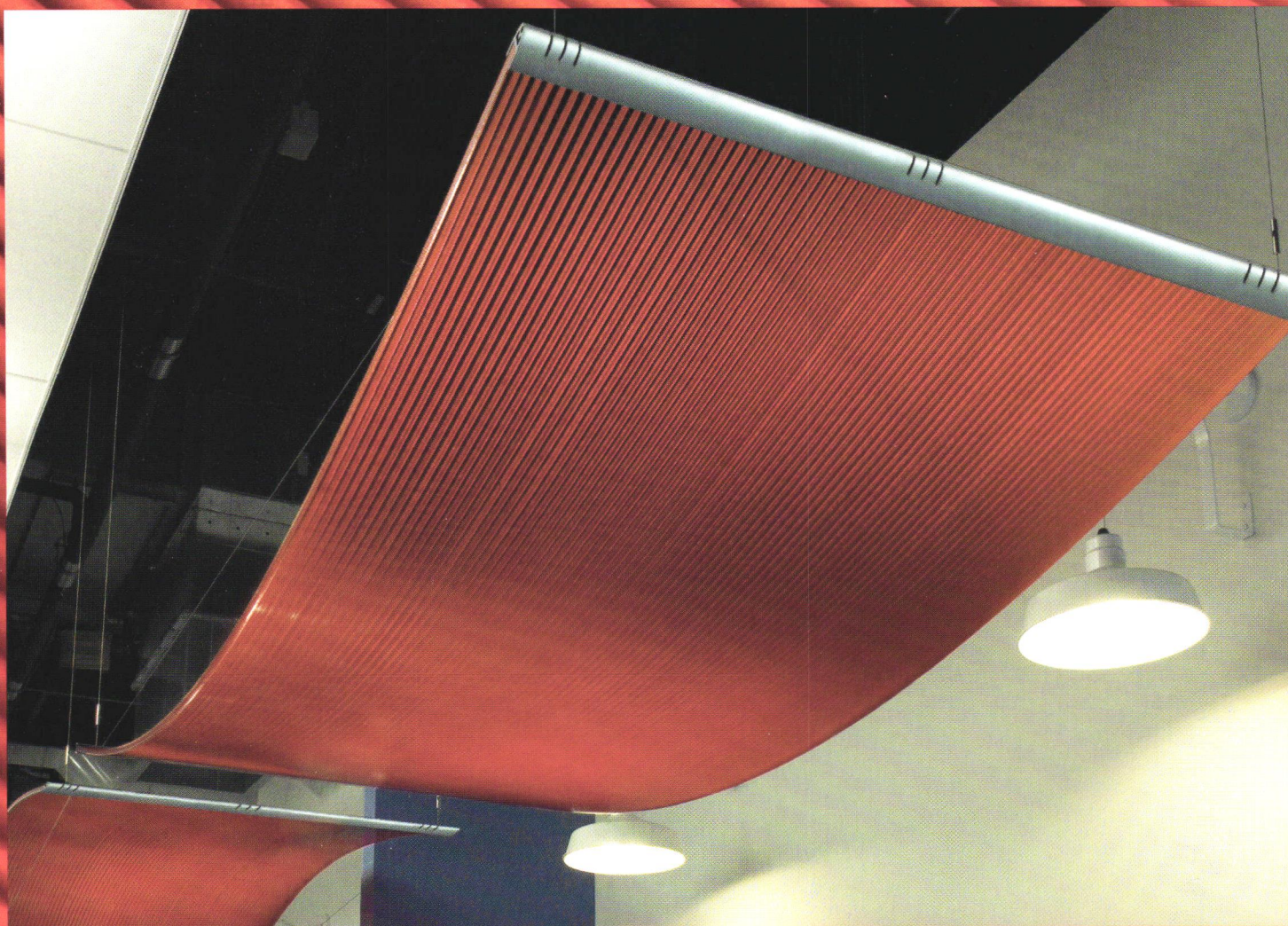


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Legend Award: Moira Moser
29th Annual Interiors Awards
Socially Responsible Design
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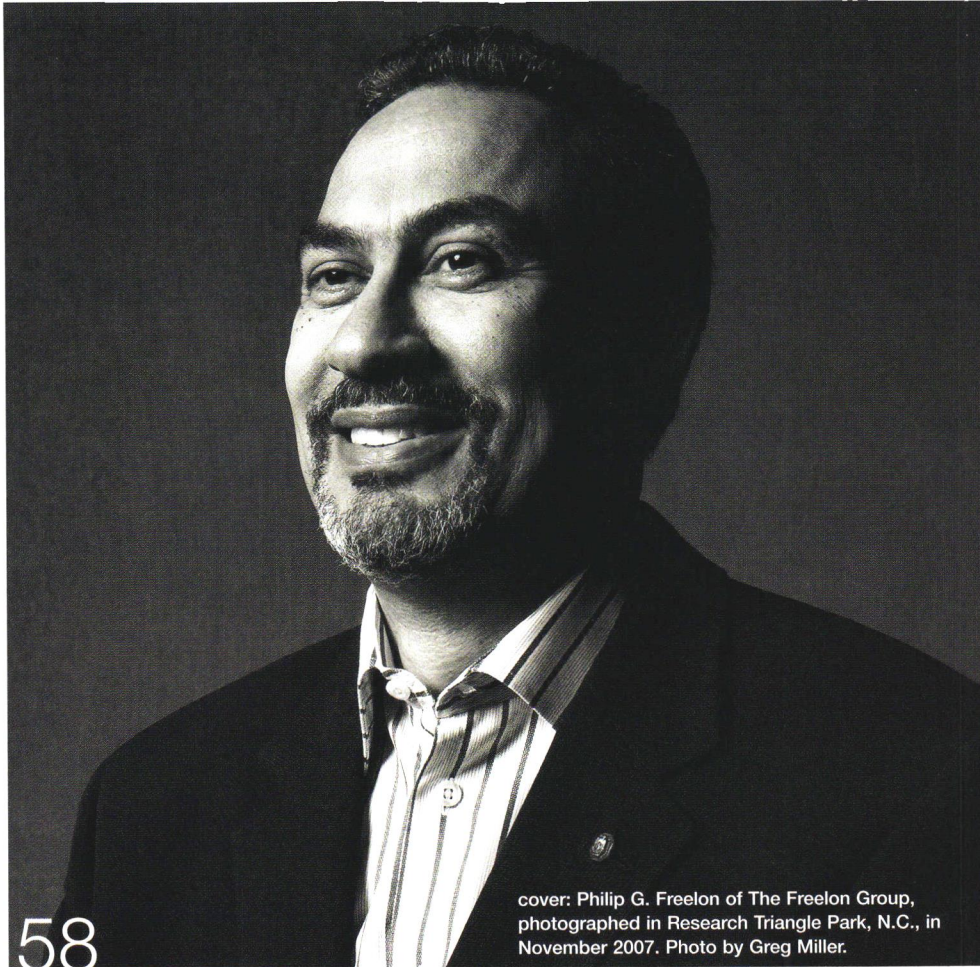
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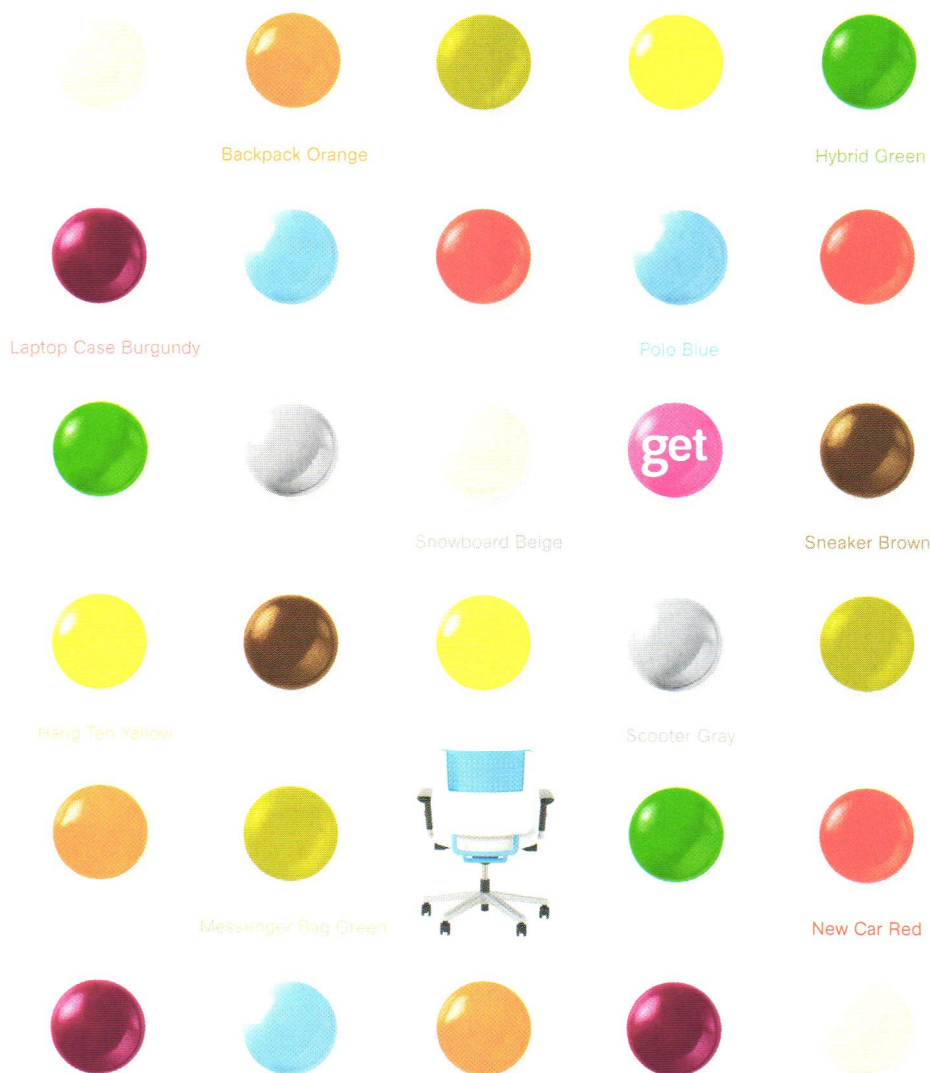
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the year of the pioneer

Another year has quickly flown by, and the staff of *Contract* is excited to present our annual celebration of design excellence: the Interiors Awards, the Designer of the Year Award, and the Legend Award.

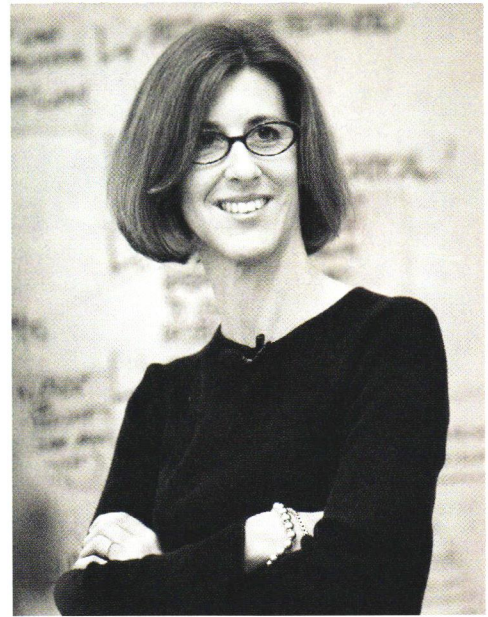
Last October, *Contract's* five esteemed Interiors Awards judges gathered in our New York offices to review a record-breaking number of entries submitted in 14 project categories. As is tradition, our reigning Designers of the Year, Kelly Bauer and Jim Richärd of richärd+bauer in Phoenix, were in attendance as judges, joined by Mark Janson of Janson Goldstein in New York, D.B. Kim of Starwood Hotels & Resorts in White Plains, N.Y., and Angie Lee of SmithGroup in Chicago. As the judges efficiently found a way to work through their daunting task of reviewing more than 450 project portfolios representing the A&D community's best and most inspired work in commercial interior design and architecture over the past two years, their camaraderie and thoughtful criticism yielded a bumper crop of exceptional winners. As always, the 14 projects that emerged victorious are featured for your enjoyment and inspiration in this issue, and again will be honored publicly at the Annual Interiors Awards Breakfast in New York on January 25.

In 2008 our Legend Award goes to an individual with whom many of our readers may be unfamiliar. Moira Moser's accomplishments building M Moser Associates to the position of dominance it enjoys today would be impressive under ordinary circumstances; even more inspiring is the fact that she is an American woman who founded her firm in Hong Kong in 1981 and has steadily grown it to include 11 offices throughout China and other parts of Asia. Though many American businesses—in this indus-

try and others—are still struggling with the concept of doing business in the world's largest emerging market, Moser has been pioneering Western interior design and architecture in a largely foreign landscape for years, winning the respect of both her Asian and American colleagues along the way. Her successful career has proven correct her savvy business strategy, which smartly leverages Asia's respect for American design standards and processes. More importantly, Moser has proven that an adventurous spirit and good design can transcend even the most challenging cultural barriers.

Our Designer of the Year has done some pioneering of his own, though a little closer to home, and his accomplishments to date make an important statement about diversity in America on multiple levels. A talented African American designer who received his graduate degree in architecture from MIT, then spent his early career practicing in Houston and North Carolina, Philip G. Freelon took the opportunity as a Loeb Fellow at Harvard Graduate School of Design to reexamine his professional goals and emerged with the certainty that he wanted to establish his own firm based on the principles of diversity and collaboration between team members and design disciplines. The Freelon Group, founded in Research Triangle Park, N.C., in 1990 has held true to those early ideals, and today Freelon and his 55-person staff thrive on the benefits that an all-encompassing design philosophy and multiple cultural perspectives can bring to a design problem. And, as a result, so do their clients.

To our Designer of the Year, his firm's ethnic composition is second nature, merely reflecting the same



Jennifer Thiele Busch
Editor in Chief

cultural realities of most, if not all, of its clients, and therefore, he says, better positioned to serve them. But in an industry that is noticeably lacking in diversity, we think Freelon sets an important example. Indeed, he also understands the significance of being a role model, working to encourage young students from ethnic minorities to consider architecture and design as a profession.

The Freelon Group's design capabilities—and Freelon is quick to insist that the firm's success is a total team effort—have been brought to the forefront with a series of sophisticated, modern designs for regional education, civic, and transportation clients. More recently, the firm has moved onto the national scene with some high-profile work for cultural institutions focusing on the African American experience, allowing Freelon to extend his perspectives on bridging cultural gaps and celebrating ethnic diversity to his project work. And with some more exciting and highly visible projects on the boards, Freelon likely will become an increasingly influential name on the American design scene.

This year, *Contract* is dedicating itself to an exploration of socially responsible design (see "Making a Difference," p. 52), a decision that was made long after Freelon was chosen to carry on our tradition of design excellence as Designer of the Year. Yet we can think of no more appropriate individual to help us celebrate this theme, recognizing that good design should have a positive and lasting impact long after the final brick is laid.

We welcome you along for the journey, and wish you a happy and prosperous 2008. ■

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Reed Kroloff + Elizabeth Diller

What is design and how can it be used to better the lives and environments of those around us? Whether it's at the helm of a leading educational institution and cultural incubator or leading a forward-thinking, globe-trotting multi-disciplinary firm, these are just two questions **Reed Kroloff** and **Elizabeth Diller** seek to address every day. Now, these two visionaries come together to ponder the borderless possibilities of creativity and its impact on our everyday experiences.



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What makes a visionary? Find out when VIS-À-VIS premieres February 15th at contract-visavis.com.



Nadja Swarovski + DB Kim

▲

For **Nadja Swarovski** and **DB Kim**, the power of creativity is crystal clear. The vice president of international communications for the Swarovski crystal empire and the vice president of Sheraton Design for Starwood Hotels and Resorts Worldwide, respectively, embrace the challenge of marrying innovation, technology and historical legacies to create forward-thinking, coveted brands. Together, these cultural tastemakers ruminate on the business of beauty, from the benefits of collaboration to the democratization of design.

Online April 15th

John Passacantando + Ken Wilson

➤

In the burgeoning global movement advocating sustainable living, **John Passacantando** is helping lead the charge as executive director of Greenpeace USA. One person deeply influenced: **Ken Wilson**, Contract magazine's 2005 Designer of the Year. Years later, the architect and former client—now friends—reunite to discuss the benefits, challenges and global necessity of going green.

Online June 15th





Gilmore Interior Design : East Balmain, Australia
Sir Moses Montefiore Aged Care Home : Sydney, Australia



Hnedak Bobo Group : Memphis, Tennessee
Oden Marketing : Memphis, Tennessee



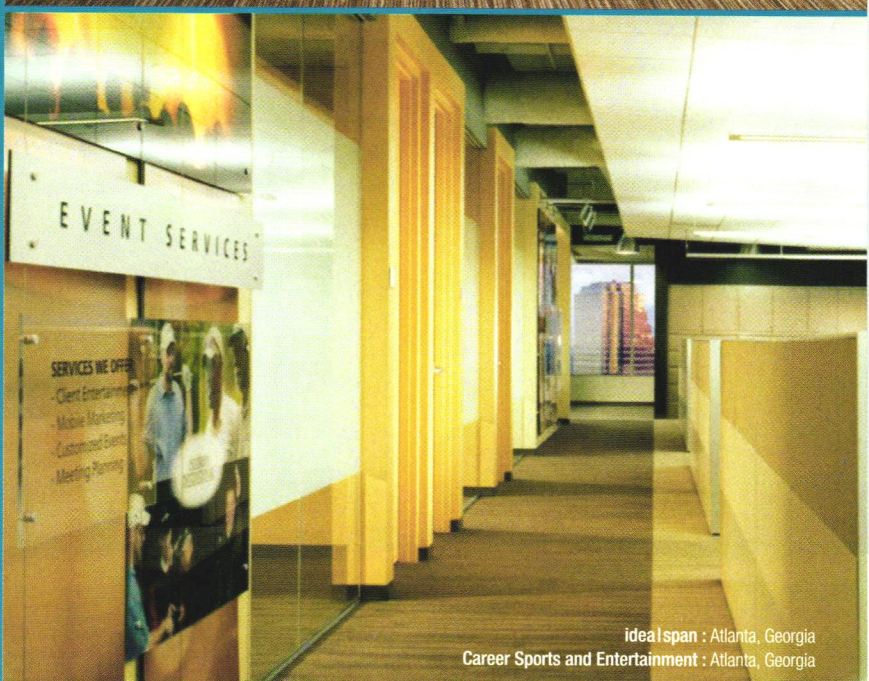
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Ellen Albert + Cameron Sinclair



How does design impact our culture? Whether rebuilding on the Gulf Coast in the wake of a hurricane or designing the latest outpost of a worldwide brand, Architecture For Humanity founder **Cameron Sinclair** and MTV Network/VIACOM senior vice president of core services **Ellen Albert** advocate environments that not only respond to practical needs, but that also transform users physically, emotionally, and intellectually. Together, these culture-conscious creatives explore the global impact—and social responsibility—of design.

Online August 15th

Greg Stock + Lauren Rottet



One is an award-winning designer with a portfolio chock full of sophisticated interior spaces and products; the other is a best-selling author, futurist and biophysicist. As such, neither **Lauren Rottet** nor **Greg Stock** is content with standing still. Coming together, these two catalysts explore the task of fostering innovation in an ever-evolving, fast-paced world, the relationship between technology, creativity and design, and the challenge of shaping our future environments and, perhaps more importantly, our future selves.

Online October 15th



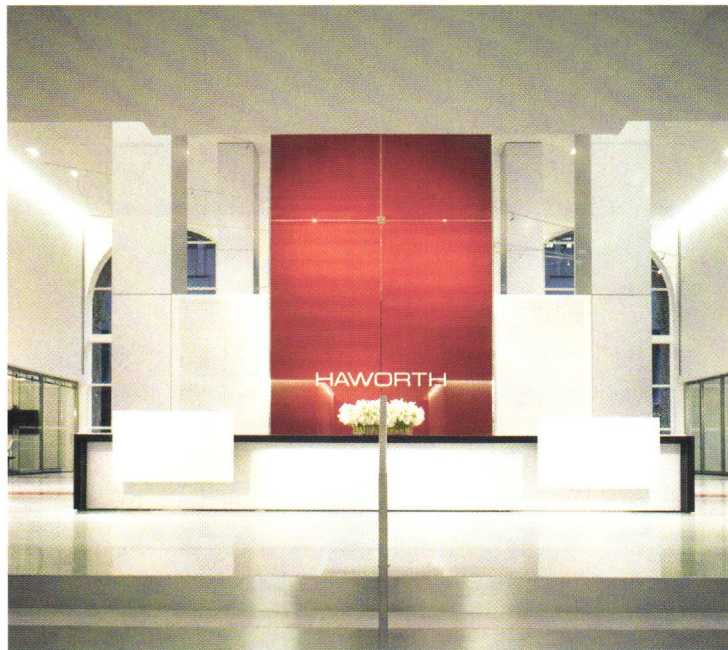
Island Life

New York—Nearly a year after five final proposals were named, Governors Island, a former military outpost off the tip of Manhattan, is one step closer to a new life as a park and public space. The Governors Island Preservation and Education Corporation (GIPEC) has given the go-ahead to a team led by Dutch landscape architecture firm West 8, to design a total of 90 acres of parkland.

The winning team comprises West 8, Rogers Marvel Architects, Diller Scofidio + Renfro, Quennell Rothschild, and SMWM. The team's plan highlights the island's location, employing recycled materials to create hills that offer island visitors panoramic views of the New York Harbor. Also includ-

ed is a new ecological habitat, an amphitheater, a botanical forest with public art, a waterfront promenade, and various sports fields.

Situated 800 yards off the tip of Manhattan, Governors Island was one of the first Dutch settlements in the 1620s, and became a strategic coastal military fortification in the 1800s. The island's northern 92 acres are designated as both a National Historic Landmark District and a New York City Historic District. Ownership of the island was transferred to New York State and New York City in 2003. Following this transition, the GIPEC was formed to oversee the planning, redevelopment, and ongoing operations for the island's total 150 acres.



Showroom Central

New York—Directly across the street from Grand Central Terminal in a former satellite airline terminal lies a must-see space: Haworth's new New York showroom. The 31,000-sq.-ft. space, designed by Perkins+Will | Eva Maddox Branded Environments, is designed to serve as a resource center for designers, architects, clients, consultants, and dealers.

The space, which is seeking LEED-CI Gold certification, features 30-ft. ceilings, a pure and straightforward color palette, and a combination of private offices and open spaces in an historic building designed in 1923 by York & Sawyer. In showcasing Haworth's goods, the showroom includes several areas of special focus: a global seating gallery, wood salon, sustainability lab, and global collaborative resources.



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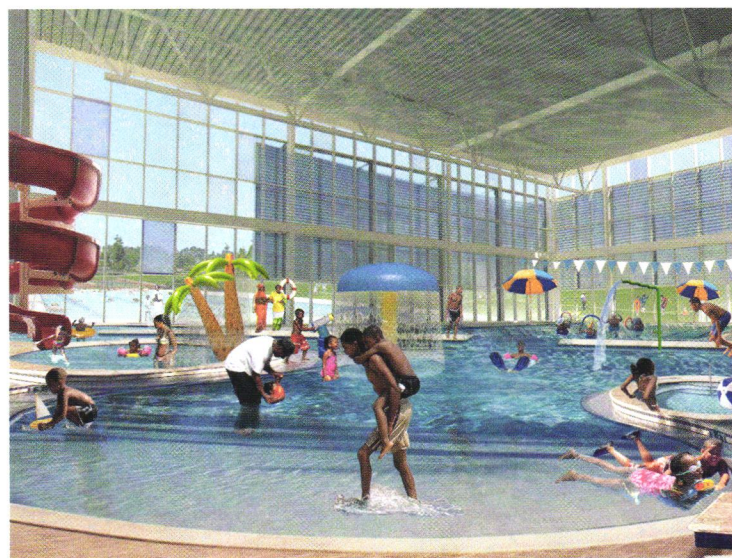
Design at Play

Oakland, Calif.—As part of efforts to revitalize the Brookfield neighborhood of East Oakland, ELS Architecture and Urban Design is collaborating with the City of Oakland to design a new, 50,000-sq.-ft. community sports, recreation, and aquatics center.

The master plan's first phase, fully funded and currently in development, features a new 25,000-sq.-ft. building to house a natatorium with an indoor leisure pool, a dance and aerobics fitness center, locker rooms, and a lobby. Soccer and baseball fields will be part of future phases, as will a two-court gymnasium with a suspended running track and a competition pool that will replace an existing recreation center on site. The project also includes a learning/media center, a childcare facility, and space for senior and community gatherings.

The new center is designed as a glass building to provide extensive natural light and transparency. Flat and corrugated metal panels are combined with concrete masonry and glass on the exterior to give the building a civic presence in Ira Jenkins Park, while still blending in with the park's light industrial neighborhood. The project is seeking LEED Silver certification, as mandated by the city, and features thermal solar panels used to heat the recreation pool water, bioswales for storm water runoff, high-efficiency mechanical systems, and recycled building materials.

On the interior, programmatic elements are designed to allow for "eyes on the park" to improve security, draw more visitors by maximizing views, and let users entering the lobby see multiple activities within the building. The lobby stands as the building's focal point and features entries on both sides to facilitate movement into and through the facility.



Rendering by Lauren Taylor.



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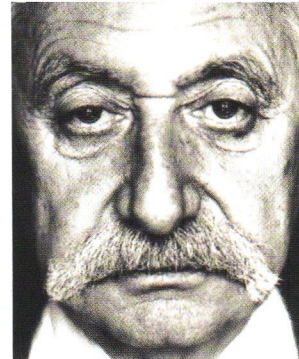
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Ettore Sottsass, 1917–2007

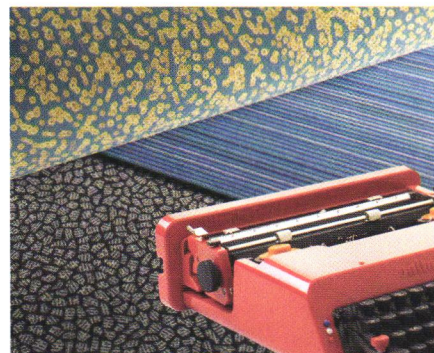


Milan—Famed Italian designer Ettore Sottsass passed away on Dec. 31, 2007, at his home in Milan. He was 90 years old.

Born in Innsbruck, Austria, in 1917, Sottsass studied architecture in Turin, Italy, before opening a Milan-based studio in 1947. Ten years later, he became a design consultant for Olivetti, a position he held for more than 20 years that resulted in one of his most iconic designs: A plastic red typewriter released in 1969.

Throughout his career, Sottsass worked with a range of manufacturers, including Alessi and Artemide, adding a playful touch to everyday objects including office equipment, furniture, lamps, bookshelves, and jewelry. In the early 1980s, he helped launch the Memphis group, an Italian design collective known for its unconventional, brightly colored postmodern furniture, lighting, and ceramics that rebelled against complacent design.

A retrospective exhibition of Sottsass' work, entitled "I Want to Know Why" and on display in Trisete, Italy, opened in September 2007 in honor of his 90th birthday. It remains on view until early March 2008.



NeoFloor by Lees,
Sottsass Collection.

Olivetti, Valentine typewriter.



Alessi, Ciclo watch.

Calls for Entries

Dalton, Ga.—Shaw Contract Group is now accepting entries for its Design Is... Awards. Now in its third year, the program challenges entrants to explain their definition of design, asking them to describe the challenges, processes, and results from their projects. In addition to receiving an original award sculpture from Bruce Mau Design, winners are recognized in an advertising campaign, and each winner is awarded a cash prize for donation to a school or organization of his/her choice. All design projects completed between February 2006 and February 2008 are eligible. More entry information is available at www.shawcontractgroup.com. Deadline for entry is Feb. 29, 2008.



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industry

Correction

In the 2007 Brand Report (December 2007), the image for Signage and Signage System company Takeform (p. 110) was incorrect. The correct image is shown here.

The image for Duralee was missing from the Fabric/Textile ranking (December 2007, p. 84). It is shown here.



Takeform



Duralee

Coming Events

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www.cevisama.feriavalencia.com

IntersectWest
February 5-7
Sands Expo and Convention Center
Las Vegas
www.intersectwest.com

BIM Roundtable: A Management Forum
February 20
AIA Chicago
Chicago
www.aiachicago.org/events.asp

Interiors '08: The ASID Conference on Design
March 13-16
New Orleans Marriott
New Orleans
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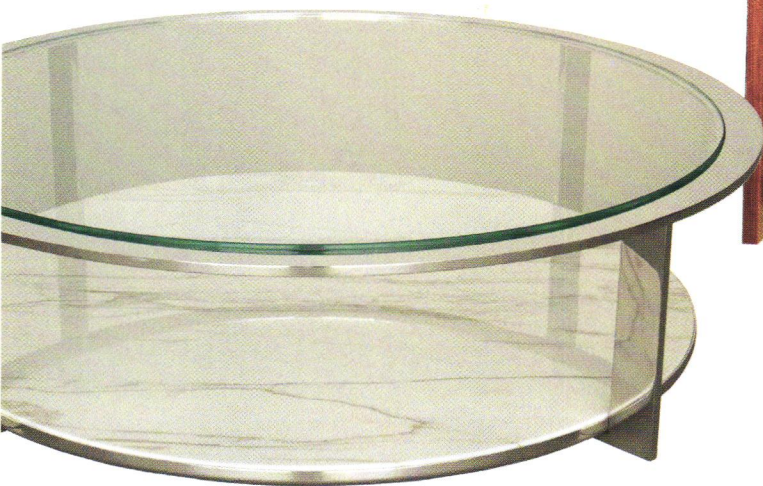
In addition to their interior design and architecture, many of our Designer of the Year alums have been prolific product designers over the years. Here's a look at some furnishings and finishes that can proudly boast the DOY Label.

Gary Lee, DOY 1992

In addition to founding his own successful furniture company, VENU, Gary Lee has designed furnishings for numerous commercial manufacturers including Knoll, Halcon, and Cumberland. Pictured are Mitre casegoods from Halcon (right) and the VENU Rouen Table (below).



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Michael Graves, DOY 1981

Michael Graves is one of the most influential names in design for everything from whimsical kitchen gadgetry to architecture. Pictured here is a faucet from the Michael Graves Collection for Delta Faucet (right); a modern take on the classic club chair for the David Edward Company (left); and a recent Crypton® Fabrics collection available exclusively through cf stinson (below).



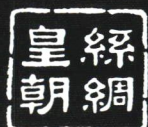
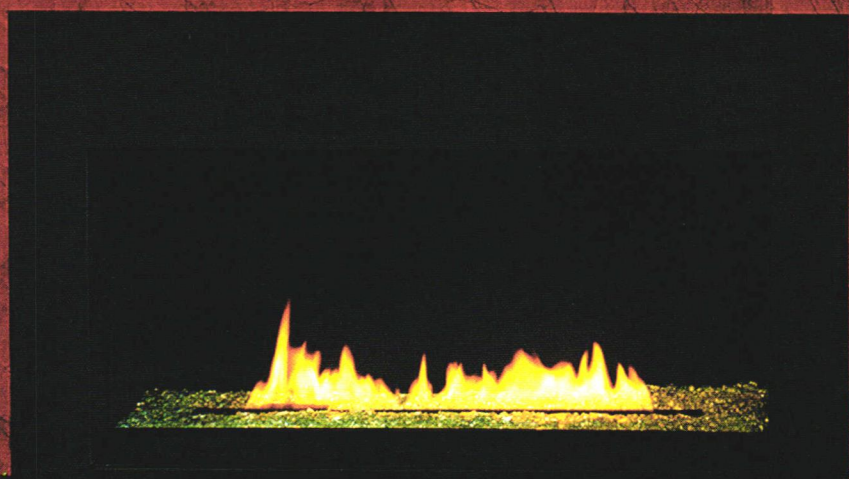
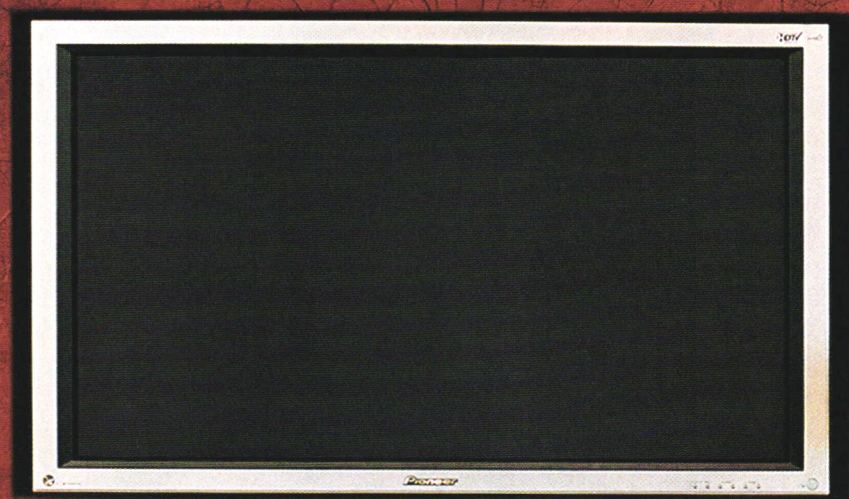
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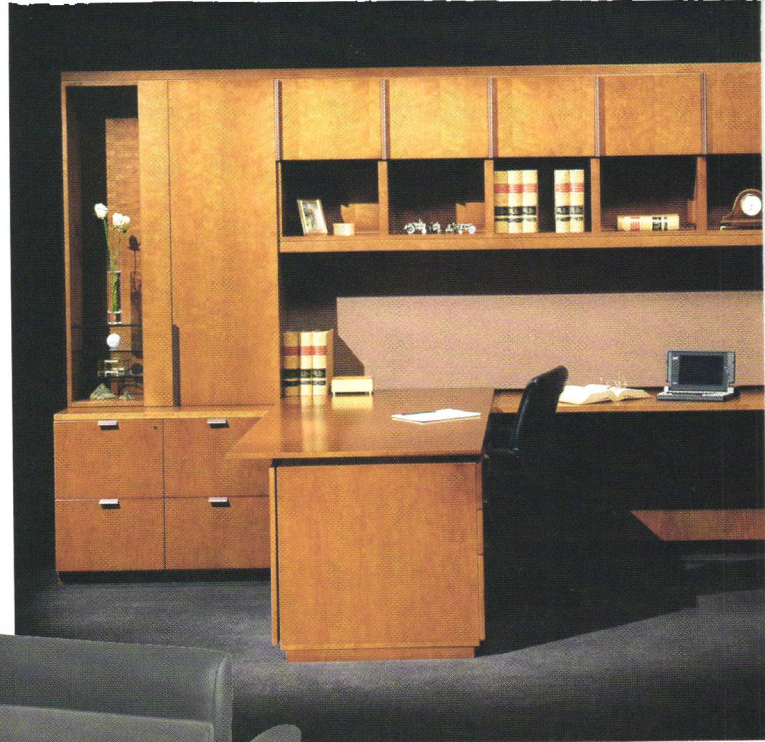
FORM

Lauren Rottet, DOY 1994

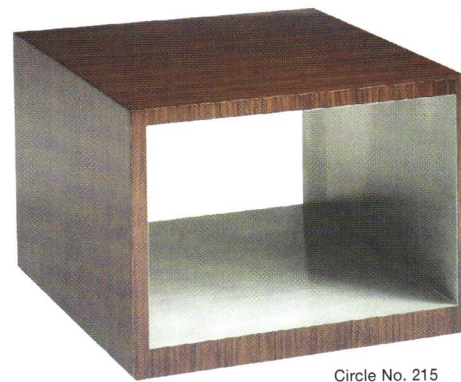
The much sought-after Lauren Rottet nearly tops the list of product-designing DOYs with no fewer than 10 major product initiatives to date for companies like Brayton, Halcon, Bernhardt, Martin Bratrud, Steelcase, and Decca. Pictured here are the Halcon Attache casegoods collection (right), the Martin Bratrud Sterling seating collection (below), and an occasional table from Decca's Rottet Collection (below right).



Circle No. 214



Circle No. 213



Circle No. 215



Yabu Pushelberg, DOY 2002

Besides designing Avenue Road's Toronto showroom, the talented duo of George Yabu and Glenn Pushelberg has also designed products for this new Canadian resource for high-end classic and contemporary furniture from around the world. Pictured here are selections from Yabu Pushelberg's exclusive collection of lamps, side tables, area rugs, and upholstery for Avenue Road. Circle No. 216



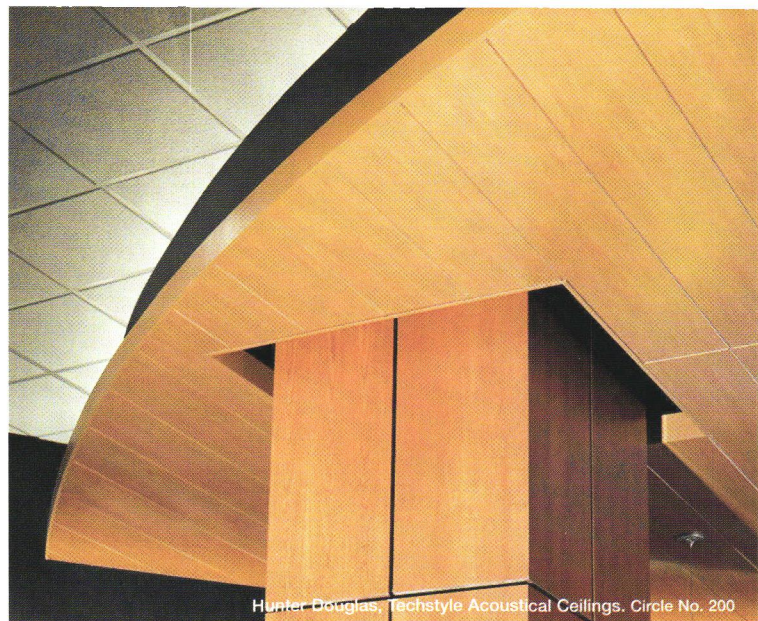


TEXTURE

smart ceilings

Manufacturers and specifiers have gotten wise to incorporating the ceiling plane into the green equation

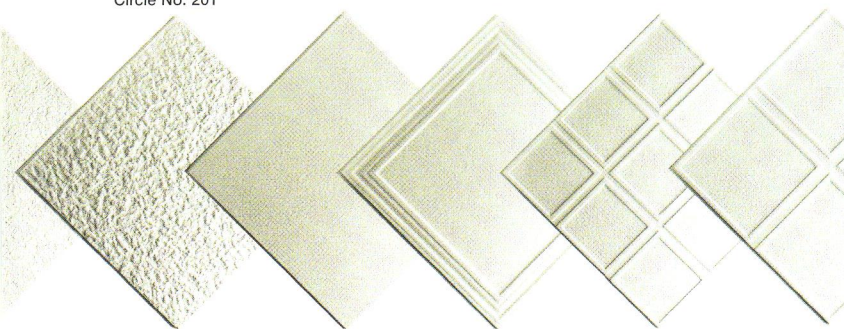
By Danine Alati



Hunter Douglas, Techstyle Acoustical Ceilings. Circle No. 200



Armstrong, Formations Curves Acoustical Clouds with Ultima Vector and Axiom trim. Circle No. 201




Chicago Metallic, EuroStone recycled/recyclable panels. Circle No. 202

Now everyone wants a green ceiling—not celadon, sage, or emerald in hue, but green as in environmentally friendly. Besides the typical criteria of functionality, aesthetics, durability, ease of installation, and acoustics, being green ranks at the top of ceiling requirements for both designers and manufacturers.

Luckily, plenty of ceiling manufacturers have responded to this call to environmental responsibility with offerings that contain low or no VOCs, are made from recycled content, and are crafted into recyclable panels. It's not just about contributing to LEED points, which many of these new products, in fact, do. It's also about doing the right thing. Ceilings that don't off-gas foster better, healthier interior environments for work, rest, or play. And by being smart in material content and using fewer materials overall, manufacturers can lessen their environmental footprint. Demonstrating an innovative use of materials, Chicago Metallic created a "glass-enhanced" gypsum ceiling, called Monarch, which is made of 70 percent post-consumer recycled glass beads and is 100 percent recyclable. And the company's Open Plenum Metal Ceiling and suspended free-form systems use less materials to allow for natural light penetration and an ambience of lightness and spaciousness. Likewise, Hunter Douglas's Techstyle Acoustical Ceilings uses less materials and weighs in as the lightest ceiling panel on the market at 1/3 lb. (The average ceiling panel weighs 1 lb.)

Green ceilings are no longer a trend; they've become a standard practice, as they also offer the functionality and aesthetics specifiers are seeking. Following an overall industry penchant toward warm spaces, there's a dramatic increase in wood ceilings. For example, Armstrong offers WoodWorks in custom and standard wood stains, and Hunter Douglas's Natura Wood Ceilings and Techstyle promote the desired warm, wood aesthetic while also improving indoor air quality and acoustics. Not surprisingly, bamboo is one of the most popular wood veneers, not only for appearance, but also for its durability, sustainability, and environmentally friendly properties.

Specifiers also have been seeing larger panels (4-ft. by 4-ft. instead of 2-ft. by 2-ft.), fewer grid lines, and more interesting shapes, colors, and materials. Armstrong has begun standardizing products in a host of sizes, colors, and shapes so that panels are available in less time at a lower price because they're no longer custom. Its Formations Curves Acoustical Clouds create a custom aesthetic using standard panels, as does SoundScapes Acoustical Shapes, which are stocked in 10 shapes, three sizes, and five colors, and are recyclable and made of 40 percent recycled content. The best products on the market combine all the form and function in one green package. 



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the drama of lighting

William Weathersby Jr.

Lighting is the linchpin of good design. It can create a mood, set a scene, or emphasize an architectural detail. From the crisply focused downlights of a museum gallery to the evocative play of shadows in a wood-paneled restaurant, illumination adds a layer of drama and visual polish. Whether sources are incandescent, fluorescent, neon, or metal halide, the right light can infuse an interior or exterior with heightened drama.



British Airways blue is a signature look

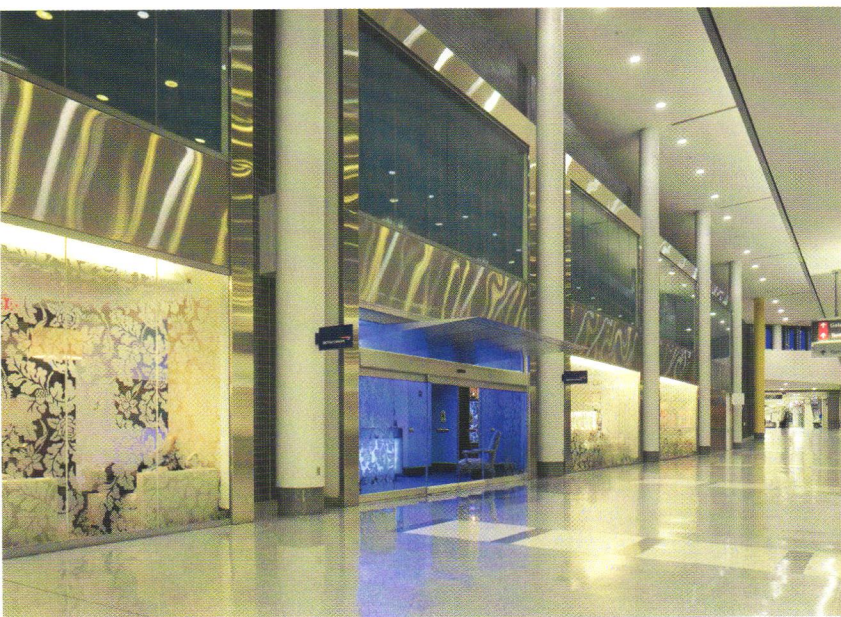
Because of their energy efficiency and versatility, light-emitting diodes (LEDs) are a cutting-edge tool gaining widespread use by lighting designers. For the British Airways First Class Lounge at the Philadelphia Airport, for example, LEDs help create an inviting, canopy that welcomes visitors into a visually theatrical space. Designed by the Philadelphia firms Agoos Lovera Architects and The Lighting Practice, the 5,400-sq.-ft. interior is enveloped with colored lighting “that visually supports the image of the corporate brand,” says lighting designer Pomme Suchato.

The reception area features a suspended aluminum ceiling armature that evokes the curved wing of a jet. Recessed MR16 downlights under the wing provide crisp and warm general illumination to the floor below. The sky ceiling above the wing is constructed of stretch fabric over metal frames with color-changing LED backlights. The fabric is printed with images of clouds, and the LEDs are programmed to gradually change color throughout the day to simulate a shifting sky effect: bright and fresh in the morning to soft and calm in the evening.

The British Air reception desk constructed of translucent panels is backlit with linear fluorescent to create a focal point and provide visual direction for customers. Blue wall panels behind the reception desk are backlit by neon and appear to float. The British Airways logo is edged with neon for definition.

In the main lounge area, the entry doorway is highlighted with blue light to distinguish it from the adjacent window wall. Luminaires are mostly hidden from view, with general illumination provided by pinhole MR16 downlights throughout the space. Decorative pendants add scale and intimacy near seating and dining areas. A chandelier in the lounge area is lighted by a row of linear fluorescents concealed among the crystal beads.

Photography by Barry Halkin Photography



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Sara Lee consolidates decentralized units

For the corporate headquarters of Sara Lee in the Downers Grove suburb of Chicago, architectural lighting helps to underscore a new unified image. As part of a shift from a decentralized holding company into a tightly focused operating enterprise, the facility consolidates four business groups that were previously dispersed nationally. The design for the space, by architects Solomon Cordwell Buenz collaborating with lighting consultant Schuler Shook, establishes a simplified hierarchy in an informal, dynamic environment. Once again color teams with light to provide visual cues.

An open staircase links nine floors. "This stair serves as the most tangible, visual example of a collaboration catalyst," notes lighting designer Jim Baney of Schuler Shook. "Business groups, management, and nearly 1,400 employees once separated by hundreds of miles are now just steps apart." Workstations equipped with direct/indirect luminaries surround the staircase on every level, with a glass enclosed conference room adjacent to the atrium on each floor. Outlining the outside edge of the conference rooms as they are stacked up the atrium are coves that contain continuous, lensed fluorescent strips. The lighting reinforces visual continuity and emphasizes the atrium architecture.

To educate employees and visitors about the Sara Lee's various brands, its global presence and its foundation, SCB incorporated areas on every floor to display the client's historical photos, past and present marketing campaigns and all of its products. Red, color-saturated corridors accenting the corporate identity are located along major circulation areas, where interior offices surround the building core. In the elevator lobbies, compact fluorescent fixtures are set within ceiling coves bordered by undulating red panels. Additional wallwashers are also compact fluorescents.



Photography by Bob Shimer/Hedrich Blessing.



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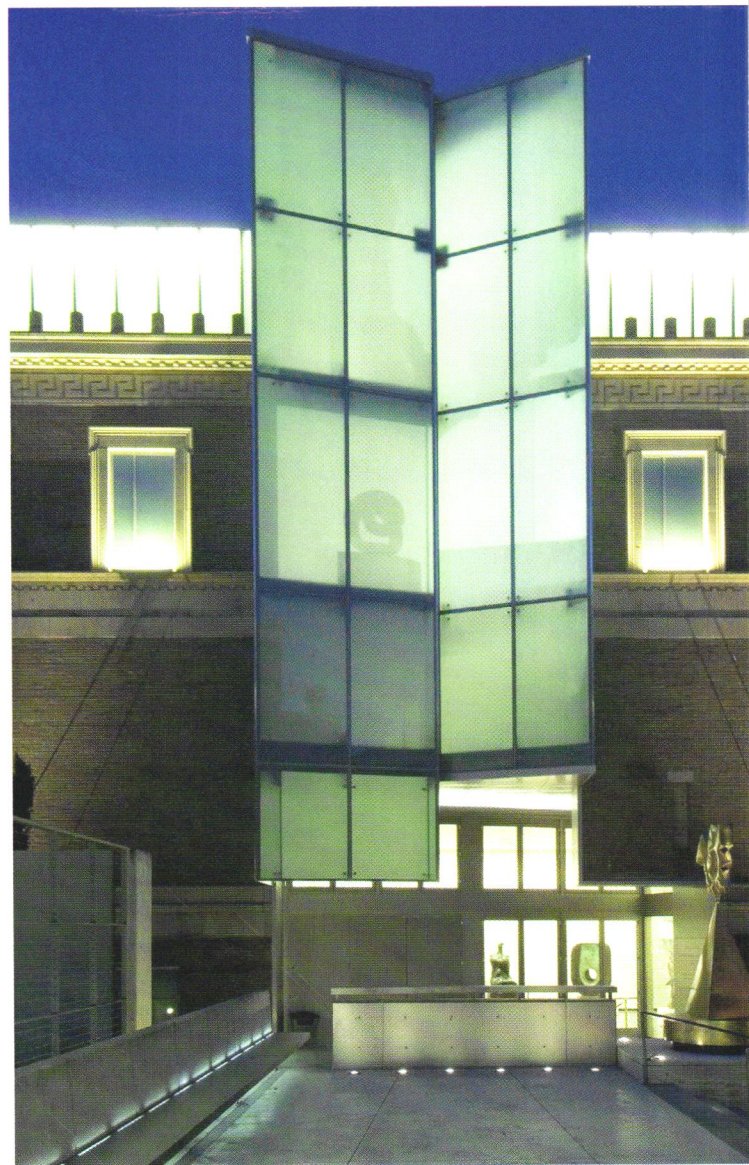
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The Portland Museum's artful, layered light

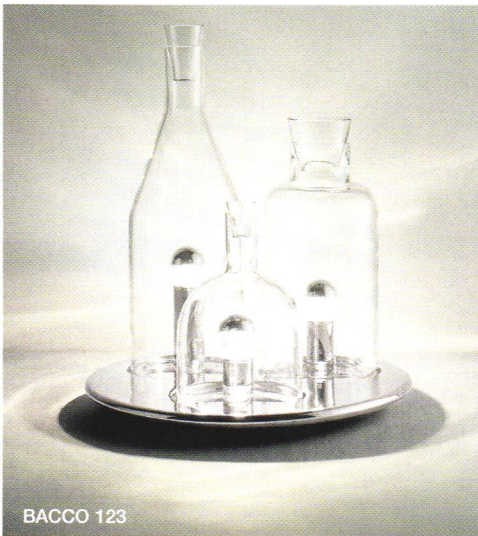
Museum lighting is an area of contract design that requires a balance of layered, yet precise illumination. The San Francisco office of Horton Lees Bogden Lighting Design collaborated with Boston's Ann Beha Architects to adapt a former Masonic temple, The Mark Building, into a new annex for the Portland Museum of Art. The 141,000-sq.-ft. facility features the new Center for Modern and Contemporary Art, two historic ballrooms, a 33,000-volume Art Study Center and Library, headquarters for the NW Film Center, newly refurbished curatorial and administrative offices, and an underground "link" gallery that connects the Mark Building with the Museum's historic Belluschi Building.

"The challenge for the museum lighting design was to convert the fortress-like 1925 Masonic Temple into an inviting museum space for exhibiting modern art," says lighting designer Angela McDonald. More than 100 historic fixtures were carefully refurbished, relocated, and supplemented with integrated accent lighting and downlights. Energy-efficient halogen fixtures on tracks were used throughout the galleries, meeting Oregon's stringent energy code.

The museum's exterior lighting focuses on façade penetrations by highlighting windows, entries, and an open colonnade. Additional layers include uplighting sculptures and halos under plinths, creating floating effects while illuminating walkways. Energy efficient ceramic metal halide lamps were specified, along with linear fluorescents for good color-rendering.



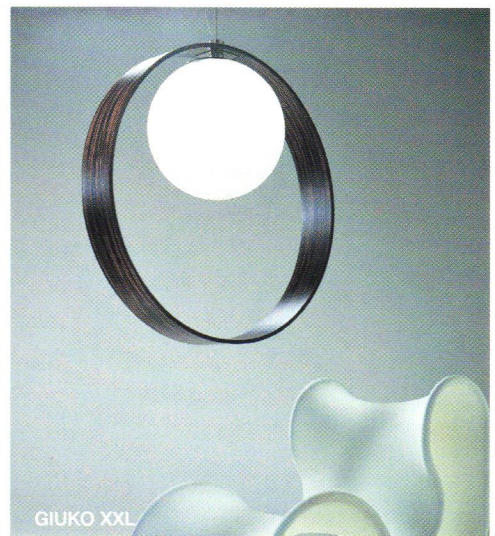
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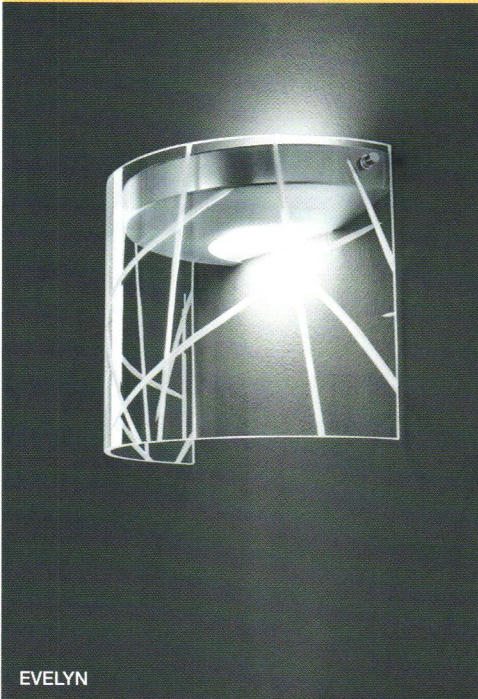
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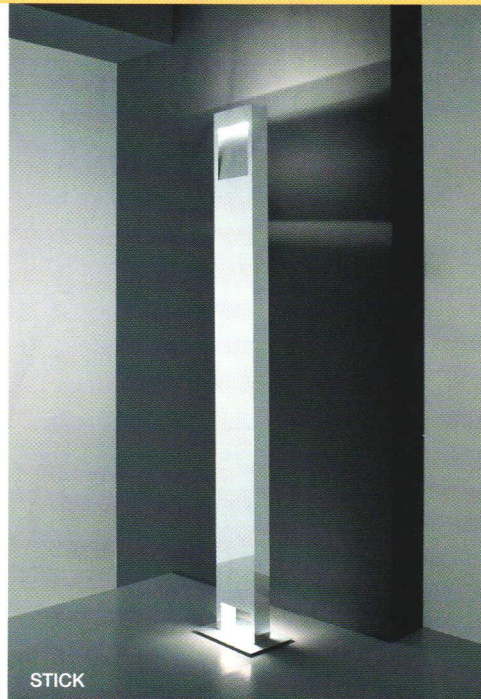
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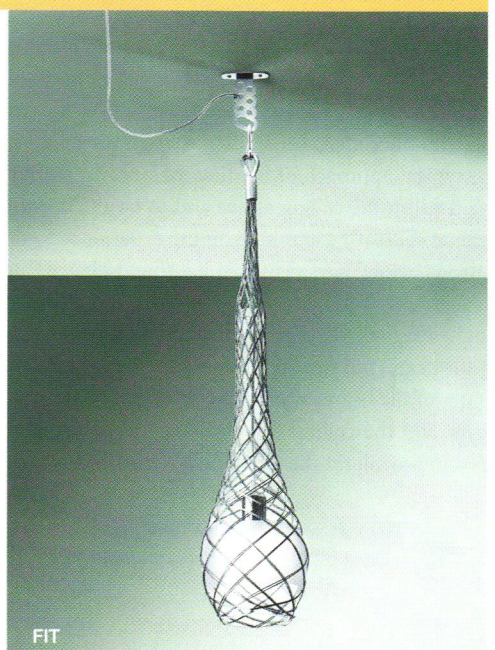


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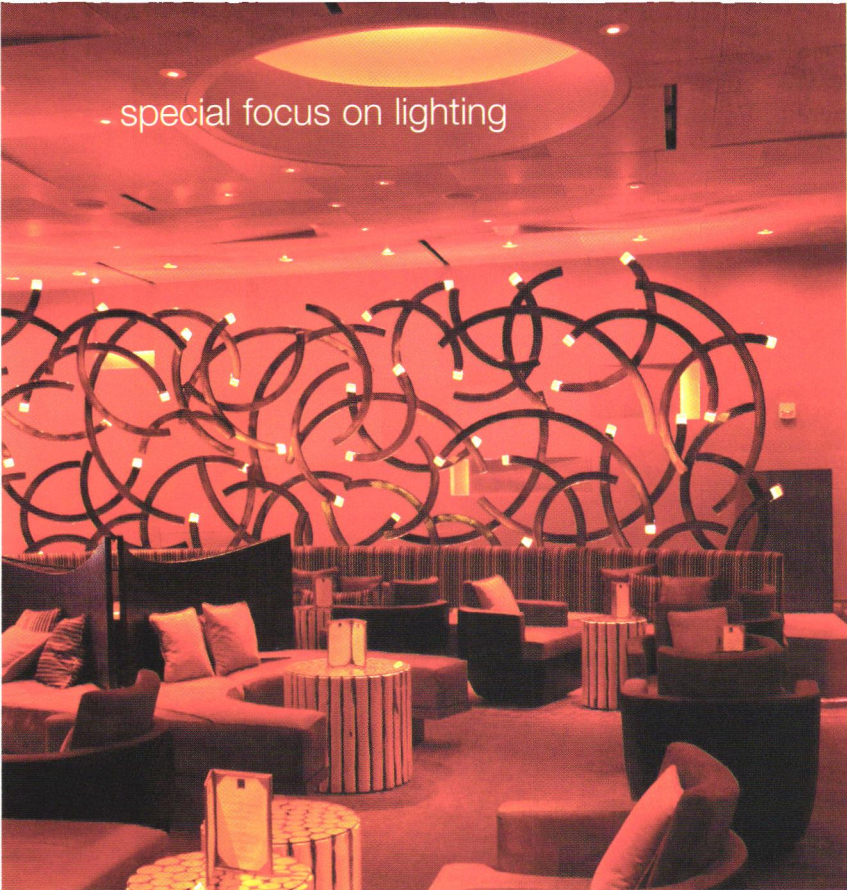
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A soft glow infuses Bobby Flay Steak

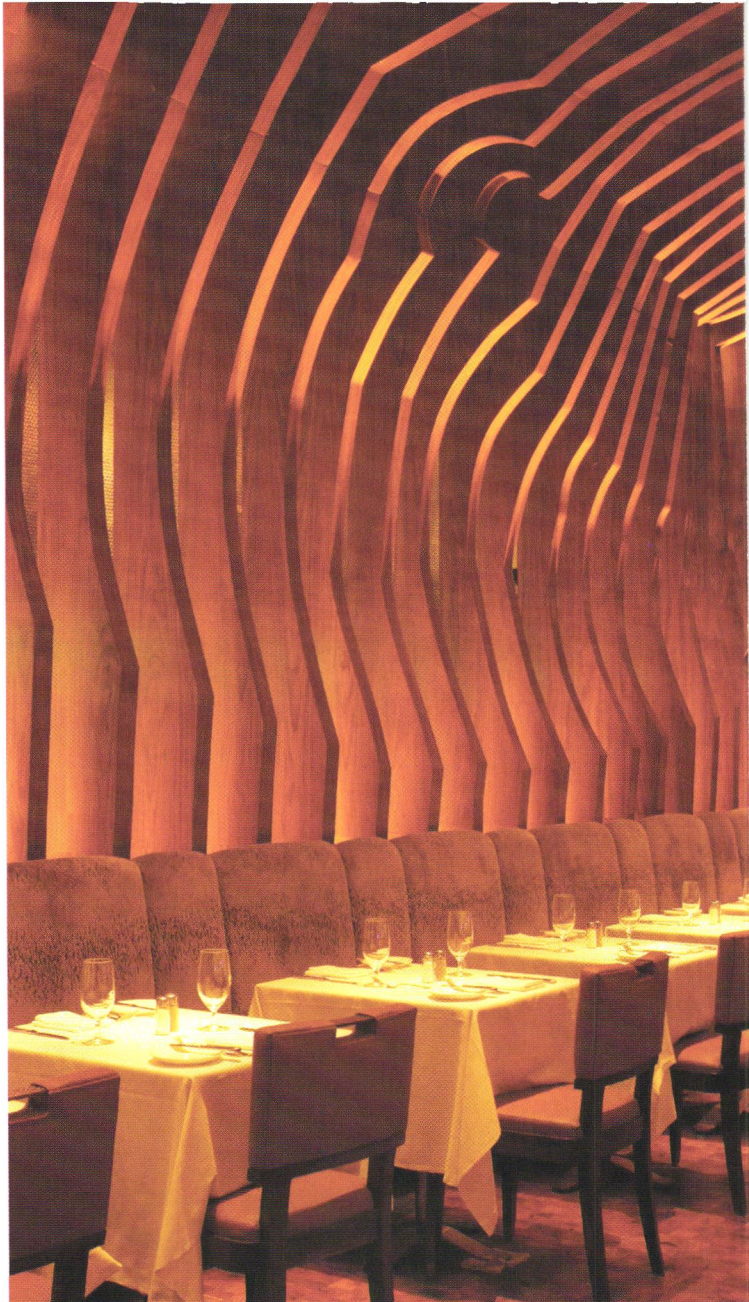
Restaurants are an area of contract design where a sensuous mood can be evoked by lower levels of light. Designed by Rockwell Group, Bobby Flay Steak is an 11,000-sq.-ft. restaurant in Atlantic City that fuses sleek, contemporary design elements such as leather, cast glass, and hewn woods. Illumination by Focus Lighting creates a warm tranquil environment with a soft glow. Upon entering the space, guests pass a secluded lounge area featuring a wrap-around chandelier, tipped with amber-colored resin blocks that are backlit with an LED cluster, creating energy efficient ambient light that fills the room. Amber uplights wash the front and back of the screen, while cool-white downlights highlight it from the ceiling, establishing a relaxing retreat away from the main dining room.

Guests dine in the main room beneath wooden beams that appear to float dramatically over the glowing ceiling. Behind the banquettes, 50-watt PAR lamps mounted on blocking between the beams cast light upward. "In keeping with the concept of a different twist on an old standard, the idea was not the typical approach of lighting the beams themselves, but to create a glowing field on the ceiling above and to let the beams be a silhouetted pattern against it, creating a unique dining experience by radiating warmth onto the patrons below," says principal lighting designer Paul Gregory.

Low-voltage light-strip with frosted Xenon lamps are integrated into the top of the beam, pointing up towards the ceiling. A 1-in.-deep channel along the center of the beams was left open to allow the light-strip to pass between the beam and the ceiling. Low-voltage accents built into the beam ceiling are used to downlight the tables below, creating a warm, romantic glow. ☐



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leading LEED

BIM to take LEED to the next level

By Barbara Horwitz-Bennett

Imagine a highly sophisticated building integrated modeling (BIM) software capable of calculating real-time energy and water use levels, for example, and USGBC LEED points based upon evolving design decisions, as they're made. This "dashboard concept" is the centerpiece of a one-year-old joint partnership between the USGBC and Autodesk, which was presented as a vision of the future at Greenbuild in 2007. Essentially, Autodesk's Phil Bernstein, FAIA, LEED AP, vice president of AEC industry strategy and relations, explains the concept as a "platform that allows you to predict the behavior of your building before you construct it, via a convergence of modeling, analysis, and sustainable validation into an improved design process."

With the USGBC planning to revamp LEED into a more intelligent system, more capable of assessing the environmental impact of the built environment, BIM stands to better enable this goal. "From a strategy perspective, the USGBC recognizes that part of the green building movement is going to have to be technology-driven," acknowledges Max Zahniser, LEED AP, NCARB, formerly LEED's program manager for process and integration, and currently principal of Praxis-Building Solutions, Philadelphia.

Zahniser, who has remained the USGBC's representative in the Autodesk partnership despite becoming an independent consultant, further explains. "There is just a small set of green building gurus capable of assessing their design decisions as they are made. We wanted to make



A screen capture of the USGBC and Autodesk's vision of a BIM-enabled next-generation version of LEED depicts a daylighting consultant sketching sun-shading devices to block out solar gain directly onto the building model (top). The software then responds, in real time, calculating increased daylighting levels and LEED energy and daylighting credits (above).



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it possible for more than just the gurus to be able to design successful green buildings." Now that the "conceptual stake has been placed in the ground," the USGBC and Autodesk are rolling up their sleeves to develop this software with the hope of creating a more integrated design process via a holistic approach to building systems.

For example, if the design team knows how sophisticated its daylighting system is, thanks to data generated by the next-generation software, the decision can more accurately be made to utilize fewer fixtures. Similarly, the team can track the trade-off between LEED daylighting and energy credits by experimenting with different shading devices and glazing systems on the building model. Or by tracking the efficiency of the building envelope, the HVAC system can then be accurately downsized and the baseboard heating system eliminated. "Such a building tool will allow the user to quickly understand the complete interdependence between different systems and the environment," claims Bernstein.

When Autodesk originally got involved with the USGBC through the decision to help sponsor Greenbuild a couple years back, the two organizations discovered that they possessed a similar vision of buildings and

the environment. "Seeing the world in really similar ways, with lots of synergies, we all hit it off really well," Bernstein reflects.

Thus, the decision was made to enter into a strategic partnership, officially announced at Greenbuild 2006. In addition to the technology aspect of the relationship—to which USGBC brings functionality required by the end-user to the table, while Autodesk provides the technical expertise—are two additional components: education and consulting. So far, the two groups have teamed up to create a sustainable design curriculum for schools of architecture, and Autodesk has been called upon as a consultant to offer technical advice to USGBC on a couple of other projects.

Although USGBC and Autodesk's different teams have been predominantly working together on an informal level, Bernstein describes the relationship as potent, having achieved quite a bit in just one year of collaboration. ☐



To view a video of the USGBC/Autodesk dashboard concept presented at Greenbuild Chicago, visit: www.autodesk.com/greenresearch. Give us your feedback on this story at www.contractmagazine.com/contact.



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Thanks to the leadership of organizations like the USGBC, which has brought the issue of sustainable design to the forefront of our industry, and individuals like Al Gore and Bill Clinton who have helped popularize the topic among clients in the business community and the general public, environmental sustainability consumes the lion's share of attention among interior designers and architects focused on responsible design practices. There are currently numerous global efforts underway in the building design and construction sector to address major concerns like climate change, global warming, dwindling resources, and energy consumption. It is absolutely right and necessary that the industry should do its part, considering the fact that building operations are responsible for 39 percent of U.S. carbon dioxide emissions and nearly 40 percent of U.S. energy consumption. Doing the right thing consistently can make a sizable impact.

trend among designers to create affordable and socially responsible objects for the vast majority of the world's population (90 percent) not traditionally serviced by professional designers. In an early review of the exhibit, Alice Rawsthorn, design critic for the *International Herald Tribune*, offered these statistics to put the issue of socially responsible design in sharp perspective:

There are 6.5 billion people on this planet, 90 percent of whom cannot afford basic products and services. Half of them—nearly three billion people—don't have regular access to food, shelter, or clean water. Yet whenever we think or talk about design, it's invariably about something that's intended to be sold to one of the privileged minorities—the richest 10 percent.

It's not that there's anything wrong with designing things like that. But when you look at the bigger pic-

what our client asks for, or beyond aesthetics and function. And the other term that we hear a lot is 'design for the less fortunate,' and maybe we should define that a little better. Designing for the less fortunate is really a subset of socially responsible design, because we should think about socially responsible design regardless of who the client is—whether it's a client that doesn't have a lot of money to spend, or whether it's a wealthy client. We should consider it always."

Another attendee expanded, "A socially responsible design or design problem is presented as a project type. And we should pull it out of being a project type and make it just part of a design ethos. It's how you define a problem, how you define a need, how you develop a solution, how the solution is implemented. So it is not a project type per se. It has different rules and a different ethos."

socially responsible design: making a difference

Part One: What is the role and responsibility of the A&D community in building a better world?

By Jennifer Thiele Busch

But environmental stewardship is only one way that the A&D community can help contribute to a better world. Last October, *Contract's* Design Forum, the annual meeting of the magazine's editorial advisory board (see side bar), tackled the larger issue of socially responsible design on a retreat at the Arizona Biltmore Hotel in Phoenix. The event was rounded out with a prestigious list of invited industry guests (see side bar), an elite group of sponsors, and *Contract's* editorial and sales staff, who ultimately concluded as a group that the design industry is only beginning to scratch the surface of this next major industry initiative—an overwhelming topic, to be sure, that raises as many questions and challenges as it does opportunities.

Last summer, the Cooper Hewitt National Design Museum in New York staged an exhibit titled "Design for the Other 90%." In the museum's own words, the exhibit highlighted the growing

ture, doesn't it seem strange that so much time, energy, and resources should be consumed by creating luxuries for relatively few people, when so many essentials are needed urgently by so many more? Why are designers so focused on designing for the wealthiest 10 percent?

If *Contract's* editorial advisory board took exception to Rawsthorn's suggestion that many designers are somehow ignoring the need for socially responsive design by spending their working careers designing luxury objects for only the wealthiest few, they also acknowledged the design community's increasing obligation to contribute their skills and talents in meaningful ways that embrace more than just beauty and function.

"There are a number of ways to define what socially responsible design is," noted one attendee. "One of them is that it means really going beyond

The discussion at the Design Forum also focused on the idea of education. "It's our responsibility as designers," said one attendee. "We have this great sphere of influence as designers, and people listen to us and respect us. And it's sort of coinciding, in many ways, with a growing awareness of the general public about design and what good design is, and what good design is not. We should leverage that to educate our clients and the general public about socially responsible design."

"One comment that has stuck in my mind," said yet another attendee, "was the phrase 'setting a trend.' It wasn't my idea, but I'm determined to make it famous. If you think about it, we are in the fashion world. And how do you set a fashion trend but by doing or leading by example?"

Overwhelmingly, the Forum attendees agreed on the importance of the A&D community's role in



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effecting social change, even as they scratched their collective heads wondering how they could make a significant difference given such a daunting challenge. As food for thought, *Contract*'s two invited guest speakers, Cameron Sinclair, executive director of Architecture for Humanity, and John Cary, executive director of Public Architecture, offered their own views on socially responsible design with profiles of their respective organizations. Presenting alternative perspectives on the issue, Cary spoke about Public Architecture's focus on encouraging designers to identify local needs and solve local social problems with pro bono design solutions, while Sinclair spoke at length about Architecture for Humanity's ongoing mission to mobilize thoughtful and effective design responses to humanitarian crises and disaster.

One important outcome that resulted from the Design Forum is that the *Contract* editorial staff has committed itself—in 2008 and beyond—to continuing the discussion about socially responsible design by further exploring and defining what it means; addressing why it is important; focusing on those individuals and organizations like Public Architecture and Architecture for Humanity who do or lead by example; and encouraging the industry at large to embrace a broader definition of social responsibility beyond environmental sustainability. Next month's installment of "Socially Responsible Design: Making a Difference" will continue to focus on the conversations and conclusions that emerged during the 2007 Design Forum. *Contract* wishes to thank everyone who participated in this thought-provoking discussion. ■



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Industry Guests:

Cameron Sinclair, executive director, Architecture for Humanity; John Cary, executive director, Public Architecture; Ellen Albert, senior vice president, planning & design, MTV Networks; Bernie Costantino, university architect, Ohio State University; Jennifer Fabrick, university architect, Emory University; Denise Gaffney-Nawrocki, senior vice president design and construction, Levy Restaurants; Suzen Heeley, director of design and construction, Hackensack University Medical Center; DB Kim, vice president for Sheraton Design, Starwood Hotels; Prataap Patrose, director of urban design, Boston Redevelopment Authority.

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Isamu Noguchi

Congratulations to the 29th Annual Interiors Awards winners.



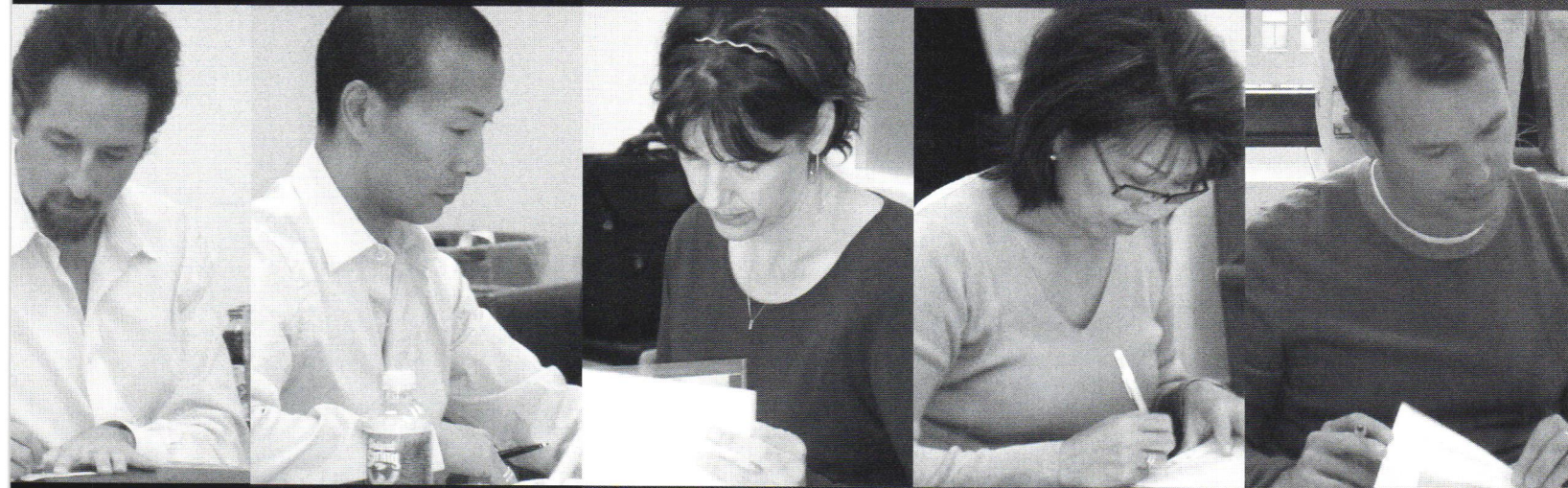
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the 29th annual

interiors awards

presented by *Contract*

Contract proudly presents its 2008 awards issue, including the prestigious Designer of the Year Award, the 2008 Legend Award, and the winners of the 29th Annual Interiors Awards Competition. The editors wish to extend their congratulations to Philip G. Freelon, FAIA, LEED AP, of The Freelon Group in Research Triangle Park, N.C., our 2008 Designer of the Year. Congratulations also go to Moira Moser, AIA, FHKIA of Hong Kong-based M Moser Associates, our 2008 Legend Award recipient.

High praises are due to the 14 category winners of the Interiors Awards Competition, an eclectic mix of projects that celebrate the best of today's commercial design capabilities. And finally, we extend our sincere thanks to the five esteemed judges who served on the awards panel this year. Pictured from left to right are:

James Richârd, principal, richârd+bauer

DB Kim, vice president, Sheraton Design,
Starwood Hotels + Resorts Worldwide

Kelly Bauer, principal, richârd+bauer

Angie Lee, vice president, SmithGroup

Mark Janson, partner, Janson Goldstein

designer of the year



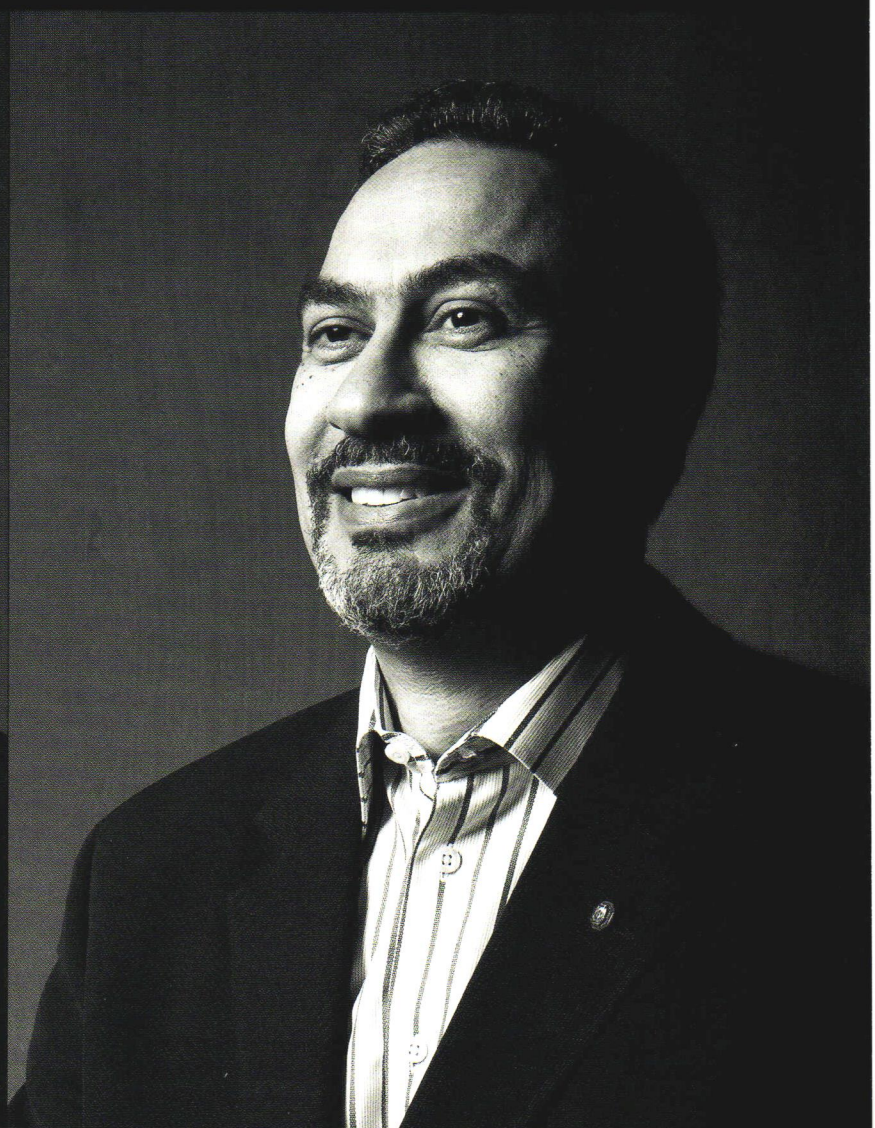
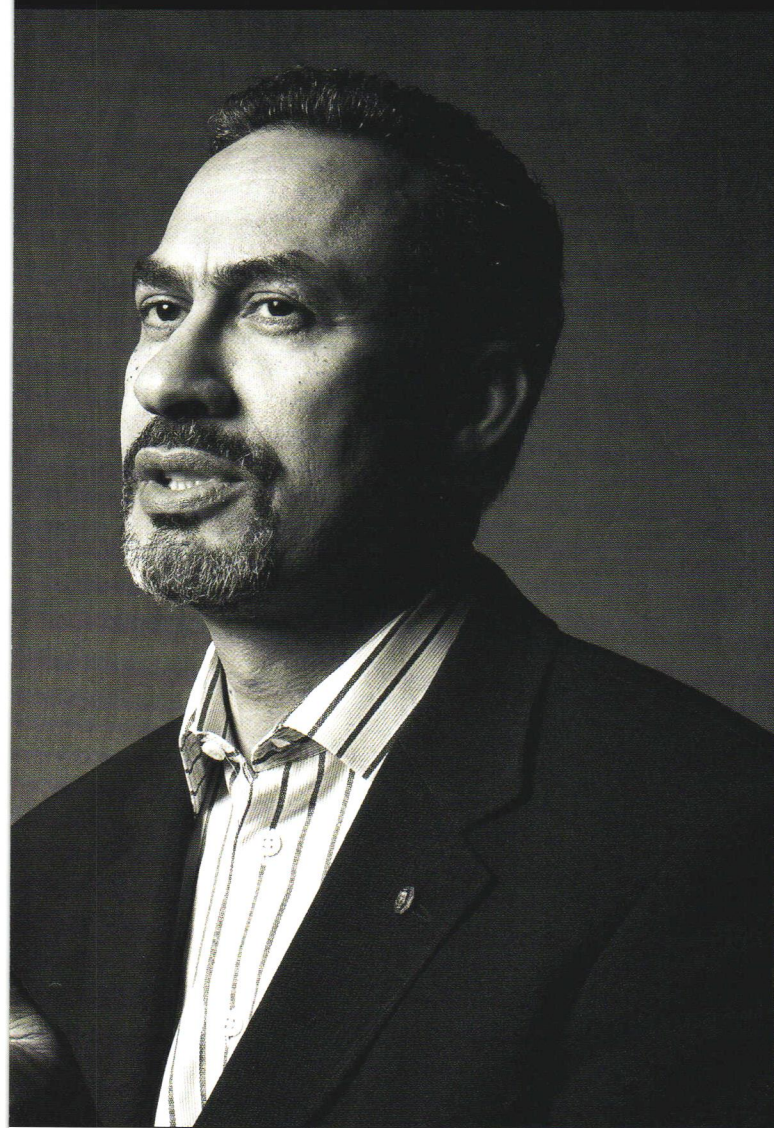
Designer of the Year

Philip G. Freelon

The Freelon Group

By Katie Weeks

Portrait photography by Gregory Miller



When compiling a roster of locales considered to be design incubators around the country, the Raleigh-Durham, N.C., area usually isn't at the top of the list. However, that may soon change thanks to the sophisticated architectural work of Philip G. Freelon and his colleagues at The Freelon Group.

For the past 18 years or so, The Freelon Group has been artfully carving out its own niche, first in North Carolina and, increasingly, across the country. Under the guidance of its founder and namesake, Phil Freelon, the 55-person practice specializes in three areas: college/university work, transportation/aviation projects, and the museum/cultural center sector.

In developing these markets, the firm has compiled a portfolio of sophisticated, modern design. In the education realm, The Freelon Group has completed thought-provoking spaces for North Carolina A&T State University, Elizabeth City State University, and North Carolina Central University, among other institutions. On the civic side, projects range from places you may least expect to encounter—refined, modern design like the City of Durham Solid Waste Operations Facility, the General Aviation

Terminal at Raleigh-Durham International Airport, and the Durham County Human Services Complex (which is pursuing LEED Gold certification). On the cultural end, projects include the Reginald F. Lewis Museum of Maryland African American History in Baltimore, the largest African American museum on the East Coast, the Museum of the African Diaspora (MoAD) in San Francisco, and, most recently, the upcoming Afro-American Cultural Center in Charlotte, N.C., and the National Center for Rhythm and Blues in Philadelphia.

These projects are exactly what Freelon had in mind in 1990 when he first ventured out on his own shortly after completing the Loeb Fellowship at Harvard's Graduate School of Design. After years of successfully practicing in both North Carolina and Texas, quickly rising up the ranks of larger firms, Freelon found himself questioning his role in the bigger practices. The fellowship gave him a chance to reexamine his goals. "It was great because I got to take a deep breath and figure out what I wanted to do in my career from that point on," he recalls. The outcome was the birth of The Freelon Group.

designer of the year



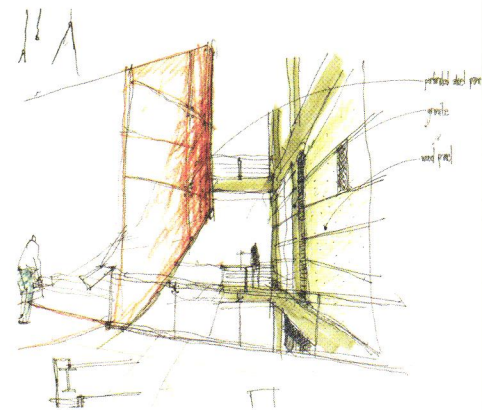
From the start, Freelon focused on the bigger picture. "Along the way, I always had my eye on doing the kind of work I had done with the bigger firms. I didn't want to start designing houses or church additions or smaller projects, nor did I want to reinvent myself as a single practitioner," he recalls. "The plan was always to evolve the firm as quickly as possible to be in a position to do the kind of work I was good at—larger-scale colleges and universities, airports, and eventually cultural work like museums."

He set about building a team-oriented practice and developed a mission statement—to deliver innovative and inspiring design through collaboration and stewardship for our environment—that remains a guiding principle to this day. Indeed, the idea of collaboration permeates the firm's operations, both in and out.

To build its capabilities, the firm began forming alliances with other practices. "There were strategic decisions to bring in the capacity and technical expertise of other firms to allow us to vault into the bigger work without the normal 20 to 30 years it takes to do that on your own," Freelon explains. Strategic partnerships continue to benefit the firm. For instance, in completing the Reginald F. Lewis Museum of Maryland African American History and Culture in Baltimore, the firm partnered with local architect RTKL, and recently, Freelon/Bond—an alliance between The

Focusing on large-scale college and university work, the Freelon Group has completed projects for a number of higher educational institutes, including North Carolina Central University. On NCCU's Durham campus, the firm's work includes the Julius L. Chambers Biomedical/Biotechnology Research Institute (below) and the Mary M. Townes Science Complex (opposite). (Photos by James West/JWestProductions.com.)



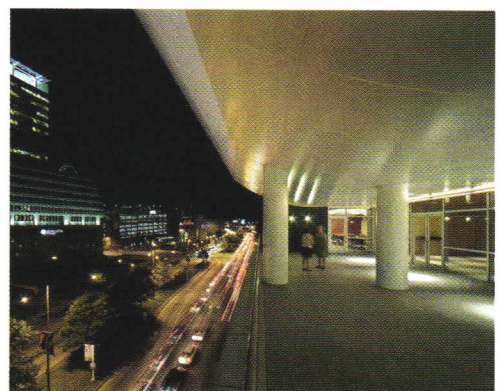
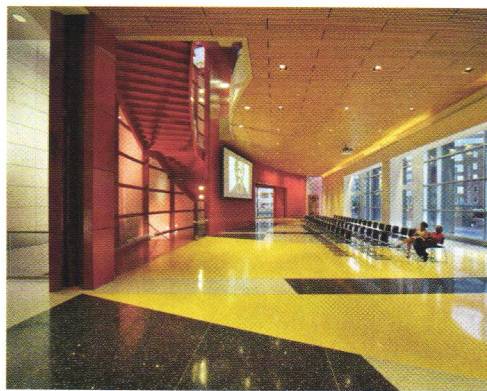


Freelon Group and Davis Brody Bond—was selected by The Smithsonian Institution for pre-design and programming services for The National Museum of African American History and Culture in Washington, D.C.

In house, collaboration remains a driving force of the day-to-day practice. “Phil puts a lot of confidence in delegating and letting people, whether they’re staff or principals, find their own way in the firm. He’s not a micro-manager interested in controlling all of the details,” says Rick Kuhn, AIA, design principal and part of the eight-person leadership team at The Freelon Group.

Recognizing the collaborative nature of each project, Freelon, in fact, is adamant about sharing industry accolades, such as Designer of the Year, with every one of his employees. “Our firm started with just one person, but over the years we’ve been really fortunate to add a tremendous number of talented, energetic professionals who have allowed us to do wonderful work,” he says. “For me, Designer of the Year is really a firm award where I’m representing our company

A geometric exterior contrasts with the fluid interior of the Reginald F. Lewis Museum of Maryland African American History and Culture in Baltimore (left and opposite), the largest African American museum on the East Coast. (Photos by James West/JWestProductions.com.)



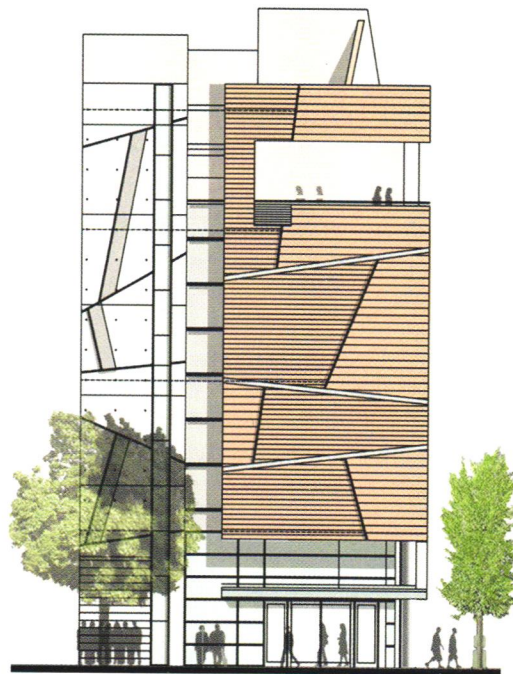
designer of the year

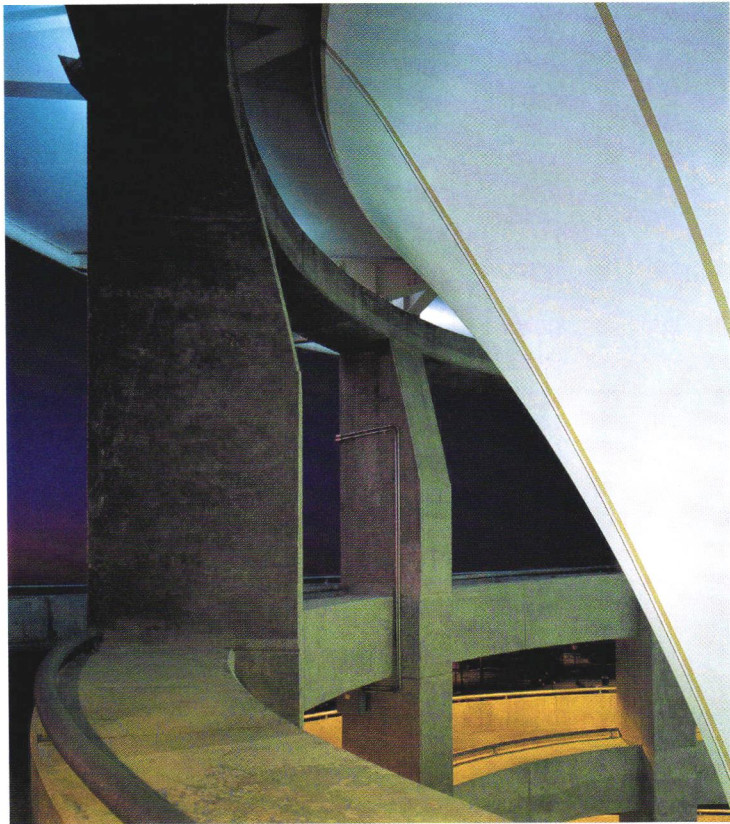


Sustainable elements are incorporated into many of the firm's projects, including the LEED Certified Durham County Public Library Prototype: East Branch (left), the LEED Silver Certified Durham County Public Library Prototype: North Branch (above), and the upcoming Afro-American Cultural Center in Charlotte, N.C. (opposite). (Photos by James West/JWestProductions.com, illustration by studioamd.)

because, by luck and hard work, I was the founder and my name is associated with the firm. But, from a practical perspective, it's really 55 individuals, including some very strong leaders, who have put us in the position to be recognized this way."

It is this mind-set that brings additional admiration. Several years ago, Steven Lewis, AIA, an architect with the GSA's Office of Chief Architect and the incoming president of the National Organization of Minority Architects (NOMA), visited The Freelon Group's office in an effort to make contact with notable firms of color in the A&D community. "I was struck by a number of things walking into his shop," Lewis recalls. "One was the beautiful design Phil had achieved in the building. The other, which was much more significant, was the tenor and vibe of the entire place. People of all colors and genders were so committed to a single vision and working really hard to build this firm in a way Phil had laid out." Speaking from the experience of running his own practice, Lewis notes, this is no small feat. "The hardest part of building a successful firm is managing the people and keeping them productive and passionate," he says. "But Phil has figured that out, and he's reaping the rewards of that as his firm grows and as the projects get larger in scale." Not only that, Lewis says, but Phil also keeps ratcheting up the level of quality with each new project.





Growth, however, has its limits. "If there's a cap, for me it has to do with the firm's culture. A 100-person firm cannot be the same as a 50-person firm. Personally, I enjoy a less corporate, more family oriented environment," Freelon notes. The goal is to do carefully selected, high-quality projects that result in the firm being sought by clients, rather than to focus on continually seeking work. "We don't have to be 100 to 200 people to do the kind of work we want to do," he explains. "We want to make good choices so that if we get to the point where people are seeking us out and there are more projects than there is capacity to do, we're able to make choices about what we're going to do and not going to do. We don't want to take every job that comes down the road to fuel limitless growth."

Freelon's dedication to each project is noticed by clients and colleagues alike. "I was really quite taken by the willingness of Phil as an architect to listen—to listen to audiences, to listen to people he works for, but also to listen to the general public," recalls Dr. Lonnie Bunch, founding director of the National Museum of African American History and Culture. "I've dealt with a lot of architects over my career that have their vision and want your project to fit their vision. I think Phil has really demonstrated that while he has a strong design vision and a strong sense of what he thinks is excellent, he also recognizes that that vision ought to be shaped by the project, by the building itself,





The Freelon Group's sophisticated work may be expected at Elizabeth City State University's Walter N. and Henrietta B. Ridley Student Center (this page), but it also is a welcome touch at Raleigh-Durham International Airport in the form of a sleek parking structure (opposite). (Photos by James West/JWestProductions.com.)



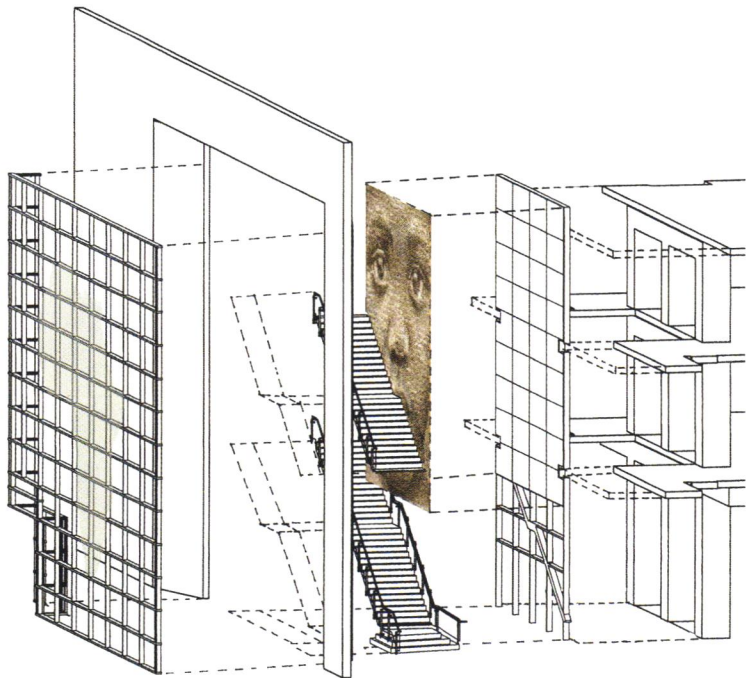


and by the people he's working with," Bunch says, explaining that it's a process that benefits all parties involved. "Talking with Phil is always an intellectually challenging conversation. His work and his way of working makes you better....I would argue that Phil is really one of the architects who has made me better understand how an architect does his work so that I can make sure I find the right architects."

For Freelon, fostering better work extends beyond the client realm. On the academic side, Freelon has served as an adjunct professor at the College of Design, North Carolina State University, and has been a visiting critic and lecturer at Harvard, the University of Maryland, the University of Utah, the California College of the Arts, and Kent State University. This past fall, Freelon returned to MIT, where he earned a master of architecture degree, as a visiting lecturer teaching a seminar on architectural practice and management. "I feel a commitment to helping bring along others in architecture," he says.

This commitment extends to strengthening minority involvement in the profession. "The awareness in our profession is very low and the numbers are not inclusive if you look at the diversity and lack thereof in the profession," he says. "I think broadening our field to be more inclusive can only help the profession and the built environment in general." It is something Freelon has taken to heart, and the diversity of The Freelon Group reflects this. Crafting a cul-

On a more national scope, the firm is racking up cultural projects like the Museum of the African Diaspora in San Francisco (left and opposite). (Photo by Todd Hido/Edge.)




designer of the year

turally rich practice, Freelon notes, is a strategic advantage. "Many of our clients, whether they're in the private or public sector, are diverse, and we feel good competing for work because our project team is a mirror reflection of the client team," he explains. "Most firms can't do that or haven't done that. Many don't have a very visible commitment to diversity. Some people say it's a struggle because the profession is so homogeneous. I say it's an advantage for our firm."

Beyond the strategic aspect of diversity, there's also a creative edge. "There's strength in the ideas that come to the table from different people and backgrounds," Freelon says. "It might be easier if everyone at the table thought and looked and acted like me, but wouldn't that be boring?" Fortunately for the profession, Freelon, and his team are just getting started. ☐



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The Freelon Group's open and airy office (above) mirrors the firm's collaborative culture, which is carefully cultivated by the leadership team (below, clockwise) of Victor Vines, AIA, vice president; Tim Winstead, AIA, vice president; Philip G. Freelon, FAIA, founder and president; Rick Kuhn, AIA, design principal; Lew Myers, director of business development; Kenneth Luker, AIA, associate principal; Derek Jones, AIA, associate principal; and Kevin Turner, AIA, associate principal.





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a passion-driven life

Moira Moser, a musician in architecture

By Celia Ying

Photography by Vitus Lau of M Moser Associates, Lincoln Potter, Will Sadowski

When most little girls were playing with dolls, Moira Moser played with blocks. Perhaps it was this distinctive interest that drove the founder and chairman of the now 475-employee design firm with 11 offices all over the world, M Moser Associates, to embark on a journey that led to the revolution of today's workplace environment.

"I decided when I was 9 years old that I wanted to be an architect. That's the only thing I ever wanted to be," recalls Moser. "I looked at magazines, I saw pictures of houses that were very nice, then I discovered that there was something called an architect to design the buildings. That's what I wanted to be." Being a Fellow of the Hong Kong Institute of Architects, a member of the American Institute of Architects, and Hong Kong's 2004 Entrepreneur of the Year, Moser is now more than just an architect and an interior designer; she also is a leader of a global business who helps clients setting up their offices. Nevertheless, all of these accomplishments didn't really emerge in her early imagination. Getting there was quite an adventure.

Moser studied in Hamburg and Istanbul, and she completed her architectural training back in her native California. When she left the United States and moved to Tehran in 1972, she was partner of the architectural firm Seyhoun Khalili and became a member of the International Council on Tall Buildings and Urban Habitat. During her six-month period as a visiting research scholar of the Council, Moser spent a month in Hong Kong doing a study on tall buildings, which sparked her acquaintance with the city that she now calls home.

During the research period, Moser had the opportunity to meet many major architectural and engineering firms in Hong Kong. "So when there was going to be a revolution in Tehran and I had to leave, I thought, 'Well, OK, Hong Kong is the place to go,'" she says with a smile.



Moira Moser in 2005, Guangzhou/Canton, 25th Anniversary (opposite; photo by Vitus Lau). Moser in her Hong Kong office in 1991 (above left). Shumei Church of Divine Guidance in Hong Kong, 1993 (above right; photos by Lincoln Potter).

Moser moved to Hong Kong in 1978, when it was still a colony of the United Kingdom. She started at Wong Tung & Partners, and shortly thereafter she saw an opportunity: many western companies needed offices, but there was no one around who both understood their needs and also knew how to get those facilities delivered locally. As a result, Moira started her own business and opened M Moser Associates in Hong Kong in 1981.

"This was so daring of her to come to Hong Kong and open her own business," praises Leslie E. Robertson, founder of the acclaimed structural engineer firm LERA, based in New York. "It is not easy for a woman to open her practice in a foreign city and become so successful. She is a very rare woman."

Robertson and Moser have worked together since the '70s with the Council on Tall Buildings and Urban Habitat (headquartered at IIT) to advance professional and industry knowledge and practices globally. Although they never have worked together on projects, in Robertson's eyes, Moser is a great person to work with. "I've known her for many years. She is very positive, very interesting and responsive to the needs of her clients. She is a lovely person and very easy to work with."

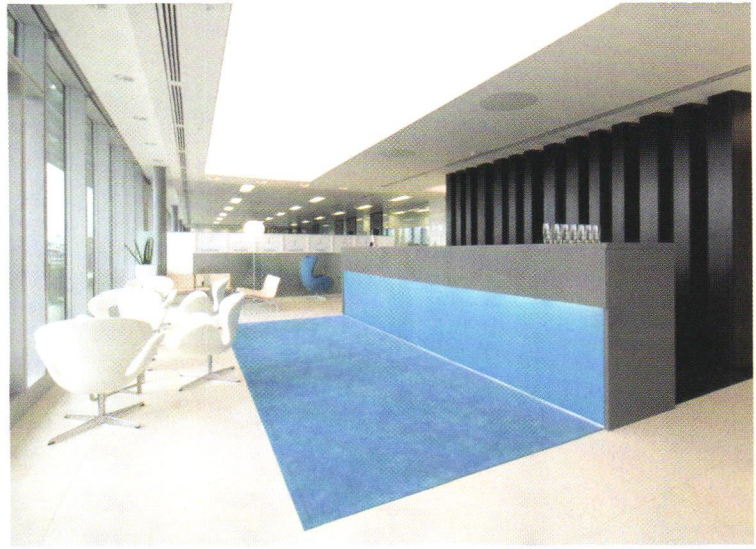
When Moser first started her own business, there were only three people in the office, but her vision had no boundary. Looking back, Moser and her company came across many interesting and significant projects that stretched them beyond their limits. Among those memorable experiences, there was one project that differed from what many would perceive M Moser should be doing—a church.

"The experience of designing the Shumei Church of Divine Guidance in Hong Kong was exceptional," Moser recalls. "The woman who led the church wanted a structure that would respect its natural surroundings. When I asked her to describe what she meant, she brought out a photograph of Le Corbusier's Villa Savoye—a wonderful inspiration, but a lot to live up to!" Sparing no efforts to meet the client's expectation, Moser made a conscious attempt to create a simple structure whose transparency blends the experience of inner and outer spaces—gracefully respecting its place in the natural surroundings of hills and sea, and creating a spiritual home for the congregation.

After undertaking some other significant projects like the American Country Club and the Citibank regional headquarters in the early '90s, Moser gradually intensified the firm's focus on workplace design for corporate clients. "We only work for corporate end users," Moser insists. "There is so much demand in the area of office facilities. Also, it is so rewarding to create an environment for the people who use it and see that you have supported their business goals and management objectives."

John Sellery, group managing director at M Moser Associates who joined the company through the Shumei Church project, credits Moser for her decision to focus on business strategy. He says, "Our client focus has led us as an organization to specialize our services vertically within the workplace sector, rather than trying to expand our capabilities horizontally within other design disciplines. Moira's approach has allowed the organization to stay focused on the needs of the business and the needs of our clients."

legend award



M Moser projects include O'Melveny & Myers in Shanghai, 2006 (above left; photo by Vitus Lau), Scottish Re in London, 2006 (top right; photo by Will Sadowski), and Maersk in Shanghai, 2005 (above right; photo by Vitus Lau).

From the initial strategic planning and programming phase, Moser and her team always try to understand what their client is trying to achieve from a business perspective and from a management point of view, including productivity, staff morale, and company image. Using Moser's own words, it is "far more than just a simple head count."

Over the years, ever-changing demands and challenges from different clients expanded M Moser's menu of integrated services to include the technology division, data center infrastructure, and building services engineering. By also taking on the role of the contractor, the firm ensures that what it designs is what is actually delivered. With this control comes great responsibility. Moser and her company have from the very beginning followed the general principles of the AIA's approach for designer-led design-build.

"That she can have control of this quality is very good for both her and her clients," Robertson remarks, with full respect and appreciation of Moser's vision and persistence. "Moira has her own professional perspective of looking at things in a different way. She brought to Hong Kong the concrete background of the culture of the United States."

"We are a single point of responsibility, and clients love it because they know that they will get what we promise," Moser notes. "We are responsible for 100 percent of the product. We are not selling hours; we are selling what we do." Recently, they even have had clients ask them to go back more into the architectural field as lead consultant for an entire building. "That stretches us again, and that's wonderful!" Moser says.

Moser's commitment to growth and excellence attracts many who share the same vision. O'Melveny & Myers, an American law firm whose work experience with M Moser has involved six office moves in Shanghai, Beijing, and Hong Kong, credits her for her contributions and bold vision towards the Chinese market. "She is a pleasure to work with because of her enthusiasm and extensive knowledge of China's culture," says Mary Givens, the administrative projects manager for O'Melveny & Myers. "With Moira's patience and sophisticated knowledge of the market, she significantly eased my learning curve regarding Chinese construction and how it differs from that in the United States. Working in China can be a daunting experience for Westerners, but Moira is so attentive to her clients that I have many fond memories of social occasions sharing each other's funny stories about typical misunderstandings between the two cultures."

"Moira has a high level of ability on both the design and business side, which is very unusual," adds Robertson. "She is a talented and vital person. She always looks around the world to seek opportunities. This is her nature."


From a small local design company to today's global business that assists giant corporations, such as UBS AG, IBM, ExxonMobil, and Microsoft, to rollout facilities in multiple locations throughout the world, Moser reveals that this wasn't in her vision at the beginning. "I could not have imagined that this would become a global company," she shares. "But over the years, we have had very good people who have wanted to strike out somewhere else, and we have found that it's never as much of a problem to find the projects as it is to find good people."



Nokia in Singapore, 2004 (above left; photo by Vitus Lau), Nokia in Beijing (top right), designed from the inside-out, completion date end of 2007, Maersk in Shanghai, 2005 (above right; photo by Vitus Lau).

To Moser, people are always the most important factor for expansion, but what gives her confidence to go beyond boundaries is not her clients, but her own staff. The firm has been very slow to expand into India, for example, until Moser found the right person to help start its presence there. She insists, "We can't just start an office in a place because of projects; that isn't right. Our commitment to a group of people is long term, so we have to have the right people."

Having celebrated the 25th anniversary of M Moser Associates in 2006, Moser is not only proud of finding the right people, but also of finding the right path for herself. "I wouldn't change what I do. I like to continue to grow, continue to do better, and continue to strive for excellence," she says. "I once took a test in high school that was supposed to tell you what your main strength would be and what field you should go into. The result was a symphony orchestra. That's what I am doing—architecture is frozen music."

Moser's affection for what she does truly affects everyone around her. "I have seldom worked with anyone who knows at such a great depth what it is she loves," Sellery says. "And without a doubt for Moira it is this organization and the work she does." What keeps this incredible woman moving forward? Her answer is simple yet certain: "A passion for what we do." 





large office

By Amy Milshtein
Photography by Andrew Bordwin

project/client: Bartle Bogle Hegarty
location: New York
designer: Gensler

London-based ad agency Bartle Bogle Hegarty (BBH) knew it had a space problem with its New York office. Located near the Flatiron Building, the company was spread over four non-contiguous floors. "It wasn't conducive to collaboration or growth," says Joe Da Silva, general manager, BBH. A three-month search brought the company to the historic AT&T building in SoHo. The structure's 40,000-sq.-ft. floor plate seemed like the perfect solution.

But, of course, nothing is perfect. "It was a hodgepodge of open spaces," remembers Gensler design director Brian Berry, "and there were columns unevenly spaced all over the place." However, the building had an old, raw quality that BBH loved. "They were enthralled with the brick columns and uneven old floors and wanted to keep as much of that as possible," Berry notes.

Unfortunately, some of the elements proved unsalvageable. The floors were too far gone to save, and the brick columns were crumbling. Instead of putting enormous chunks of the budget into these elements, Gensler found a way to capture their energy while still preserving certain key elements and adding style unique to BBH.

The ceiling, for example, was a keeper. In the reception and café areas Gensler strung simple bulbs from a tangle of black wire, accentuating the "creative factory" feel of the space. A mix of funky fixtures defines the work areas. Underfoot, a 6-ft.-high raised, polished concrete floor allows flexibility while contributing to the space's raw energy.



The columns proved trickier to navigate. Once it became clear the brick could not be saved, Gensler decided to cover them in drywall and selectively choose some to receive adornment. Local artists and BBH talent were chosen to treat a column like a canvas painting and do what they pleased. “It energizes the space without overwhelming it,” says Berry.

Fitting workstations between the tightly-placed columns posed another challenge. Trading desks proved the perfect solution. These 5-ft.-long, 30-in.-deep tables seat a cluster of eight to 10 workers in long rows. The low partitions, made of tackable panels, keeps sight lines open and energy levels high.

While initial talks pointed to an entirely open plan office, it became clear that some private offices were necessary. Keeping with the raw and refined feel of the space, these offices are actually 10-ft.-high glass plates set into black metal frames. Building code demanded that some distraction markers be placed on the glass. Instead of going with the obvious, like dots, stars, or even a graphic representation of the company’s logo—a black sheep—Gensler and BBH tried something completely different.

“We asked employees to submit words and ideas that inspire them,” says Da Silva. “Then we chose those to put on the glass.” The result: random phrases like, “Richard Harris,” “a cold Popsicle,” and “feeling skinny,” ring the glass walls.

With glass offices in the middle of the space, every employee has access to the floor’s magnificent, 360-degree view of Manhattan. Extra space will facilitate future growth. And the energetic design will keep the ideas flowing for a long time. ☐

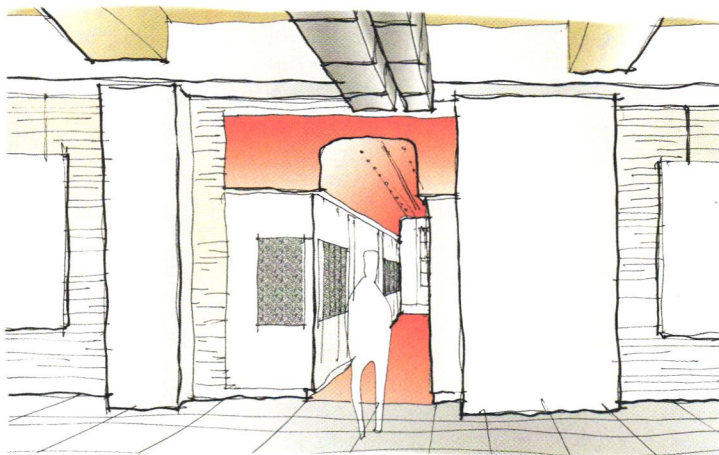


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jury comment:

"This office is humorous and fun, with a creative space plan.
The design is consistent from concept to execution.
We love the black sheep."



small office

By Celia Ying
Photography by Vitus Lau/M Moser

project/client: Lloyd's Reinsurance Company (China)

location: Shanghai, China

designer: M Moser Associates





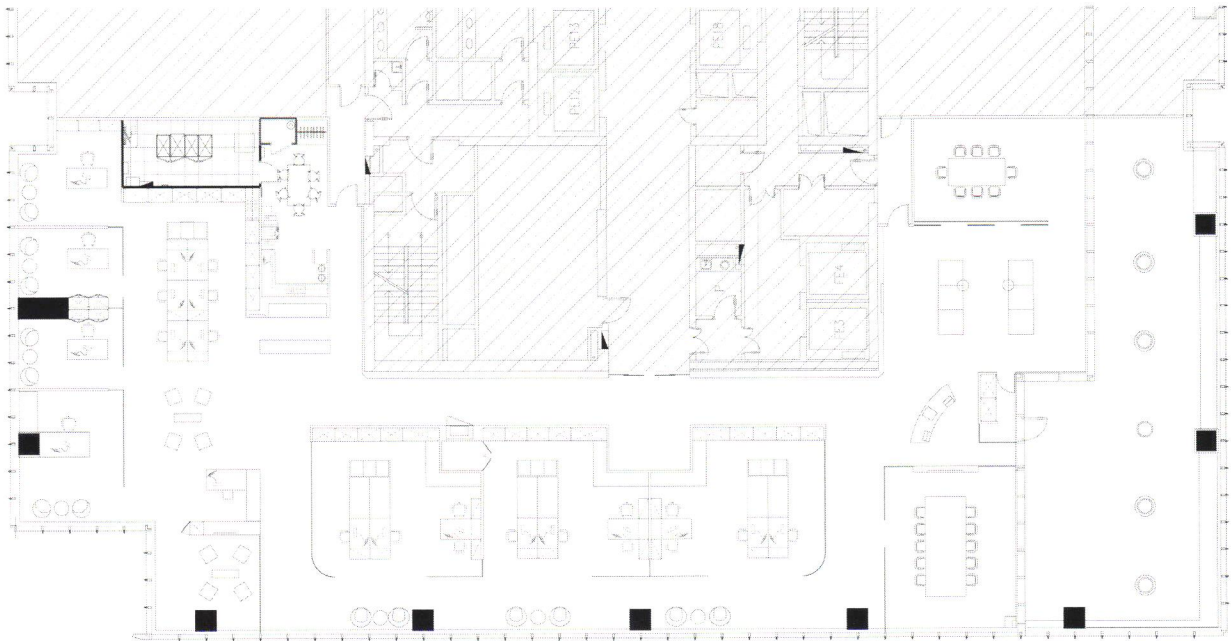
Lloyd's is the world's largest insurance marketer, providing specialist insurance services to businesses in more than 200 countries and territories. From its modest foundation in a London coffee house in the late 17th century to today's worldwide business, its long and legendary journey has been full of adventure; most recently it launched into the world's fastest growing market: China. Last year, Lloyd's officially introduced its Chinese operation, Lloyd's Reinsurance Company (China), in Shanghai, where M Moser Associates has captured the company's 300-year history in a striking, minimalist office environment that mirrors the open and transparent manner in which Lloyd's manages risk.

"When opening a Shanghai office, we wanted a workspace that reflected our transparency, integrity, and commitment to China in an incredibly understated way," says Ian Faragher, managing director of Lloyd's China. The 750-sq.-m. office, located on the top level of the Azia Centre in the Pudong District, offers a breathtaking, panoramic view of Shanghai. "In designing this office I intended to break down all the walls and partitions, making everything open and clean," says Ziggy Bautista, a designer at M Moser. "I proposed having all working compartments in the middle, enabling everybody to enjoy the 360-degree city view."

M Moser turned the extensive glass façade into the "living wallpaper" of the office. To fully enjoy the view through Lloyd's 33rd-floor windows, the designers broke down all existing walls and located the syndication area—the heart of the company's activity—in the center of the office, then provided independent workspace for each syndicate team through the use of transparent, semi-closed glass partitions. As a result, the design maintains high levels of transparency and autonomy, while instilling an overall feeling of uniformity.

Thanks to this organization, spaces along the window are kept clear for a groundbreaking "sky walkway," also called the "window-sided lounge." A series of classic Verner Panton Heart Cone Chairs is set along the windows, quietly accented in the background by the dramatic Oriental Pearl TV Tower and Huangpu River. According to Bautista, the dynamic form of the chairs reminded him of the picture of a bunch of butterflies flying in the sky.

Apart from the poetic sensation, M Moser's design for the Lloyd's China office also fulfills the company's functional and practical needs. To reiterate Lloyd's reputation for openness and integrity, the design firm's in-house engineering



team worked closely with its Lloyd's counterparts to ensure an uncluttered workspace. All wiring and A/V equipment is concealed within walls and floors, while the state-of-the-art PC in the conference room is located under the carpeting, and a handheld, touch-screen control panel operates everything from the curtains to laptop connections.

Bautista, who has lived and worked in China for more than eight years, subtly integrated some feng shui elements into the space planning. "I suggested moving Ian's office to the corner, where he can see the iconic Pearl Tower; on the other side, there's the Huangpu River with water running to the east, which has a symbolic meaning of money pouring in all year round." In an effort to respect its local culture, Lloyd's also hired a feng shui master to bless the design.

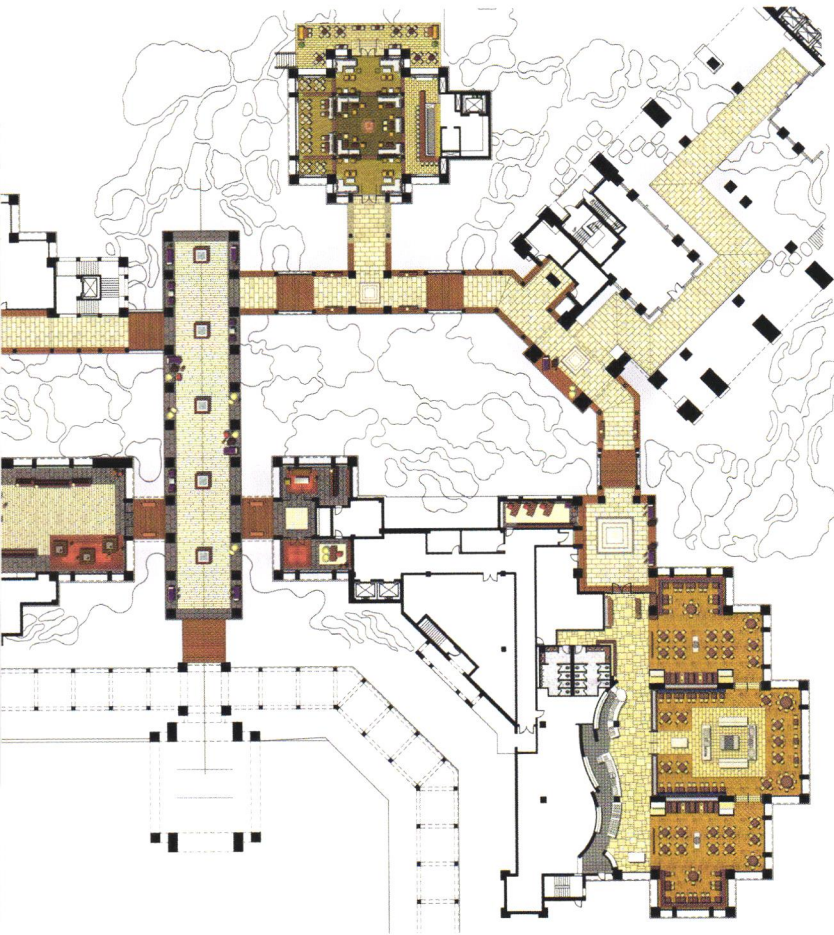
Using stunning views of the City's historic Bund and futuristic Pearl Tower as a backdrop, says Faragher, M Moser ensured the seamless integration of Lloyd's corporate look and vision with the Shanghai landscape. No matter where you are in this office, it allows you to feel the rhythm and heartbeat of the city, witness its past glory, and share its dream and vision. ■

jury comment:

"The design fits the values and operations of the client. The sophisticated execution reflects spareness and clarity, which says something about the company. We enjoy the punches of red, utilization of daylight, and transparency throughout the space. "

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hotels

By Danine Alati
Photography by Peter Paige

project: The Cove Atlantis Resort
client: Kerzner International
location: Paradise Island, Bahamas
designer: Jeffrey Beers International







jury comment:

“Beautiful use of materials—warm and regional without being thematic. Designed for an upscale visitor, the materials establish a high-quality vibe in the space. The open air lobby is fantastic.”

On Paradise Island in The Bahamas, it's expected that a high-end resort delivers an experience that's fit for...well, paradise. New York-based hospitality designer Jeffrey Beers International successfully created public spaces at The Cove Atlantis with an air of majesty and grand luxury that presents guests with an awe-inspiring first impression. Beers infused influences of the picturesque setting, in the form of water features, a tropical palette, earthy materials, and vistas connecting interiors to the beach.

“I wanted to fuse the breathtaking island surroundings with the architecture of the building and create a ‘temple-like’ ambiance to the lobby and reception area that reflected the glory of nature,” says Jeffrey Beers, founder and principal of Jeffrey Beers International. “The harmony achieved between the natural world and man-made structure was very much an aesthetic directive.” The goal of the client, Sol Kerzner of Kerzner International, was to “expand the allure of his amazing Atlantis resort and



offer a more urban energy—creating public spaces with an adult, glamorous, sophisticated vibe that would appeal to yet another set of guests,” according to Beers.

The 35-ft.-tall limestone columns sprout up to the warm timber ceiling for a juxtaposition of materials, similar to the way the bamboo walls complement the stone floor and rosewood counters are inlaid with mother of pearl. As a focal point of the lobby, a custom-designed marble waterfall features fiber-optically lit opal blown glass sculptures. Water-filled centerpieces anchor travertine marble seating pods, and 25-ft.-long, copper-

woven, cylinder pendant light fixtures were inspired by tropical wind chimes. While the palette of rich reds, browns, and golds suggests an air of opulence, overall color morphs throughout the day with the rising and setting sun.

“The glorious Paradise Island environment was obviously a big influence with the stunning oceanfront and azure waters,” Beers notes. “My own artistic interpretation was all about marrying nature with our detail choices, which are reflected in the exotic woods, limestone, marble, teak—earthy, magnificent materials. Colors were chosen to mirror the island’s colors.”

By including open-air elements to the design, Beers sought to create a logical circulation of public spaces so that the lobby, reception, restaurants, and lounge were “all connected in the most organic way.” He says, “I felt strongly that the flow of the hotel’s public spaces had to be exceptionally fluid, graceful, and organic. Great attention was given to bringing in as many water elements as possible with ponds, waterfalls, and landscaping elements that circulate in and around the public spaces.” With the melding of indoors and out, the The Cove Atlantis’ sense of place—its place in Paradise, that is—is never lost. ☐



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restaurant

By Danine Alati

Photography by Eduard Hueber/Archphoto

project: Craftsteak New York

client: Tom Colicchio

location: New York

designer: Bentel & Bentel Architects

In a world where everything is supersized these days, Tom Colicchio's Craftsteak New York fits right in. Opened in May 2006, this venture between Colicchio and New York-based Bentel & Bentel Architects builds on previous concepts executed in the original Craft restaurant in New York and Craftsteak Las Vegas, in a vastly oversized, 9,400-sq.-ft., 16-ft.-high space. The commonality in these three restaurants, explains Bentel & Bentel partner Peter Bentel, is based on Colicchio's idea that cooking is a craft, and the interior design reflects an honest use of materials in much the same way Colicchio's menu relies on cooking with the best raw ingredients.


"Tom sources the best ingredients for the dishes he serves, and our architecture does the same," Bentel says. "Similarly, materials are left to patina, screws are visible, and the joy in the making is driving the appearance of the interiors." The disparity among the three restaurants is that Craft was set in an old space, Craftsteak Las Vegas in the MGM Grand was in a new building, which challenged the designers to create an atmosphere that was neither fake nor nostalgic, and Craftsteak New York occupies a huge box of a space "that was as much about erasure as addition," Bentel says. Formerly a steak house in the old Nabisco Biscuit Company building in New York's Meatpacking district, this space had to be "erased down to its bare bones," according to Bentel, "to reveal itself for what it really is, much as Tom does with asparagus." The architects took this spare relic and accentuated what was already there. "While it's not historic preservation, we still had to be bold in the way we excised the building," Bentel notes. And Colicchio adds, "We didn't want to replicate anything we'd already done. We let this space dictate the design aesthetic."





As a result, the architects created a 225-seat restaurant for main and private dining and a 2,000-bottle wine storage space based on remnants from the original building. Existing steel ceiling plates from which old bakery equipment used to hang informed linear design elements—from the rigidity of the two-story steel and glass wine vault to the lines in the carpet pattern to the Bentel-designed custom light fixtures. Dangling Edison bulb fixtures in the original Craft were reinterpreted as the incandescent Linestra tube bulb attached to a stick of steel—almost resembling a meat hook—grouped as five and hanging as fixtures in the main dining area. But these pendants don't provide all the illumination, as there are additional ceiling lights and copious amounts of sunlight streaming through the 15-ft.-tall windows. Sunlight bathes the space in the day—to create a feeling like a breeze blowing through a porch, Bentel notes—and at night, the expansive windows

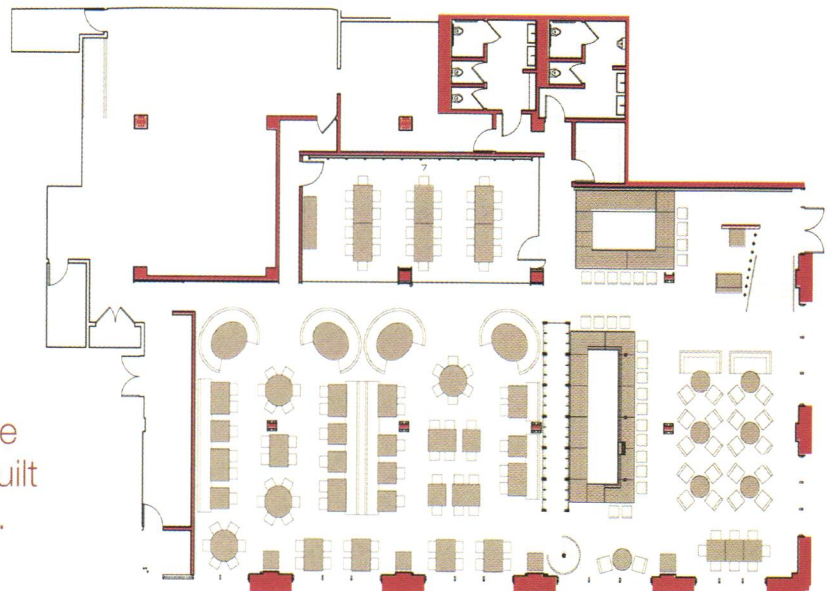
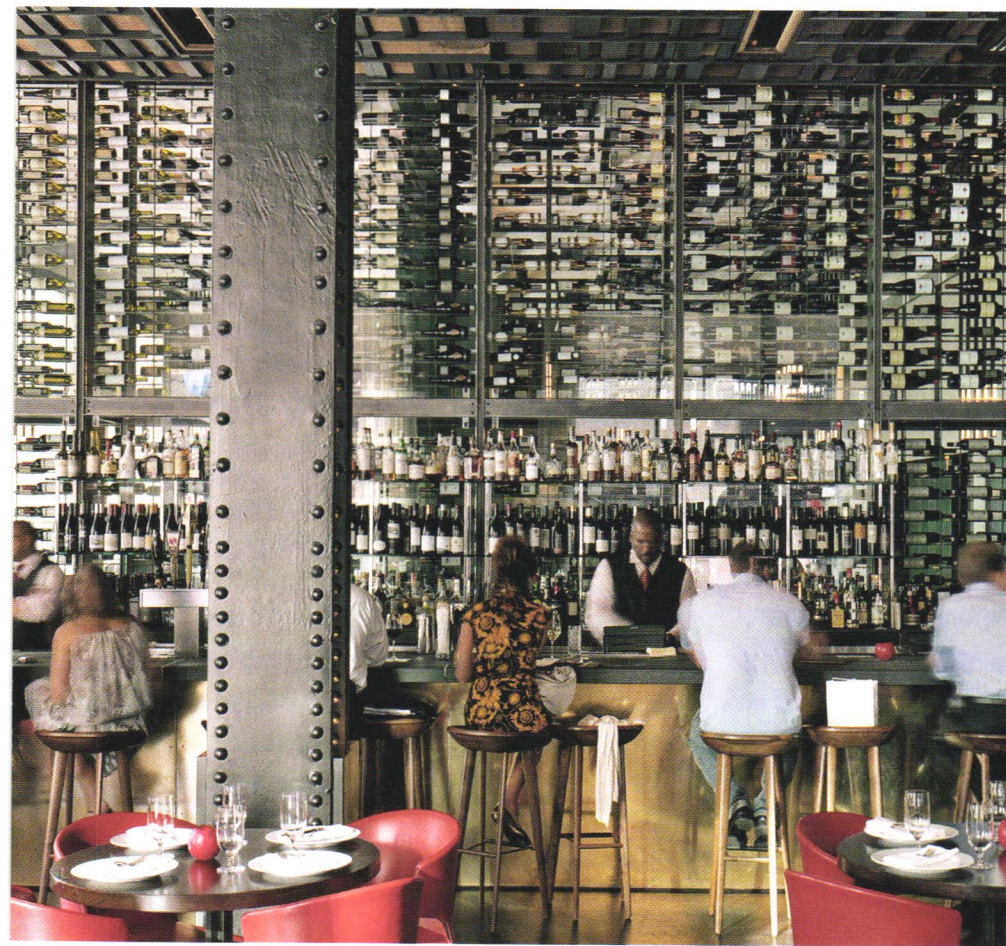
reveal the twinkling headlights from the West Side Highway. And if that view isn't enough to anchor patrons in their New York City setting, a massive Stephen Hannock mural of the High Line neighborhood (west Chelsea) occupies the back wall of the dining room.

Interestingly, Colicchio notes that Craftsteak New York is no larger than his first collaboration with Bentel—the 140-seat Gramercy Tavern—but feels larger because it's one vast space, not broken up in any way. The wine wall delineates the bar/lounge area from the main dining room and a private dining room is closed off by floor-to-ceiling frosted glass, but there's a visual connection that makes the whole restaurant feel like one open space. 



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jury comment:

“Excellent integration of existing architecture with new interiors. Displays materials are built on the original theme. It’s spatially fantastic. The wine and spirits wall is spectacular.”



large healthcare

By Katie Weeks
Photography by Jim Roof

project: Children's Hospital of Atlanta at Scottish Rite and Egleston
client: Children's Healthcare of Atlanta
location: Atlanta
designer: Stanley Beaman & Sears

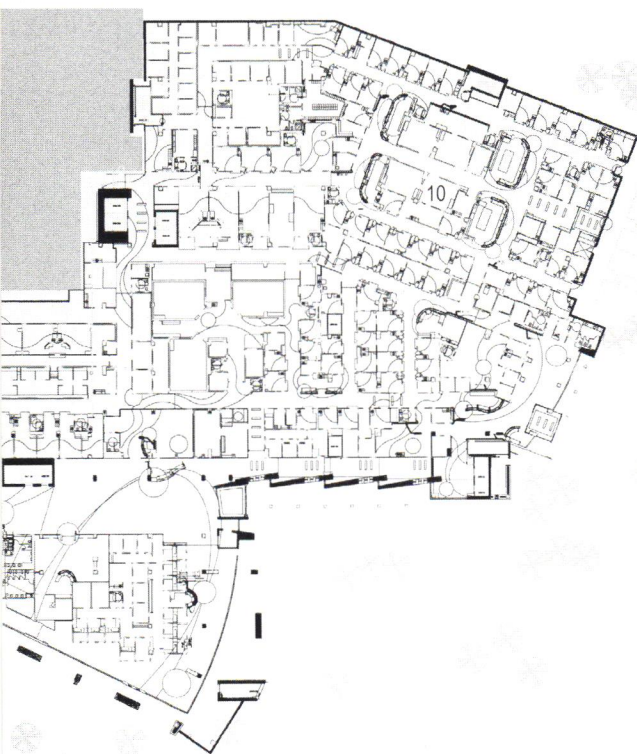
Despite its scope as a \$344-million master plan, expansion, and renovation of two campuses totaling more than 1 million sq. ft., the Children's Healthcare of Atlanta at Scottish Rite and Egleston project was, literally and figuratively, a walk in the park.

The two campuses previously had operated as competing hospitals, but under a merger became Children's Healthcare of Atlanta, requiring a new brand across both entities. Not only did the facilities need updated interiors, but both also desired new main lobbies, public waiting areas, administration areas, chapels, and gift shops. In addition, the Egleston campus needed a new cafeteria, a cardiac ICU, a central lab and sterile processing area, several catheterization laboratory rooms, more OR and pre-op/post-op spaces, an outpatient cancer and infusion center, and a pediatric ICU unit. Across town, the Scottish Rite site added on a new emergency department, expanded imaging spaces including three MRI spaces, an interventional radiology room, two CT areas, and extra radiation rooms, as well as additional ORs, among other spaces.

Although the facilities focus on children's healthcare, a heavy emphasis on primary colors or childish themes was out of the question. Believing the interiors on both campuses would reflect the hospital's standard of care, the client sought a timeless scheme marrying strong corporate branding with patient-focused care, enhanced wayfinding, and positive distractions.

Inspiration came from the unexpected: a previously unused garden on the Egleston campus. Thus, in the new scheme for both campuses, the outdoors





takes center stage. The overriding theme is “Discovery Garden: The Healing Power of Mother Nature.” Growing from this, the design team set out to create a kit-of-parts Children’s Hospital that could adapt to both campuses.

Overall, soft organic forms are placed alongside bold colors in a child-friendly—yet not childish—mix the Interiors Awards judges note, “kids would dig.” Other organic elements include stone terrazzo floors, nature-embedded acrylics, and interactive, virtual water walls. Leaf pattern ceilings align the public lobbies, while elevators simulate the inside of a tree trunk with undulating wood walls abstractly referencing tree bark, and large glass panels in the Egleston cafeteria are etched with enlarged leaves of grass.

Wayfinding is addressed through strategic layouts and floor patterns, floor and ceiling nodes at key destination points, and decorative lighting. Educational discovery walls throughout each facility incorporate large-scale graphics corresponding to a floor’s color palette, and provide a unique twist on the traditional donor wall, while multimedia elements engage patients.

Since completing the Egleston component in 2007 and heading toward the completion of the Scottish Rite site scheduled for March 2008, the response from visitors has been positive. “I think the design is very timeless because it’s not childish. Kids are much smarter than I think we give them credit for,” says Betsy Beaman, AIA, principal at Stanley Beaman & Sears, who worked on the project in conjunction with HKS. It seems the hospital administrators agree: Children’s Hospital is planning on using the same design themes and kit of parts on a future third facility in the Atlanta area. ☐



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jury comment:

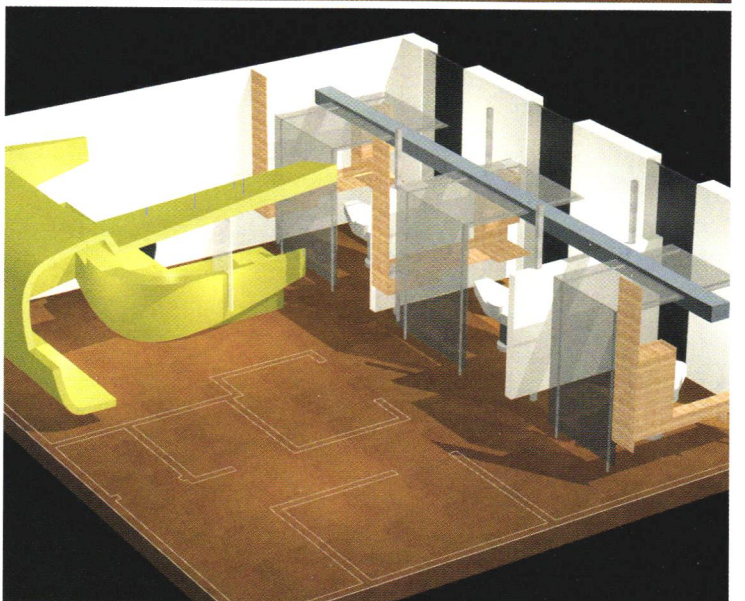
"The theme fits a children's hospital without being cute or patronizing. The design is bold but gracious. Individual spaces have different layers of drama. Good use of lighting. A thread of continuity."



small healthcare

By Katie Weeks
Photography by Adrian Velicescu/Standard

project: Brightleaf Holistic + Cosmetic Dentistry
client: Ana Brightleaf DMD
location: Santa Monica, Calif.
designer: M. Charles Bernstein Architects



For many people, a day at the dentist isn't associated with a sense of calmness and joy. Dr. Ana Brightleaf hopes to change this with her California practice. "Most dental offices, aside from being ugly, are medical looking or antiseptic. It's an interesting challenge to make it feel like something other than a dental office," says M. Charles Bernstein, principal of M. Charles Bernstein Architects in Venice, Calif.

The 935-sq.-ft. home to Brightleaf Holistic + Cosmetic Dentistry rejects the stereotypically sterile dentist's office and embraces the principles of holistic treatment, which focuses on using natural remedies to bring the body back into harmony. The holistic philosophy is translated architecturally through a mix of sculptural forms and rational geometries.

The sculptural design starts at the door: Patients are greeted with a combination of curves and angular planes in the entry canopy and front desk, which meld into each other. The fresh green and white palette provides a crisp visual welcome, with the flowing green desk continuing up the wall while a white acrylic panel inserted in the desk provides a visual break as well as privacy between check-in and bill payment.

Contrary to the shapely reception area, the treatment areas are linear. Free-floating, cellular acrylic panels partition off treatment rooms and add visual texture, while still allowing daylight to permeate the space. Keeping the small details in mind, Bernstein worked closely with Brightleaf to make

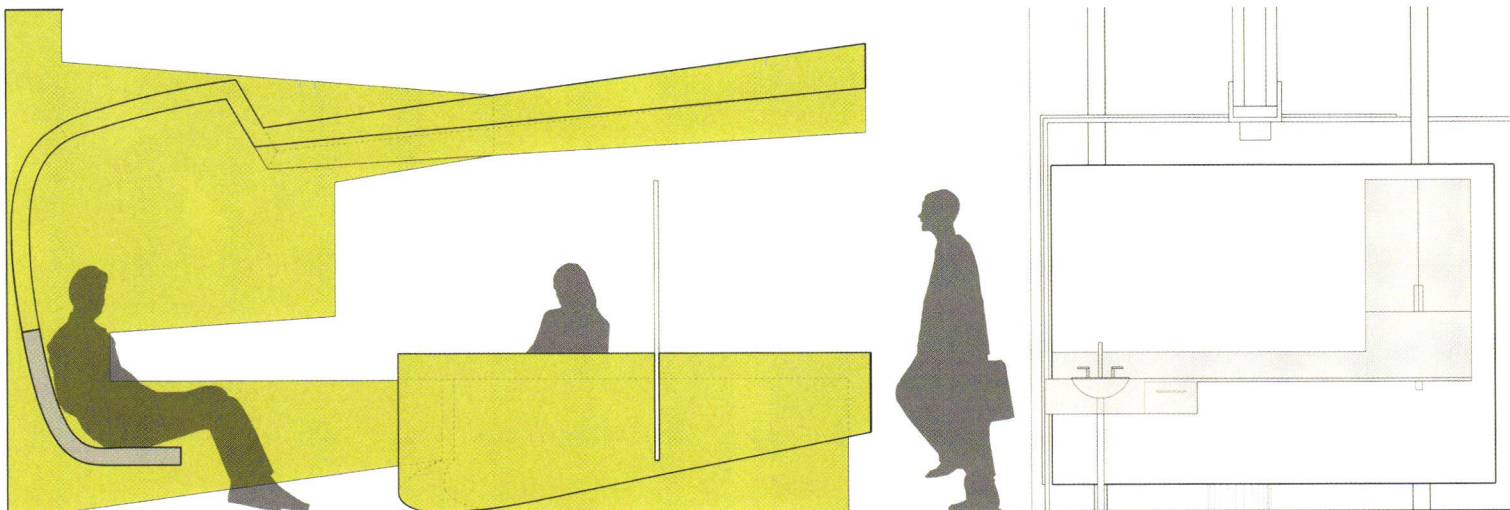
sure workstation configurations met her needs. Keeping the patients in mind, he was careful to design the treatment area ceilings so as to provide a better view from the chair than the conventional layout of ceiling tiles and lights. "It gives a sense of compression in the chair but also exaggerates the sense of height going up to the understructure of the floor above," Bernstein explains.

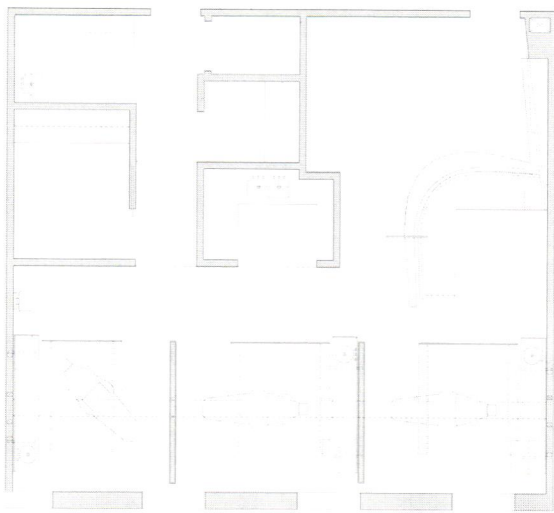
To help make the small space seem open and welcoming, Bernstein removed the suspended ceiling, expanding from the building's standard 7-ft., 6-in. set up to over 9 ft., increasing the sense of space and spreading light from the treatment areas toward reception. Organizationally, Bernstein carved out an L-shape plan for public spaces that links the entrance and waiting area with treatment spaces, while partitioning off administrative areas like a lab, staff lounge, office, and mechanical room so these functions are located outside of the L shape.

Keeping holistic healing in mind, Bernstein employed sustainable materials, specifying low-VOC paint, highly efficient lighting, bamboo worksurfaces and cabinets, and cork floors. It seems patients and dentists aren't the only beneficiaries of this design; Mother Nature gets a little holistic healing, too. ■



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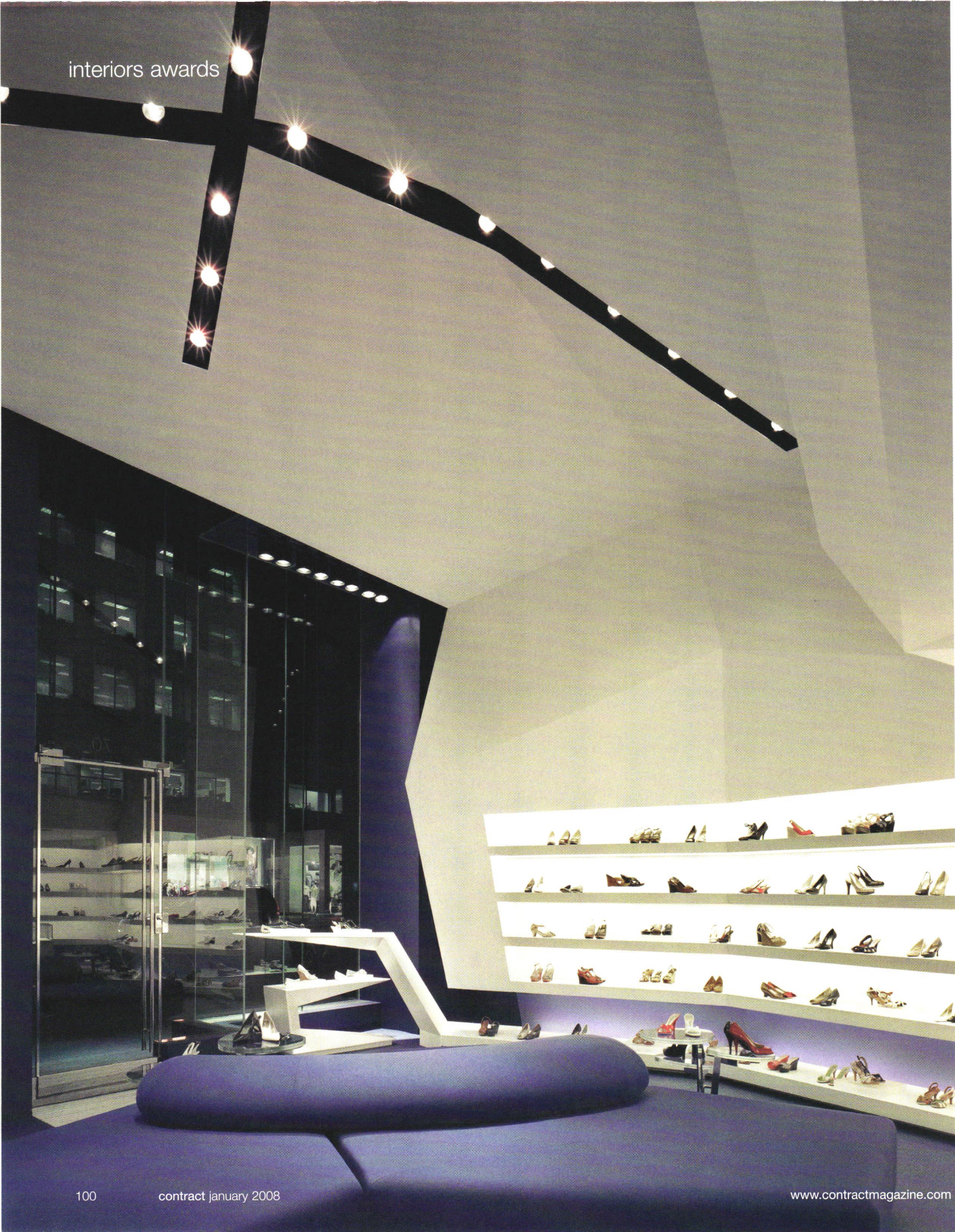


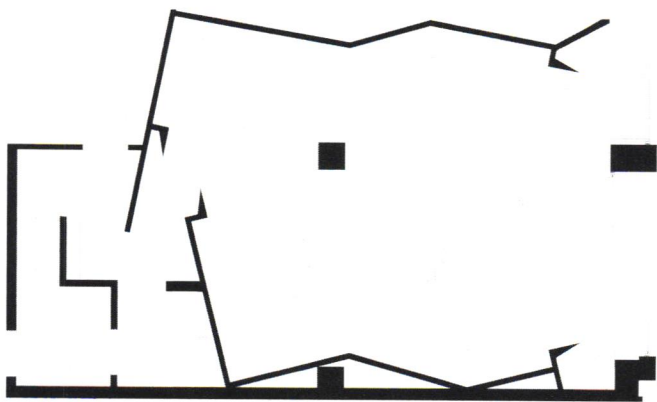


jury comment:

"We like the plan, the free-form reception area, and the lightness and freshness of this project. Every layer is a well-thought-out and complete idea."







retail

By Danine Alati
Photography by Ben Rahn

project: Capezio
client: David Markowitz
location: Toronto
designer: burdifilek

Making a 1,066-sq. ft. retail space stand out in Toronto's most exclusive shopping district could be challenging—but not for burdifilek. The Toronto-based design firm embraced a difficult floor plate, replete with two dramatically different ceiling heights and a structural column set smack in the center of the space, and created a dramatic jewel box to showcase Capezio, a 30-year-old retailer of more than 30 footwear brands. The design-savvy client, David Markowitz, also wanted the store to have international appeal. With floor-to-ceiling glazing, this flagship store is open to the downtown urban street, welcoming in its hip, younger clientele.

"With the new design we were looking to create even more linear space capacity to display our shoes and bags," Markowitz explains. "A key change was to create a space that had a better flow for customers to browse. The designers broke up the display and seating, which were integrated in our previous design. The new design separates the seating area from the display walls, promotes a viewing path for the customer to walk through the store, and gives us 40 percent more stock space through use of movable racks."

"We wanted to create a point of memory for the customer," says Diego Burdi, creative partner at burdifilek. "We knew it was about coming up with one solid idea, and we realized something sculptural would do the job." MDF and drywall provided a viable solution, as burdifilek manipulated the horizontal plane into more intricate shapes to form a space that is entirely sculptural in form. But given that these materials are pure white, the designers infused the palette with a "shot of color," as Burdi puts it, in the form of Tokyo purple. Burdi calls the color choice serendipitous: it's derived from a beautiful wool carpet that his design team found. The sole



central seating space, custom designed by burdifilek, is sculptural in itself, making the whole store feel more like an art gallery.

And as in any museum setting, lighting is crucial to showcase the art. Here, built-in hidden compact fluorescents in the perimeter walls highlight merchandise and offer refracted illumination throughout to make the whole space glow and lessen the need for much overhead light. Simple halogen bulbs recessed in the center of the ceiling feature the seating below.

"The actual form of the store itself is what I find so appealing," Burdi says. "The form is so eye catching." But to Markowitz, his favorite part of the new design is the edge it gives his store against his competitors. "The results have been fantastic in terms of sales. Our store currently is exceeding sales of over \$1,500 dollars per sq. ft.," he reveals, adding, "The new space allows us to feature all our brands efficiently. The new design makes every shoe look special and distinct." ©

jury comment:

"This is a crisp, clean little space. We like the cleanliness of the palette and the simple concept. The undulating drywall gives the small space a sense of movement."



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interiors awards

education

By Jean Nayar
Photography by Paul Warchol

project: Susan P. & Richard A. Friedman Study Center
client: Brown University
location: Providence, R.I.
designer: Architecture Research Office



Some may say being a college student is easy. But cracking the books can be tough when the study center on campus is dank and dreary. Such was the case at Providence, R.I.'s Brown University, where the Friedman Study Center had not only suffered from years of neglect but also was located in one of the least favored buildings on the college grounds. Thanks to a face-lift by New York City-based Architecture Research Office (ARO), however, the renewed study center is

now the vibrant heart of the campus, enriching daily life with a mix of spaces that support different forms of study and social interaction, too.

The study center is located on the lower levels of the Sciences Library in an unloved 14-story tower, which was designed in the late 1960s in the Beton Brute style and is situated at the nexus of a commercial strip and the campus's academic greens. On the plus side, says ARO principal

Stephen Cassell, a below-ground-level space was five times larger than the building footprint and surrounded by four modest courtyards, interior spaces had good bones of board-formed concrete and slate floors, and there was a nice (albeit covered) skylight. The negatives were interior finishes and furnishings that had become shabby through the years, overgrown tree canopies in the sadly neglected courtyards, and overzealous fluorescent lighting.



After absorbing the university's mission of promoting cross-pollination among disciplines, consulting with student focus groups ("all were opinionated and all disagreed," says Cassell), and developing computer-generated value-engineering and sun studies, the architects' first step was to lobby for additional funding for re-landscaping the courtyards. Once the dollars were secured, they revitalized the 35,000-sq.-ft. study center by creating a variety of spaces that were organized in a series of gradated zones with collaborative, loud group study spaces on one end, low-key interactive areas in the middle, and quiet individual study zones on the other.

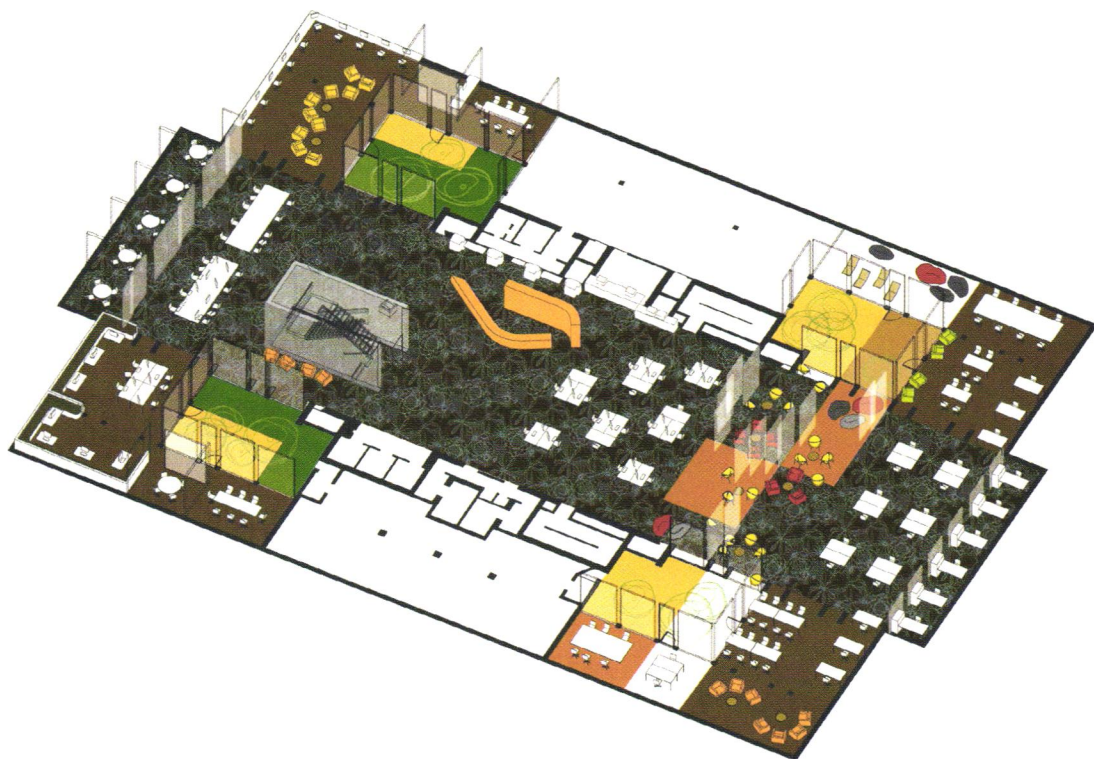
The architects also applied a light touch to the architecture so they could splurge on interior furnishings and finishes (only \$1.5 million of the \$6 million budget went to FF&E, the rest went to landscaping, construction, and an infrastructure upgrade). "We built less than 10 walls, pulled out areas that had been subsumed by earlier renovations, and shaped the space with furniture," says Cassell, who worked closely with project architect Kim Yao on every detail. The idea behind the spatial arrangement and furnishings, state the architects, was to develop a setting "for all of the activities that make up college life—flirting, hiding, creating, and gossiping in addition to memorizing, cramming, and discussing." As such, the collaborative areas are

defined with an abstract floral-patterned carpet in chocolate brown and teal blue, indirect lighting, and translucent walls of eco-resin, which double as white boards, and are outfitted with Vitra Joyn tables and Herman Miller Aeron chairs among other streamlined furnishings. The central zone, with its orange "wheat field" carpet, is loosely cordoned off with a series of translucent vertical louvers, offering a peek-a-boo effect into casual seating areas, and including a mix of brightly upholstered lounge chairs along with low, flat upholstered "flirtstones." And the quiet study areas include study carrels set off with eco-resin panels and furnished with expansive white desks with yellow fabric-covered, sound-absorbing modesty panels.

All of the spaces, including a sun-soaked seating area known as the "tanning lounge" and a café offering eats that can be carried away and consumed anywhere in the center, were defined with sporty signage in terms the students could relate to. Simple graphic elements in each of the zones, for example, indicate the suggested volume levels—from zero to 50 decibels—for each area. These and other thoughtful touches add up to relaxed, refreshing spaces where students can work hard and also feel at home. ☐



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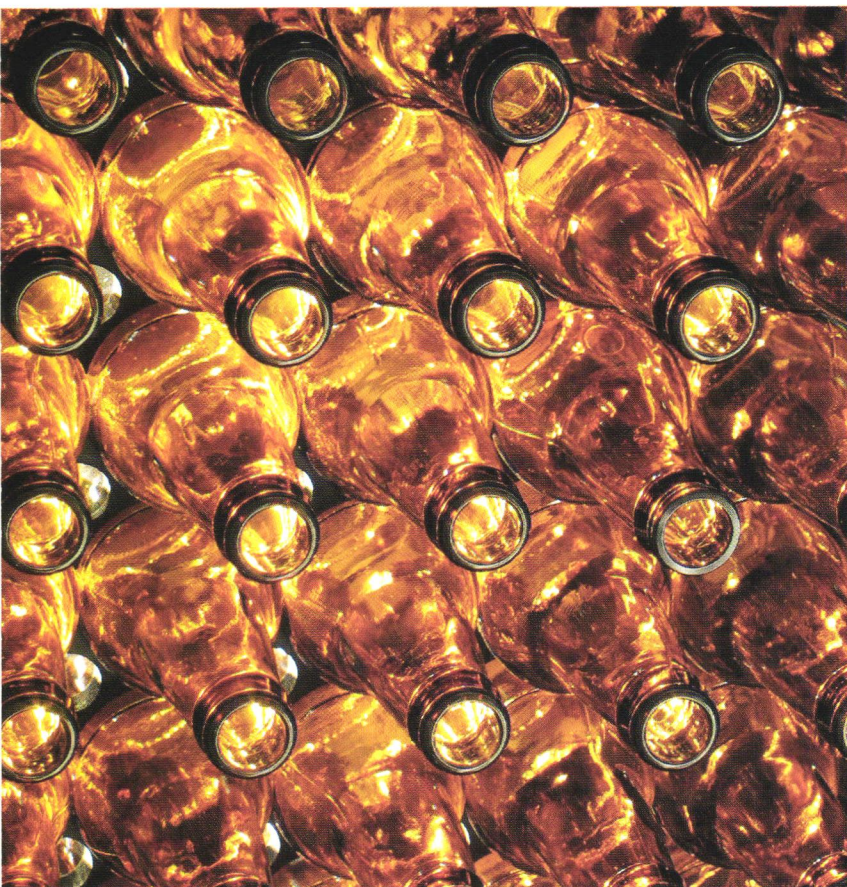
jury comment:

"Innovative use of materials. Bright, energized, environment. They did a lot with a little budget. Integration of graphics and ideas brought a fresh new perspective."

public space

By Amy Milshtein
Photography by Kevin Miyazaki

project: The Blatz
client: Ruvin Development
location: Milwaukee
designer: Johnsen Schmaling Architects



Once one of Milwaukee's oldest breweries, The Blatz hasn't seen a shipment of raw barley and hops in years. The structure, listed on the National Register of Historic Places, has housed apartments and offices since the mid-1980s. After its initial conversion, The Blatz languished, with a dated interior that lacked energy, vibe, and flow. "It still had great bones and curb appeal," recalls Rob Ruvin, whose company Ruvin Development, along with Fiduciary Real Estate Development, owned the property.

Ruvin wanted Milwaukee-based Johnsen Schmaling Architects to create a hip, energetic space that didn't over-emphasize the building's beery past



yet still embraces its history. Sebastian Schmaling started by adding glass curtain walls and an outside canopy. Grand and translucent, these changes bring light into the otherwise dark space, while also defining the entry and connecting it to the street.

Once inside, the renovated lobby celebrates the building's past yet firmly places it in the present. Carpet gives way to the original concrete floors, now polished to a high gleam. A bamboo grove works as a visual and acoustical buffer in the two-story space, while an entry vessel consolidates service amenities. Security systems, a concierge, and an espresso

and sandwich shop are all housed in a new, rectangular volume sheathed in back-lit glazing and wrapped with wooden slats.

These new elements add a level of sophistication to The Blatz, but it's the bottle doors that subtly and elegantly play to the building's past. These 9.5-ft.-wide by 9-ft.-tall pivoting doors consist of a welded aluminum frame and 1,590 horizontally stacked empty beer bottles. "We didn't want to hit people over the head with a beer theme, but this is a powerful allusion," says Schmaling. The brown bottles glow amber while the pivoting hardware allows the doors to be positioned in a multitude of ways.



jury comment:

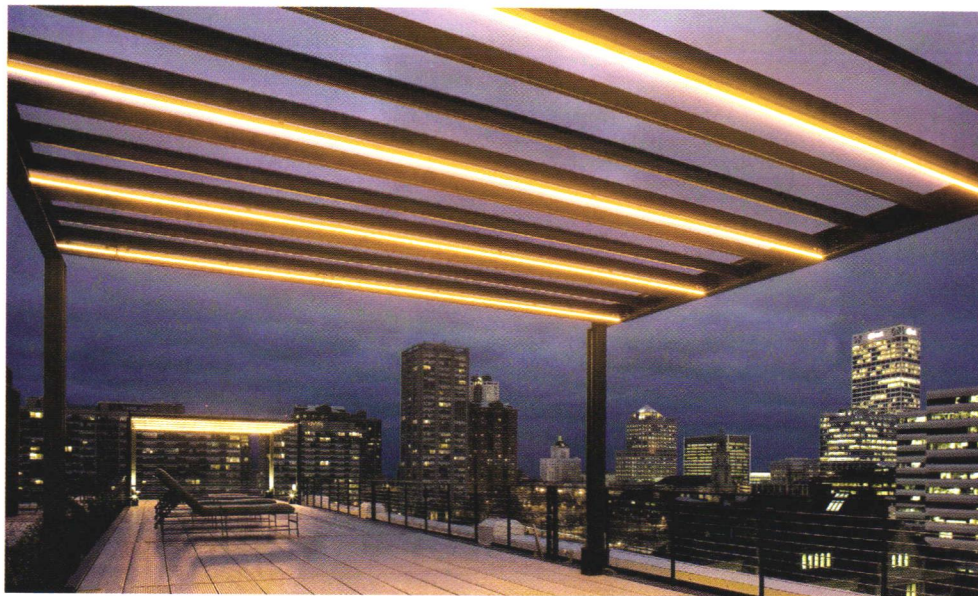
"This design is super innovative and uniquely contextual. The designers got fantastic color, pattern, and light out of those bottles. They took an arcane object and turned it into something extraordinary."

The lobby's effect is not lost on Ruvin. "Usually with condo developments people come home, walk through the lobby, and go to their unit," he reports. "We wanted to create a comfortable space where people felt at ease in the common rooms. We want them to think of them as extensions of their own space."

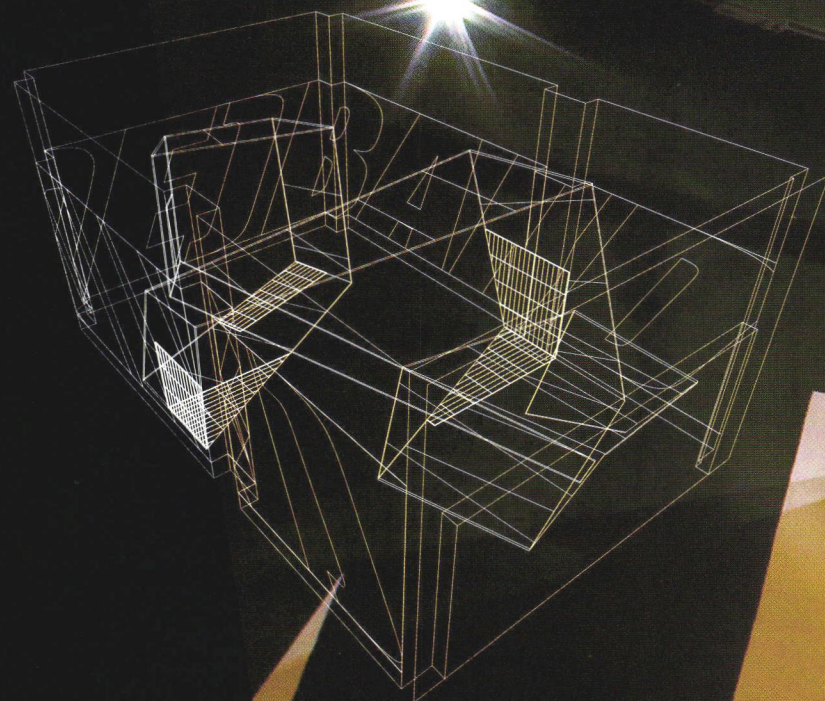
Along with a theater, gym, game room, and laundry lounges, The Blatz features a roof pavilion, which is an exciting place to take in the city any time. A simple steel structure, roof elements were shop assembled and lifted into position by a crane. At night LED strips provide ambient lighting that attracts attention to the space from blocks away.

Schmaling enjoyed working with this unique classic building but admits its heavy elements were hard to remove. "The masonry walls were almost impossible to break through," he says. "And there were no updated drawings to work with." Yet the overall effect is like modern and respectful, "like fitting new art into an old museum," Schmaling continues.

Ruvin is also pleased with the result. Along with 8,000 sq. ft. of commercial real estate there is 50,000 sq. ft. of office space attached. But it was the 169 condos that really took off. "The building was the fastest selling condominium in Milwaukee in 2007," he says. "My only regret is selling the units. This is a building I would have loved to continue to own." ©



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showroom/exhibit

By Amy Milshtein

Photography by Benny Chan/Fotoworks, Roberto Paz

project: (Wide)Band Nomadic Café

location: Los Angeles

designer: Griffin Enright Architects

Not fictional but functional, that's what John Enright and Margaret Griffin from Griffin Enright Architects wanted to achieve when they designed the (Wide)Band Nomadic Café as an exhibit for NeoCon® West. "People were creating ersatz spas or offices or whatever," recalls Griffin. "We wanted to design something functional that could be used at the show." The resulting installation showcases interesting materials in an unusual, exciting way.

Conceived as a group gathering space used during the show, (Wide)Band offers a place to check email, sit, and decompress between rounds of meetings and showroom viewings. "These events are very much about sales, and that's fine," says Enright, "but we wanted to take the 'retail' out of the space. It's less about the products used and more about the activities that happen within the area." The resulting lack of things to buy turned the space into a true respite, a hang out where patrons just enjoyed the space and each other.





The products, however, remain compelling. Inside the 700-sq.-ft. room 3/4-in. polycarbonate core panels wind and loop to create an open cocoon. Exceptionally thin and light, the panels are supported only by a skeleton of 1 1/2-in. steel. The effect is a mixture of ethereal strength both airy and embracing. A long thin table made of eco-resin bisects the cocoon, becoming both an obstacle for guests to navigate and a nexus for engagement.

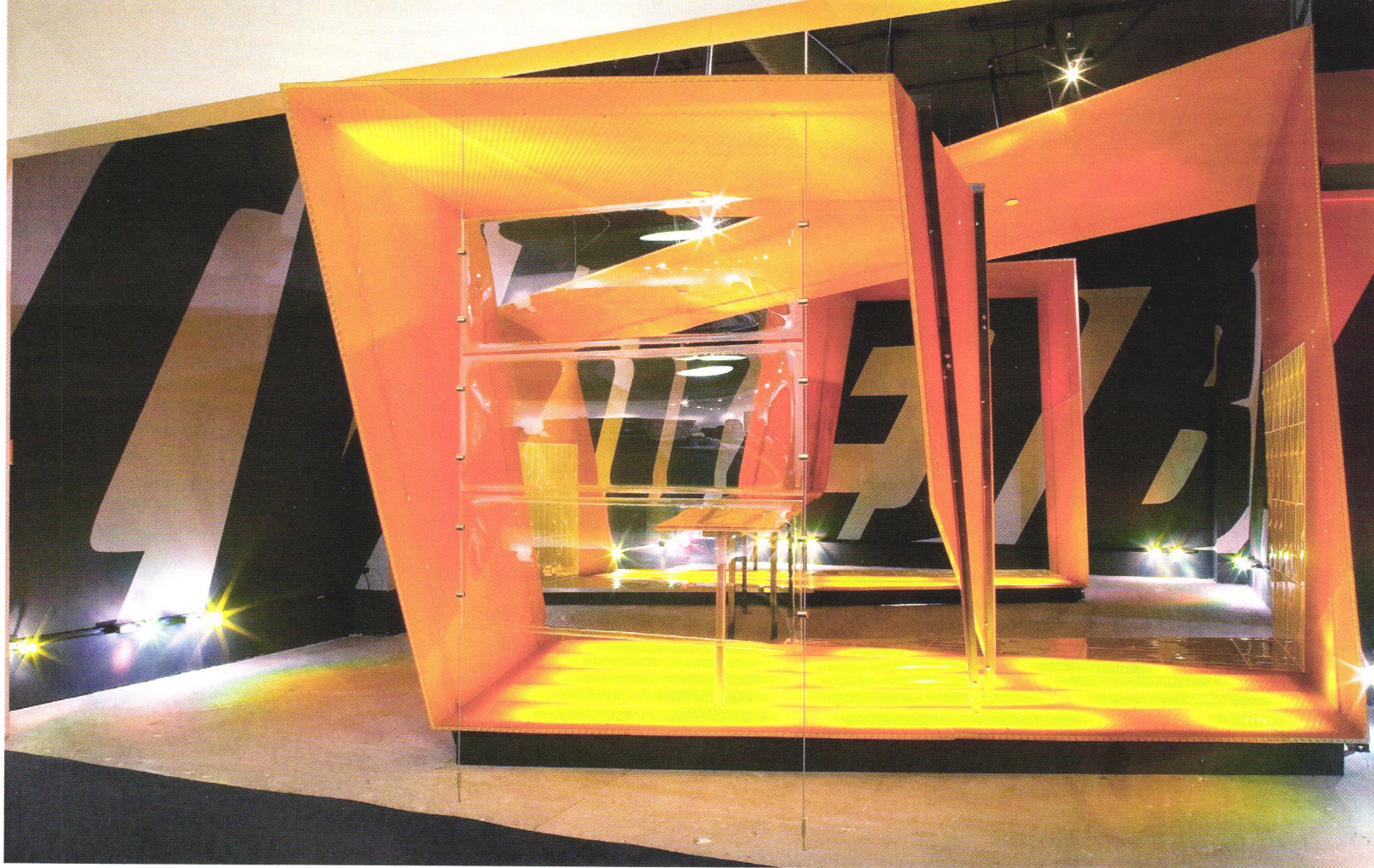
Ceramic and eco-resin tiles randomly placed on the floor and wall further add interest. Three slumped glass panels suspended on tension wire distort that view into the cocoon's interior. Nine-ft.-tall graphics on the wall spell out (Wide)Band, which refers to both the physical loop formed by the surfaces and the broadband technology that supports the wireless internet access provided in the space. "The graphics' size and color help make the space seem larger," says Griffin.

Lighting comes from varying heights and distances, causing the cocoon's color to range from orange to red to ruby. The eco-resin center table is embedded with strands of faux bear grass evoking a connection with nature. Continuing with the natural, (Wide)Band addresses NeoCon® West's green theme. Instead of ending up in a landfill at the end of the show, it moved to the A + D Museum where it was used for more than a year.

Right now, the (Wide)Band Nomadic Café is sitting in boxes waiting for its next venue but its effect lives on. Working this fast and free proved a real treat for the architects. "We draw energy from projects like this," says Enright. ☐

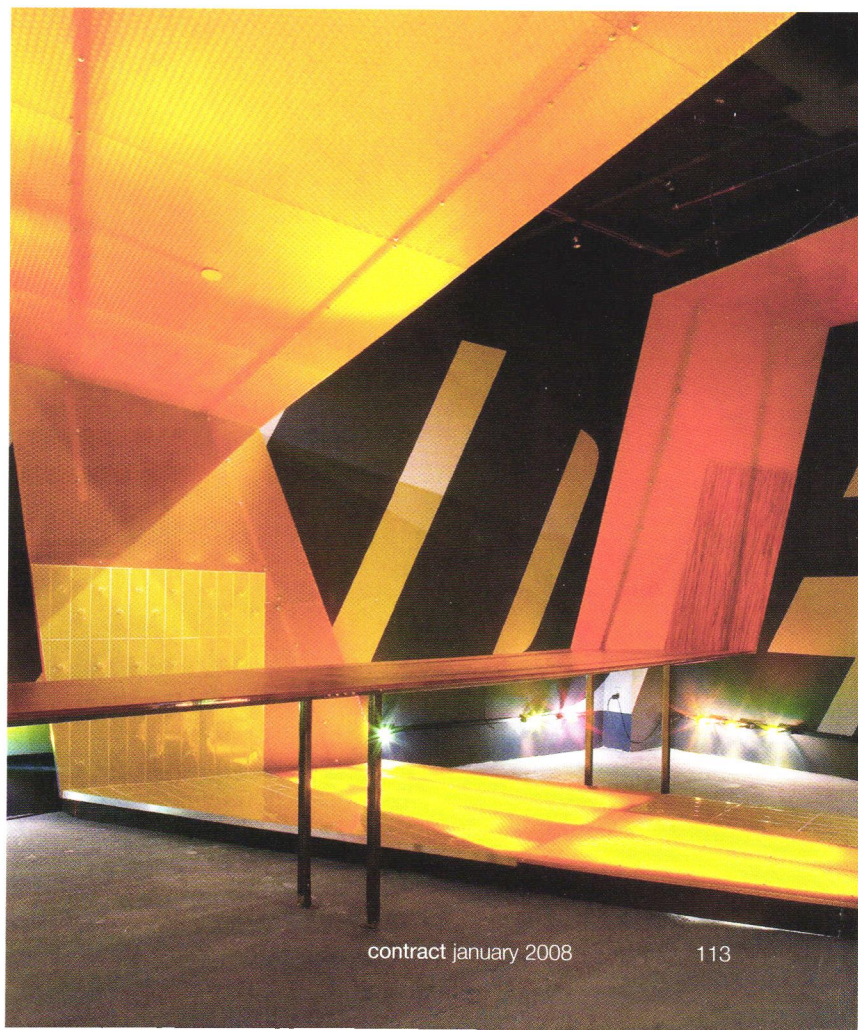


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jury comment:

"Great use of materials. This project's organization is powerful in its simplicity. The multi-functional design works for the brand. The color is exactly right for the form. The lightness inherent in the materials allows you to use it as you want, as its portability and morphability make it highly adaptable."





sports & entertainment

By Holly Richmond

Photography by Steve Hall/Hedrich Blessing

project: George & Helen Smith Athletics Museum

client: University of Cincinnati

location: Cincinnati

designer: Perkins+Will | Eva Maddox Branded Environments

One would be hard pressed to come up with a more dedicated design team for the George & Helen Smith Athletics Museum at the University of Cincinnati than the one that Perkins+Will brought to the table. "I have no qualms about revealing how personally devoted I was to this project," states Eva Maddox, the Chicago-based design principal who lead the effort for Perkins+Will | Eva Maddox Branded Environments. "I am a University of Cincinnati graduate, and most of the design team are alumni as well, so we had a vested interest in making this project a true standout."

And stand out it does. At 23,000 sq. ft. with a dramatic four-story atrium, the museum serves as the primary circulation spine linking the campus to the basketball arena, and football and baseball stadiums. "The museum is the front porch to our magnificent Linder Center and the home of UC Athletics. It's an inspiring place for all who visit," notes Mike Thomas, the university's athletics director. Most students pass through the area daily, though it is also a focal point for faculty, alumni, and visitors. Brian Weatherford, project manager (and, of course, an alumnus), explains that appealing to and engaging with all of these audiences was one of the project's key factors. "We embarked on an enormous research project to showcase the best of the university's athletics and academics programs in a way that is historically reflective yet technologically advanced and forward-thinking," he notes.

The design solution incorporates large-scale environmental graphics, signage elements, information kiosks, archival artifact displays, and new interactive projection technologies, which allow the university to utilize a variety of customizable multi-media communications. "This space is a huge recruitment tool, so one of our biggest objectives was to appeal to 17-year-olds considering the university for their future education," Weatherford





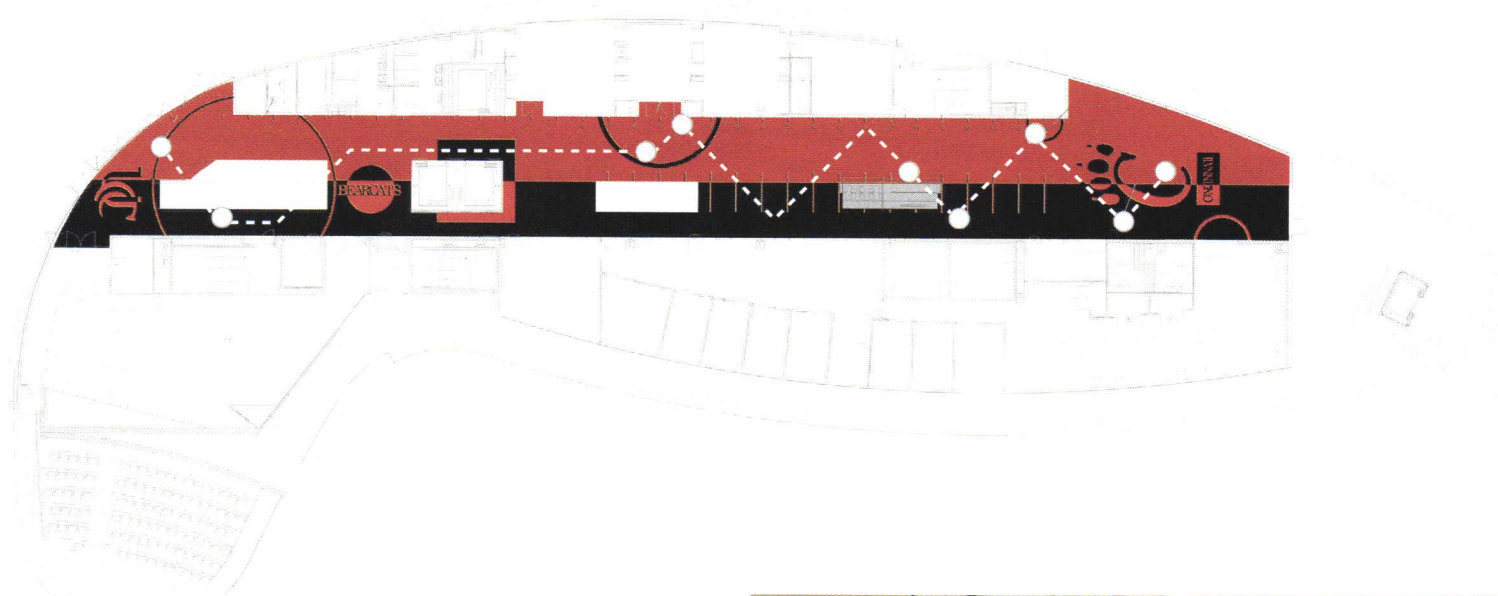
adds. And what do teenagers like even better than technology? Drama in the form of in-your-face, real-time excitement.

To usher in such an energy, the "Celebration Walk" expresses the duality and tension between the athletics and academics programs by organizing the space into a red/black (UC colors) scheme. Red, to the right, is all about athletics with wide-screen televisions and personalized video monitors showing game highlights and practice sessions, as well as a glimpse to the past of all school sports. Black, to the left, appeals to visitors' academic side with attention to milestones and achievements of groups and individuals throughout the university's long, impressive history. And not only can visitors embrace these elements to the sides, but above and below them as well. The design team made a point to imbed the under-surfaces of each atrium's floor and railing with graphic "palettes" for campus life collages.

While she is pleased with the entire project, Maddox has a particular favorite feature. "I think the 'wow' factor hits as soon as you enter the building," she excitedly expresses. She is talking about the 40-ft., four-story glass trophy case, which projects into the atrium, delicately suspended off railing faces at each floor. Weatherford agrees, explaining that it seems to be floating even as it holds more than 100 trophies, and signifies the university's unending accomplishment and honor. Is it any wonder that the University of Cincinnati is a top design school in the country? According to Maddox and Weatherford, as well as the school's students, faculty and alumni, it's definitely not. ■

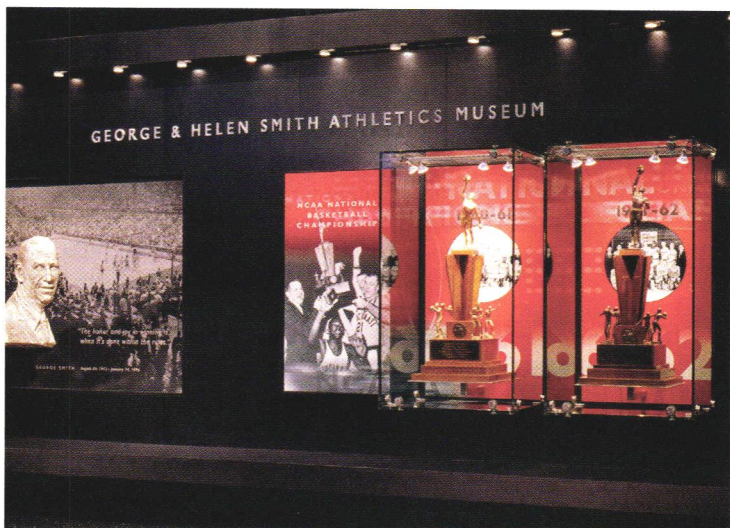


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jury comment:

"This project has everything—a strong plan, good use of volume. The vertical and longitudinal spaces have an intelligent application of the elements that heighten the history of the space. The energy and vitality of sports is apparent. It's dramatic, with bold graphic treatments and color used as a unifying element."



environmental design

By Holly Richmond
Photography by Nick Merrick/Hedrich Blessing

project: Haworth Showroom

client: Haworth

location: Washington, D.C.

designer: Perkins+Will | Eva Maddox Branded Environments



Since 2004, Haworth has been on a mission: all new showrooms, from Toronto to Atlanta, Los Angeles and beyond, are to be certified or registered LEED Gold. Its latest endeavor, a Washington, D.C., showroom, once again created by the innovative team behind Chicago-based Perkins+Will | Eva Maddox Branded Environments, is above and beyond “mission accomplished.” Franco Bianchi, Haworth’s president and CEO, states, “We create spaces that reflect who we are today. That, of course, includes our products, but more importantly our dedication to sustainable design practices and integrated environments. We want to show it, not sell it.”

The 20,000-sq.-ft. D.C. showroom occupies the second floor of the widely known historic Hecht Company department store. The location was intentionally chosen for its accessible urban environment within a bustling retail and entertainment district. By combining product showcase, sales office, and conference facility functions, the space is a leading example of sustainability. Driven by the new Haworth brand platform—Adaptable Workspace, Designed Performance, and Global Perspective—the showroom not only reflects this position, but also specifically caters to the Washington, D.C., A&D design sensibilities, as well as to the local legal, financial, and government client



community. “LEED certification is a tool that inspires us to go where we may not have gone, and I feel privileged to relate Haworth’s socially responsible message,” says principal-in-charge Eva Maddox.

The showroom is divided into collaborative zones that present various understated, yet sophisticated Class A palettes including Haworth’s GREENGUARD certified products, Forest Stewardship Certified Wood, and products containing post-industrial/post-consumer content. Bright accent colors, namely Haworth’s branded red, were utilized in the showroom’s environmental graphics and digital media, while divider elements feature punched aluminum graphic patterns based on topics of sustainability, manufacturing, and global leverage. Maddox notes that one of the project’s biggest challenges was low ceiling height and finding a way to leverage the space for abundant light. Her team developed fenestration that manipulates the natural light for greater levels of daylight harvesting. “We managed to get daylight to even the deepest interior spaces so everyone has views and ample natural light, while the wall systems play up the space’s volume,” she says.

Maddox’s favorite area is the Library zone, an ideal respite for visitors and staff, through Haworth’s “True Fluid” philosophy, which incorporates the

“re-use, re-wire, re-task” approach, but each zone is easily reconfigurable and adaptable for a wide range of users. Other green features include low-energy, high-quality HVAC equipment delivered through an efficient raised floor system capable of individual control at each workstation, plug-and-play access for reduced energy, the use of recycled and rapidly renewable materials such as wheat board substrate, and a housekeeping plan that contributes to waste reduction and improved indoor air quality.

Each new Haworth showroom is an opportunity to demonstrate the company’s environmentally responsible ideas of “work” and “restore,” and the D.C. showroom does this with a dynamic sense of openness and originality. “It has a certain level of sophistication that is ideal for the D.C. market, yet it isn’t at all extravagant,” says Bianchi. “Eva Maddox and her team struck a great balance between classy traditionalism and modern innovation, which has been embraced by the community and is a testament to the space’s flexibility.” ■



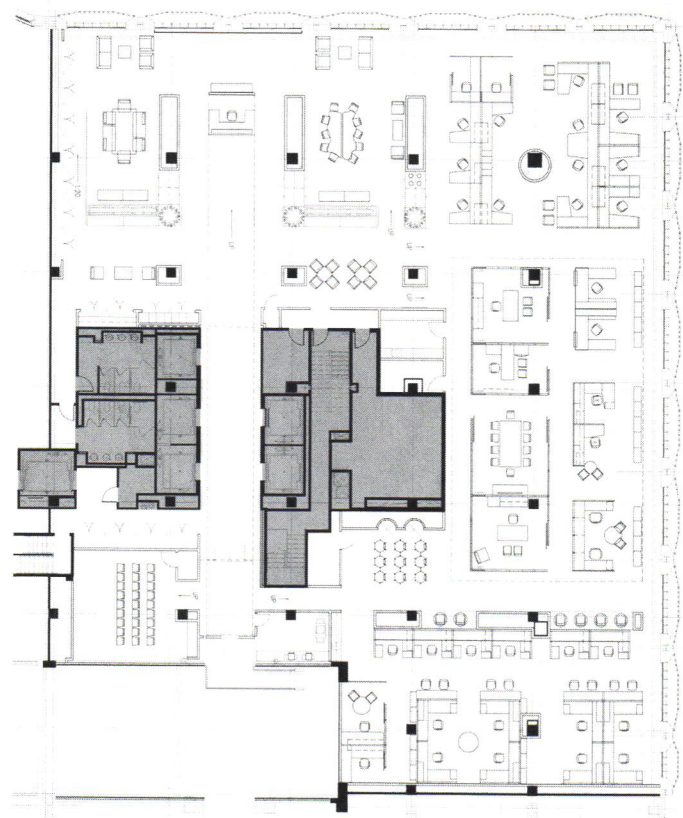
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jury comment:

"A good balance between environmental design and good design, it shows you can create something that's environmentally sensitive, but doesn't look like it. The intent is expressed through bricks and mortar."



restoration

By Jean Nayar
Photography by Farshid Assassi

project: Oreon E. Scott Memorial Chapel Restoration

client: Drake University

location: Des Moines, Iowa

designer: Substance

In the very heart of the heartland, a collection of buildings designed by some of the most talented architects of the 20th century stands nobly on the campus of Drake University in Des Moines, Iowa. Amidst superb structures by such mid-century masters as Harry Weese, Edward Larrabee Barnes, and Mies van der Rohe sits a tiny jewel—the Oreon E. Scott Memorial Chapel, completed in 1957 and designed by the internationally acclaimed architect Eero Saarinen. Although this precious building had lost a bit of its luster over the years, its inherent integrity earned it a place among the AIA's list of Iowa's 50 most significant buildings of the 20th century. And the thoughtful Interiors Award-winning restoration by the Des Moines-based firm Substance has enabled its understated brilliance to shine anew.

Like a well-engineered timepiece, the precision craftsmanship of each of the chapel's parts artfully coalesces in a structure that was designed to flawlessly perform its function as a gathering place for Christian mass (although today it serves as a non-denominational spiritual respite on campus). Oddly, thanks in no small part to the influence of Dr. John McCaw, who was the head of the religion department when the chapel was commissioned, the 700-sq.-ft. structure turns the conventional notion of a Christian religious building on its head. Unlike the classic cruciform plan with a processional nave crossed by a transept and oriented toward a raised altar, the windowless chapel building is cylindrical in form and is small—only 30-ft. in diameter. Its processional sequence also slowly reveals its spatial qualities as visitors enter and turn in either direction around a millwork element that conceals the center of the building, then gradually glimpse the volume as they circulate around the perimeter





before settling into seats organized in pairs around the altar, which is set about 1 ft. above the seating in the center.

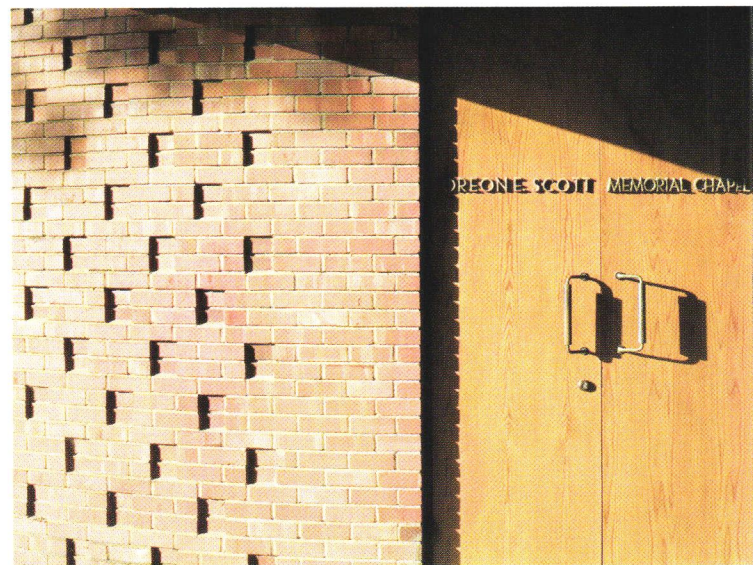
"The drama comes from a seven-sided oculus overhead, which pours light onto the white travertine altar," says Substance principal Paul Mankins, who observed the building as a child and credits it as a primary reason for becoming an architect. Unfortunately, the oculus, which was covered in Plexiglas and was technologically ahead of its time, was also the source of the condensation issues that caused deterioration of the roof and surrounding detailing. So, with funding from a local architecture patron and founder of the Kruidenier Charitable Foundation, the architects tended to integrity issues first, replacing the roof, shoring up the structure, re-veneering the roof trusses, and substituting insulated glazing for the Plexiglas oculus.

"The building was minimally detailed and beautiful," says Mankins, "but it didn't live up to 50 years of abuse." As a result, the architects also tuck-pointed the unusual masonry pattern of the exterior, cleaned and repaired the deep green slate floors and the oak vent wood slats and fabric facing the interior walls, and polished and refinished the wooden seats with their Naugahyde cushions, which remained in remarkably good shape.

"We didn't want to make any kind of design statement," says Mankins of the firm's pro bono restoration efforts. "Our hope was that when we were done it would seem as if we were never there. Now it looks like it would have when it was first built, and it's good to go for another 50 years." Indeed it is. ☐

jury comment:

"It doesn't look like it was touched. It was a significant piece of historical architecture to begin with, and the renovation feels entirely original. This inspiring attempt is what a restoration project is supposed to be. "



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student/ conceptual

By Amy Milshtein

project: Connector

location: Omaha, Neb.

designer: Randy Brown Architects

Back in 1990 when Randy Brown of Randy Brown Architects was an adjunct professor at the University of Nebraska in Lincoln, students were constantly clamoring for work. Wanting to help them gain real world experience and realizing the potential benefits of a cheap and eager labor pool, Brown taped into this group, hiring between eight to 10 of them each summer. They worked on various projects over the years, but from May to August 2006, one group worked on Brown's home. The resulting sky bridge is a functional sculpture that connects two buildings with flair.

The students only had one summer break to complete the job. That meant two weeks for design and 10 for construction. "I laid down the ground rules," says Brown. "I knew what materials I wanted to use, how I wanted light to come into the space, and the kind of views I wanted to maximize. After that it was up to them."

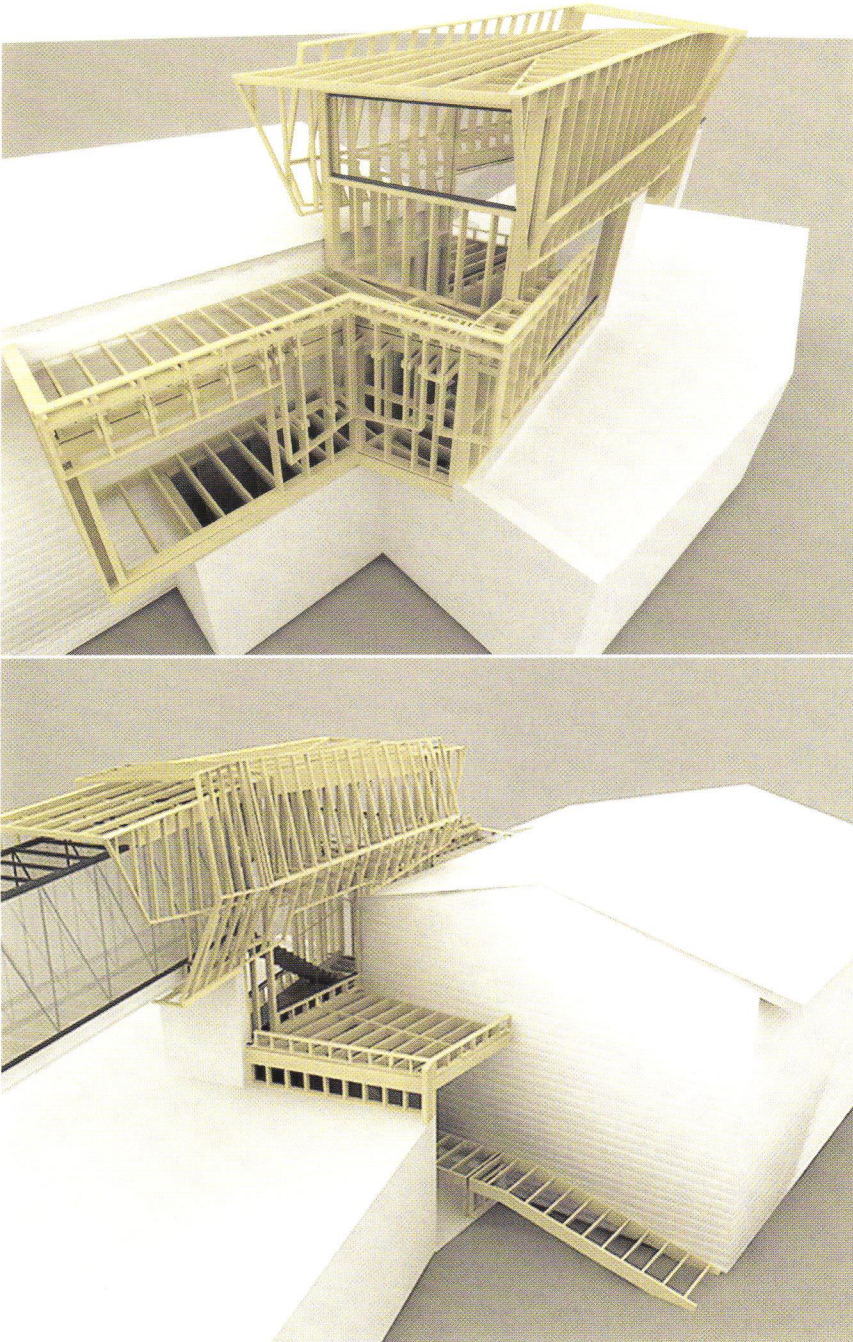
As might be expected, the first round of ideas proved elegant, exciting, and completely unbuildable. Once the students adjusted their parameters construction began. This brought another wake-up call, one that had them at the work site by seven every morning. "Many of them were not used to the long hours," Brown recalls.

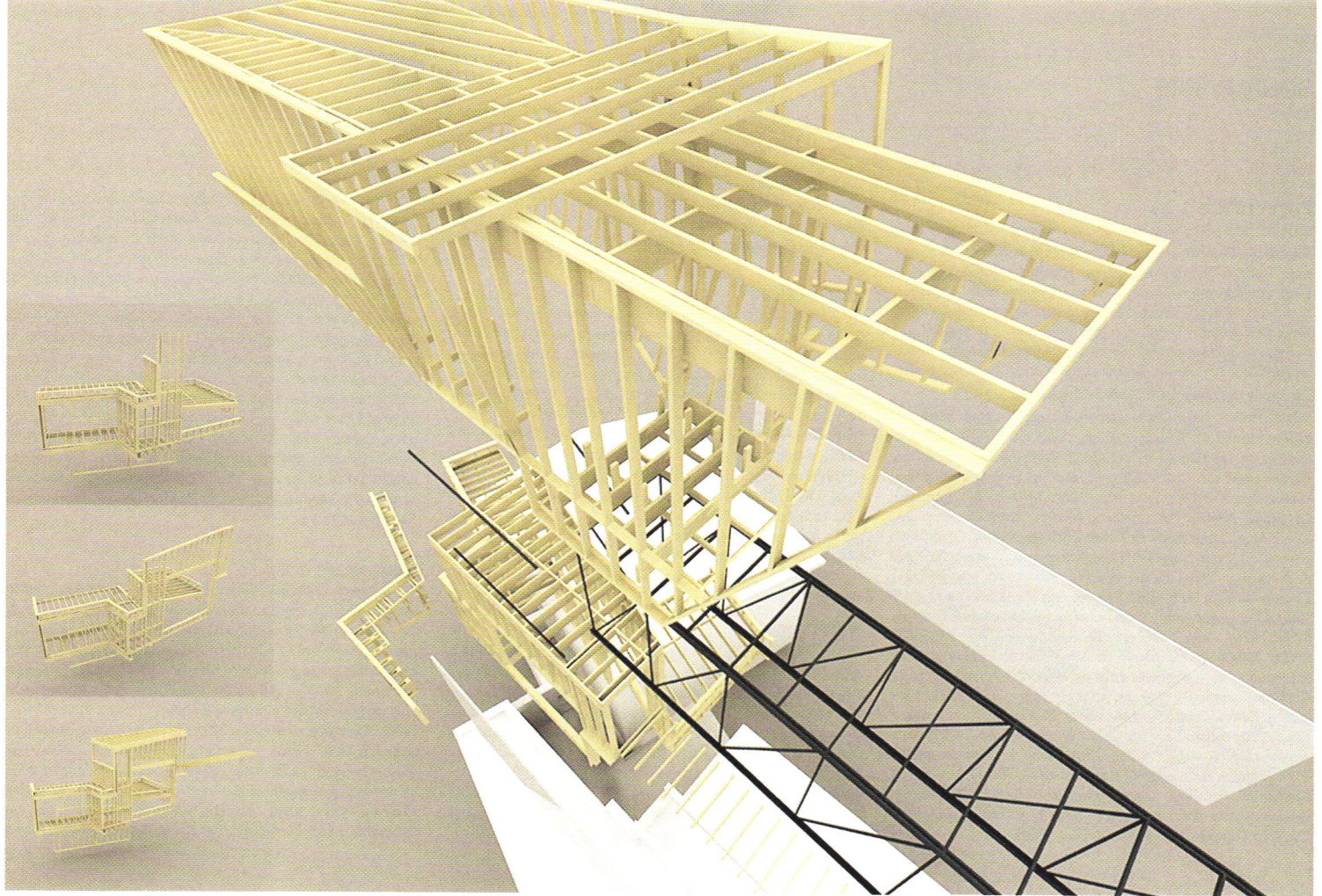
Construction started with different groups owning parts of the process. Some became welders and steel workers; others took on framing while a third set was responsible for sheathing. They also took on the wiring and the windows. It was during the build stage that the student team realized that its original drawings were incorrect. "It was quite a learning process, but as a general contractor I know that you can fix anything," says Brown with a laugh.

For example, the continuous handrail that flanks the mesh stairs posed an immediate problem: Once installed it began to bow in the middle. As a solution, the students added a brace mid-span to stabilize the form. The result looks like an artistic detail that was planned all along instead of a mid-job fix.

The light rail, mesh stairs, copious windows, and raw feel of the space combine to make Brown proud. The students were so pleased they had a hard time saying goodbye. "We went a week over and on the last day they were hanging around until seven at night," he says. "It was quite an experience." ■

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jury comment:

"This project is a great connector between something conceptual and something realistic. It features a good use of materials. Love the staircase."



source lists

large office (p. 76)

who Project/client: Bartle, Bogle & Hegarty. Architect/Interior designer: Gensler. Structural engineer: Severud Associates. MEP engineer: Robert Derector Associates. Telecommunications: Robert Derector Telecommunications. Surveyor: John Bain Associates. Expeditor: William Vitacco & Associates. Project management: Newmark Knight Frank. General contractor: JT Magen and Company. Lighting designer: Susan Brady Lighting Design. Audio visual: CMS. Acoustician: Janson Design Group. Furniture dealer: EvensonBest. Photographer: Andrew Bordwin.

what Wallcoverings: Wolf Gordon, Carnegie. Paint: Benjamin Moore. Laminate: Formica, Pionite, Wilsonart. Solid surfacing: Corian. Dry wall: United States Gypsum Company. Flooring: Ardex. Carpet/carpet tile: C&A. Ceiling: Armstrong, Decoustics. Lighting: Gammalux, Lightolier, Luce Plan, Halo, Rejuvenation Burnside, Columbia, Abolite, Belfer, legion, Lutron, Gammalux, Poulsen. Doors: Acme. Door hardware: Stanley, Schlage, Dorma, Grant, Ives, Zero. Glass: Clear tempered. Window frames/wall systems: Empire, Architectural Metal Corp. Window treatments: MechoShade. Drapery dividers: DFB Sales. Railings: Empire Architectural Metal Corp. Ornamental metal, interior architectural woodwork: Custom. Wood plank: Citilog. Ceramic tile: Kaleidoscope Tile, American Olean, Crossville. Linoleum flooring: Forbo. Resilient base: Johnsonite. Operable panel partitions: Modern Fold. Workstations, workstation seating, lounge seating, other seating, files: Knoll. Café seating: Emeco. Conference table: Veecta. Café tables: Custom. Other tables: Crate & Barrel, Big Sur. Upholstery: In the Loop. Architectural woodworking: JT Magen. Signage: BBH. Graphics: Custom. HVAC: PJ Mechanical. Electrical: Fred Heller Electrical. Plumbing: Preferred Mechanical. Fire safety: Triangle Sprinkler. Security: ADT Security Services. Access flooring: Haworth. Plumbing fixtures: American Standard, Duravit, Sloan, Hastings, Elkay, Chicago.

where Location: New York, NY. Total floor area: 42,379 sq. ft. No. of floors: 1. Average floor size: 42,379 sq. ft. Total staff size: 190 in the New York office, approx. 860 people worldwide.

small office (p. 80)

who Project/client: Lloyd's Reinsurance Company. Architect, M&E engineer, construction manager, construction manager, acoustics consultant, lighting consultant: M Moser Associates; Kenes Colarossi, project leader; Ziggy Bautista, lead designer; Becky Yao, Paul Xiao, associate; Michelle Zeng, assistant designer; Ricky Chen, project manager. Photographer: Vitus Lau, M Moser Associates.

what Paint: ICI. Laminate: Formica. Flooring/walls: Phoenix Stone. Ceiling: Lafarge; Gu Long; Sakula. Partition: Lafarge. Carpet/carpet tile: Milliken. Carpet backing: Cushion back. Office furniture: Walter Knoll, Vitra. Lounge seating: Walter Knoll. Conference chairs/tables: Vita. Shelving/cabinetry: Formica. Lighting: NVC-Lighting. Glass: Yao Pi. Architectural woodworking, signage: MMoser Associates.

where Location: Shanghai. Total floor area: 8,073 sq. ft. No. of floors: 1/2. Total staff size: 10-1 people from Lloyd's, 18 people total.

hotels (p. 84)

who Project: Cove Atlantis Resort. Client: Kerzner International. Architect: HKS. Interior designer: Jeffrey Beers International. Structural engineer: DeSimone Structural Engineers. Mechanical/electrical engineer: TCI Engineering. General contractor, construction manager: PCL Constructors. Decorative lighting designer: ArcLight Design, Architectural Lighting Design Alliance. FF&E Purchasing: Parker International. Photographer: Peter Paige.

what Wallcoverings: Designtex, Donghia. Custom wallcoverings: Novo Arts. Paint: Benjamin Moore. Laminate: Wilsonart. Masonry, flooring: Stone Source, Town & Country. Carpet/carpet tile: Custom,

Odegard. Carpet fiber: Wool, Nylon. Custom decorative lighting: Baldinger Architectural Lighting. Door hardware: Custom, Brad Oldham. Glass: Lisa Stimpson, Savoy Studios. Window treatments: Fabrication by Michael Weiss, fabric by Pollack, Dedar & Larsen. Lounge seating: A. Rudin, Walters Wicker, Janus Et Cie, Henry Hall, Ralph Pucci International, Charter, ISA, Colber. Dining/convention/conference seating: Blue Leaf Hospitality. Upholstery: Cortina, Holly Hunt & Bergamo by Angela Brown Limited, Maharam. Dining/convention/conference tables: Tabletopics. Other tables: Tabletopics, Colber. Occasional furniture: Tucker Robbins, Brent Comber. Architectural woodworking, cabinetmaking: Sefina Industries, Elcir, All Wood Fine Interiors. Planters, accessories: IAP, Vivre. Signage: David Carter Design Associates. Elevators: Otis Elevators. Public plumbing fixtures: Antonio Lupi Design, Dornbracht, Toto, Kohler. **where** Location: Paradise Island, The Bahamas. Total floor area: 40,075 sq. ft. interior; 56,228 sq. ft. exterior cabanas and pool area. No. of floors: 22.

restaurant (p. 88)

who Project: Craftsteak. Client: Tom Colicchio. Architect, interior designer, lighting designer, acoustician: Bentel & Bentel Architects. Structural engineer: Koutsoubis Alonso Associates. Mechanical/electrical engineer: Arthur Metzler and Associates. General contractor, construction manager: MG & company. Food service consultant, restaurant supply contractor: Alliance Food Equipment. Photographer: Eduard Hueber/Archphoto.

what Flooring/bars: Hendrion, black slate stone by Innovative Stone; white oak wood planks, stained black, waxed finish. Ceiling, wine vault: Workspace 11. (Indian). Polished stainless steel divider strips, bronze sheet panels with stainless steel reveals by Neidhardt Lighting. Chairs: Cassina, Mark Albrecht, Chair: Carl Hansen & Son. Banquettes: Dine Rite Seating. Bar stools: Bassam Fellows. Carpet:

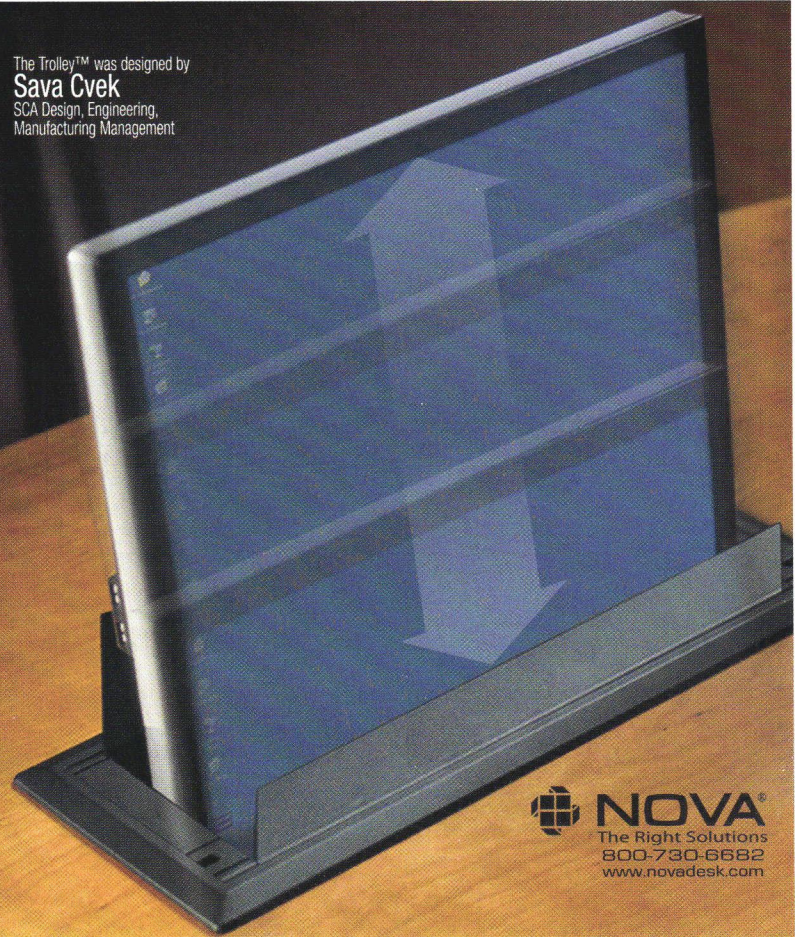
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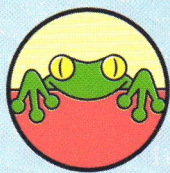
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source lists

Decorative Carpets. Wall: Pyrok roughcast acoustical plaster finish with steel plate dividers, clear glass with custom frosted stripe pattern; Workspace 11. Tables: Unique Statements in Wood, Mark Albrecht.

where Location: New York, NY. Total floor area: 9,400 sq. ft. No. of floors: 2. Average floor size: 3,760 sq. ft., cellar; 5,640 sq. ft., dining area. Total capacity: 220 seats. Cost/sq. ft.: \$425.

large healthcare (p. 92)

who Project: Children's Healthcare of Atlanta at Scottish Rite and Eggleston. Client: Children's Healthcare of Atlanta. Architect: HKKS. Interior designer: Stanley Beaman & Sears. Structural engineer: KSI Structural Engineers, Walter P. Moore. Mechanical/electrical engineer, lighting designer: CCRD Partners. General contractor: RJ Griffin, Brassfield and Gorrie. Acoustician: Merck & Hill Consultants. Furniture dealer: Ivan Allen. Photographer: Jim Roof.

what Wallcoverings: Interlam, DuPont, Acrovyn. Paint: Duron/Sherwin Williams, ICI, Custom. Laminate: Abet Laminati, LIIRI, Nevamar, Wilsonart. Solid surfacing: Corian, Zodiac. Flooring: Armstrong, Mannington, Johnsonite, US Mosaics. Carpet/carpet tile: Interface. Carpet fiber: Solutia. Carpet backing: Vinyl. Ceiling: Armstrong, Decoustics, Futimus, 3Form. Lighting: Leucos, Illuminating Experiences, Belfer, Lucifer, Zumtobel, Lightolier. Patient room seating/bed side tables: Keilhauer, Nemschoff, Nurture, Stryker, Soficare, Brayton. Patient room casegoods: Custom. Lounge/guest seating: Moroso, Epic, Metro, Indx, Bernhardt, Davis, Brayton. Cafeteria/dining seating: Falcon. Other seating: Steelcase, Details, David Edwards, Nucraft. Children's furniture/wall toys: TMC, Gordon International, Gresco, The Children's Furniture Company, Magnus Olsen, Educational Puzzles and Toys. Upholstery: Anzea, Architex, Desintex, HBF, Maharam, Sina Pearson, Textile Mania, Unika Vaev. Cafeteria/dining/conference tables: Prismatique, Indx, Steelcase. Coffee/side tables: Ekitta. Files/shelving: Steelcase, Biblmodel Shelving, and Custom. Woodworking/cabinetmaking: MEI, Greenbriar. Accessories: Peter Pepper, Accutrack, Nessen, Details.

where Location: Atlanta, GA. Total floor area: 222,500 sq. ft. No. of new floors: 3, Scottish Rite; 4, Eggleston. No. of beds: 250, Scottish Rite; Eggleston. Cost/sq. ft.: \$300, Scottish Rite; \$250, Eggleston.

small healthcare (p. 96)

who Project: Brightleaf Holistic & Cosmetic Dentistry. Client: Ana Brightleaf D.M.D. Architect, interior designer: M Charles Bernstein Architects. General contractor: Mercury Construction. Construction manager: Morlin Management. Lighting designer: Guy Smith, AIA. Furniture dealer: Tangram. Photographer: Adrian Velicescu.

what Paint: Benjamin Moore. Laminate: Wilsonart. Dry wall, ceiling: USG. Flooring: Expanco. Lighting: Focal Point, Con Tech, Del Rey, Juno. Plastic panels: DeGlas America. Window treatments: Architectural Window Shades. Patient room casegoods, files, shelving: Custom. Patient room lighting: Bartco. Lounge seating, upholstery, coffee and side tables: Steelcase. Woodworking/cabinetmaking: Woodworking by Design. Plumbing fixtures: Elkay.

where Location: Santa Monica CA. Total floor area: 950 sq. ft. No. of floors: 1. Total staff size: 5. Cost/sq. ft.: \$170, not excluding medical equipment.

retail (p. 100)

who Project: Capezio. Client: Markio Designs. Designer: burdiflek; Diego Burdi, design director; Paul Filek, managing partner; Jeremy Mendonca, senior designer; Maria Kakarantza, senior CADD; Janice Kee-son, junior designer; Alison Priestman, intermediate designer; York Wu, junior designer; Tom Yip, project manager. General contractor: Structure Corp. Audio/visual: Bay Bloor Radio. Metal work: CB Metal. Mechanical/electrical engineer: MCW Consultants. Consulting architect: William Dewson Architect. Structural engineer: Blackwell Bowick. Photographer: Ben Rahn.

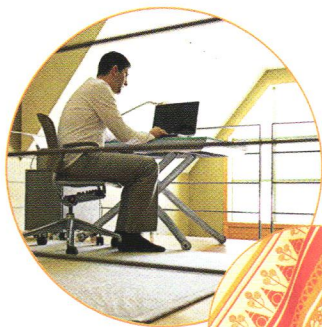
what Upholstery: Maharam, Creative custom. Millwork: Luxe. Carpet: Sullivan Source. Lighting: Litemore. Glass tables: Unique Store Fixtures.

where Location: Toronto, ON. Total floor area: 1,075 sq. ft.

education (p. 102)

who Project: Susan P. & Richard A. Friedman Study Center. Client: Brown University; Joanna Saltonstall, program manager; Barbara Schulz, head of business services; Michael McCormick, director of planning. Architect, interior designer: Architecture Research Office; Stephen Cassell, Adam Yarinsky, principals; Kim Yao, associate, project architect, Design; Jeanette Kuo, project manager, design; Craig Mutter, associate, project architect, construction; Arthur Chu, Tina Louise Hunderup, Cynthia Gunadi, Keith Greenwald, project team. Structural engineer: Leslie E. Robertson Associates. Mechanical/electrical engineer: Altieri Sebor Wieber. General contractor, construction manager: Shawmut Design & Construction. Lighting designer: Tillotson Design Associates. Acoustician, IT: Shen Milsom & Wilke. Code/Life Safety: Hughes Associates. Landscape architect: Michael Van Valkenburgh Associates. Graphics: Open. Furniture vendor: Move Management. Photographer: Paul Warchol.

what Paint: Benjamin Moore, Sherwin Williams. Laminate: Abet Laminati. Dry wall: USG. Tile: Dal-Tile. Flooring: Armstrong, Roppe. Carpet: Atlas, Monterey. Lighting: Bartco Lighting, Elliptar, BK, Selux, Artemide. Doors: Steelcraft, Avanti, Marshfield Doorsystems. Door hardware: Precision, LCN, Dorma, Stanley, Zero, Ives. Glass: Avanti Systems. Lounge seating: SpHaus, Artifort, Walter Knoll, Vitra, Coro. Upholstery: Brentano, Maharam, Architex, Knoll, Arc-Com. Cafeteria, dining, training tables: Knoll. Library/conference tables: Vitra. Task Seating: Herman Miller, Vitra. Miscellaneous seating: Artek, Vitra. Work tables: Alea Office. Workstations: Teknion.



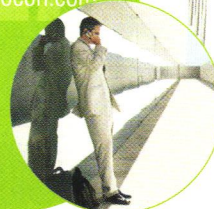
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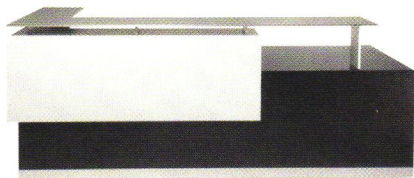


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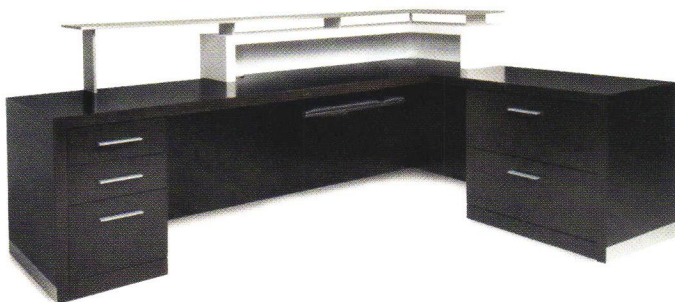
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source lists

where Location: Providence, RI. Total floor area: 31,600 sq. ft. renovated existing interior, including four 650-sq.-ft. landscaped courtyards; 4,800 sq. ft. renovated existing mechanical space. No. of floors: Entire lobby level, mezzanine, and Level A, one floor below grade. Cost/sq. ft.: \$160.

public space (p. 106)

who Project: The Blatz. Client: Ruvin Development. Architect, interior designer: Johnsen Schmalming Architects. Associate architect, structural engineer: AG Architecture. Electrical engineer: Leedy & Petzold. General contractor: Burkhardt Construction. Lighting designer: Johnsen Schmalming Architects with Leedy & Petzold and Enterprise Lighting. Furniture dealer: Design Within Reach. Photographer: Kevin Miyazaki Photo.

what Paint: Benjamin Moore. Dry wall: Weyerhaeuser. Flooring: Concrete. Carpet/carpet tile: FLOR. Ceiling: USG. Lighting, doors, door hardware, railings, reception desk, architectural woodworking, cabinetmaking, planters and accessories: Custom. Glass: Empty beer bottles (various suppliers) and Polygal. Window frames/wall systems: Kawneer and Custom. Reception desk seating: Eames Soft Pad Management Chair. Lounge seating: Eames Molded Plywood Chairs. Other seating: LC2 Collection. Signage: Restoration Hardware. Plumbing fixtures: Lacava, Kohler, Hansgrohe

where Location: Milwaukee, WI. Total floor area: 17,000 sq. ft. No. of floors: 2 plus roof pavilion.

showroom (p. 110)

who Project: (Wide)Band-Nomadic Café. Clients: Various, including NeoCon® West and A&D Museum in Los Angeles. Architect, interior designer, graphic design, structural designer: Griffin Enright Architects; Margaret Griffin & John Enright, principals; Taka Mieno, Ray Shapiro, Mathew Gillis, project team. General contractor: Hinerfeld & Ward; Tom Hinerfeld & Peter Borego. Lighting designer: Revolver Design; Peter Noble. Furniture dealer: Humanscale. Corporate partner: Talley Goodson, 3-Form. Photographers: Benny Chan/Fotoworks, Roberto Paz.

what Ceiling: 3form. Wall panels: 3form, Lea Ceramiche. Floor platforms: 3form, Lea Ceramiche, Seagull Lighting. Paint: Dunn Edwards. Floor: Concrete. Lighting: Seagull Lighting, Hexcell. Glass: B.J. Katz at Meltdown Glass. Custom steel T structure: Griffin Enright Architects, fabricated by Hinerfeld & Ward. Table: Custom. Seating: Humanscale. Walls: Griffin Enright Architects.

where Location: Los Angeles, CA. Total floor area: 700 sq. ft. Cost/sq. ft.: \$40.

sports (p. 114)

who Project: University of Cincinnati, George & Helen Smith Athletics Museum. Client: University of Cincinnati. Museum Architect & Exhibit Design: Perkins+Will | Eva Maddox Branded Environments. Building design architect: Bernard Tschumi Architects. Building architect of record: Glaserworks. Photographer: Steve Hall, Hedrich Blessing Photography

what Flooring: Terrazzo. Atrium face panels: Armstrong. End of atrium media screens: HoloPro Technologies. Artist: Omri Amrany. Exhibits/Environmental Graphics (fabrication & install): Xibitz. Suspended Glass Trophy Case: Pilkington Glass System, installed by Harmon.

where Location: Cincinnati, Ohio. Total floor area: 7,000 sq. ft. No. of floors: One.

environmental (p. 118)

who Project: Haworth Showroom. Client: Haworth. Architect, interior designer: Perkins+Will | Eva Maddox Branded Environments & Perkins+Will. MEP engineer: GMB. General contractor: Turner Construction Company. Lighting consultant: Illuminart. Photographer: Nick Merrick, Hedrich Blessing.

what Wallcoverings: Haworth, Maharam. Paint: Benjamin Moore. Laminates, veneers: Chemetal; Wilsonart. Flooring: T&M Supply Company. Carpet tile: Lees Carpet. Custom broadloom: Masland. Glass floor tile: Bisazza Tile. Ceilings: Armstrong. Lighting: Prudential, Exterieur Vert, Louis Poulsen, Color Kinetics and io. Glass: Skyline Design. Environmental graphic Components: Xibitz. Drapery: Carnegie. Blackout shades: MechoShade. Seating, tables, architectural woodworking, cabinetmaking: Haworth. Upholstery: Haworth, Carnegie, Luna, Maharam.

where Location: Washington, DC. Total floor area: 17,250 sq. ft. No. of floors: 1.

restoration (p. 122)

who Project: Scott Chapel Restoration, Drake University. Client: Drake University. Architect, interior designer: substance. General contractor: Crose & Lemke Construction. Photographer: Farshid Assassi/Assassi Productions.

what Paint, masonry, doors, door hardware, main sanctuary seating, seating upholstery, architectural woodworking, cabinetmaking, signage: Restored by Crose & Lemke Construction. Glass: Restored by Architectural Wall Systems.

where Location: Des Moines, IA. Total floor area: 700 sq. ft. No. of floors: 1. Crowd capacity: 16. Total cost: \$50,000.

conceptual (p. 126)

who Project team: Randy Brown Architects; Randy Brown, principal; Dirk Henke, project architect; Nathan Miller, Dale Luebbert, Brian Hamilton, Claude Breithaupt, interns.

what Exterior cladding: State Steel; Swanson Sheet Metal. Roofing: Firestone. Windows: Randy Brown Architects. Glazing: City Glass; Polygal. Paints and stains: Sherwin Williams. Wallcoverings: Plywood Inc. (paneling); Sunderland Brothers, Knutzen Tile (tile flooring); Dale Ocken Company (raised flooring). Lighting: Metro Electric.

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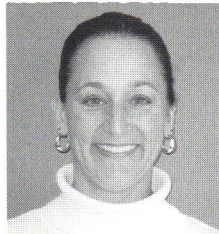
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decorative glass

Contract asks two designers to name and explain their preferred products

Sara Agrest, AIA
Senior Architect
FXFOWLE ARCHITECTS
New York

Vermont Wildwoods
Butternut Wood Veneer Glass Panels
www.vermontwildwoods.com

Vermont Wildwoods salvages dead or diseased butternut trees and creates beautiful veneer panels by sandwiching the wood between layers of glass or resin. The “wormy” variety is spectacular when backlit as both the warmth of the glowing wood and the tiny wormholes create a beautiful effect. The company offers several glass types—frosted, tempered, and colored—so the possibilities are endless.

Joel Berman Glass Studios
Stones
www.jbermanglass.com

Recycled content is so prevalent in building products these days; it is refreshing to find a product that actually celebrates its recycled quality through its aesthetic. Rather than being made from recycled bottles, which is common of many recycled glass products, Stones is made from unused tempered glass reclaimed from construction sites. This makes Stones relevant as a sustainable building product, since the building construction industry produces so much waste. Stones has a clean and modern but organic appearance that adds a great detail to any project.

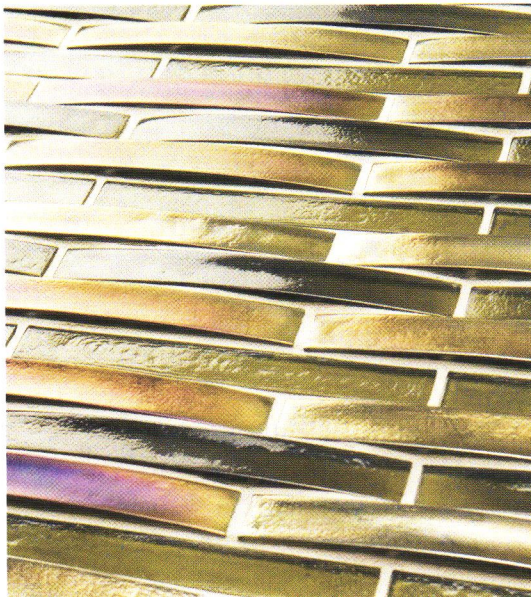


Vermont Wildwoods,
Butternut Wood Veneer Glass Panels.

Circle No. 221

Oceanside Glass Tile, Elevations.

Circle No. 223



Oceanside Glass Tile
Elevations
www.glasstile.com

I am always looking for products that integrate interior design with architecture. The Elevations series by Oceanside Glass Tile is sleek and modern. And with a skinny 1-in. by 10-in. profile, the Extrados convex curve shape transforms a flat wall into numerous conceivable undulating patterns. Most colorways contain both pre-consumer and post-consumer recycled content up to over 87 percent, and all tiles are made with silica sand, which is a readily available natural resource.



Joel Berman, Stones.

Circle No. 222

Danette Ferretti
Associate Principal
Carrier Johnson
San Diego

Meltdown Glass

Flow and Small Spheres

www.meltdownglass.com

I've recently worked with glass from Meltdown Glass Art and Design for several installations because of its sculptural and artful presence. The kiln-fired glass of Flow and Small Spheres also bring an artistic look, as if each product were a one-time, custom piece. For one project, I selected Meltdown to create an abstract "waterfall" with LED lighting, as well as abstract freestanding planters to divide space. The sparkle and thickness of the glass panels are truly stunning when internally lit.

Bendheim

SatinTech and Geometric

www.bendheim.com

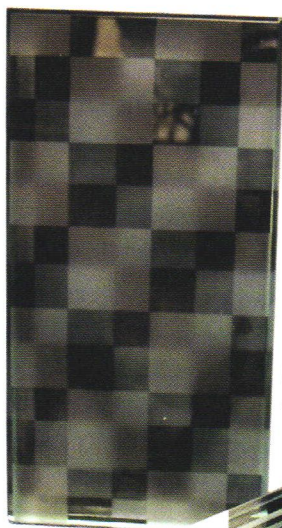
SatinTech etched glass as well as the Geometric family add intrigue, texture, and depth to walls and sidelights in a number of corporate conference rooms and healthcare projects. These products also allow for visual privacy without blocking natural light from penetrating the space. Bendheim offers a good deal of range in its product line—cast, etched, and back-painted glass—so there's a lot of choice.

Joel Berman Glass Studios

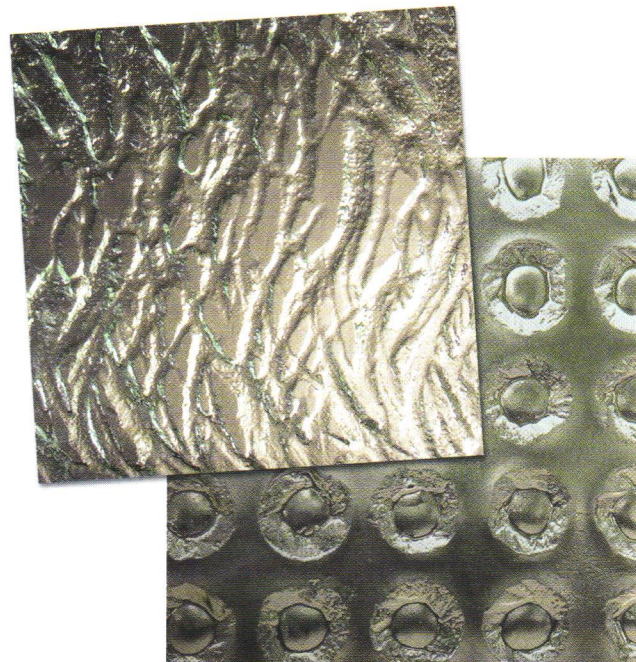
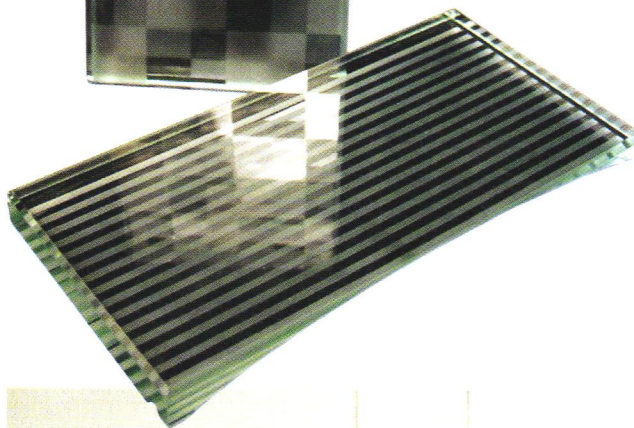
Strata and Boards

www.jbermanglass.com

Joel Berman offers such a wide range of organic and architectural patterns and colors; it really encourages us to invent new ideas and details for projects. I've selected Strata and Boards for installations that are more architectural in nature, to integrate the glass into signage elements as well as sidelights and space dividers. The product applications, hardware, and imagery developed by Joel Berman—and even the company's showrooms—are gorgeous and inspiring.



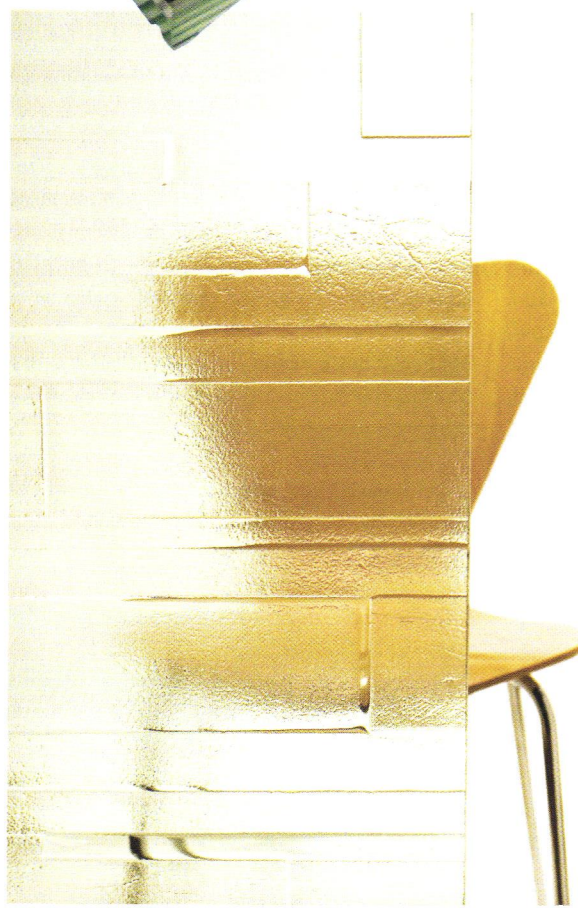
Bendheim, SatinTech.
Circle No. 225



Meltdown Glass, Flow and Spheres.
Circle No. 224



Bendheim, Geometric.
Circle No. 226



Joel Berman, Boards.
Circle No. 227

crystal ball gazing

Here's a glimpse of what key industry professionals see on the horizon for the A&D community

By Jennifer Thiele Busch

Interior designers and architects are no more possessed of powers to read the future than the Wall Street whizzes who invested heavily in the sub-prime mortgage industry and are now paying dearly for their lack of foresight. But when you get a group of influential practitioners from all geographies, specialties, and perspectives to agree on some key predictions about the future of the industry—or what they hope it will be—the chances of affecting that future are all the greater.

Contract asked members of its editorial advisory board to weigh in independently on the future of the profession, and the responses revealed some common thinking—dare we say *trends*—about where commercial interior design and architecture are headed in the next 10 years. Participants included: Kelly Bauer, principal, richard+bauer, Phoenix; Robert Brown, principal, CBT, Boston; Shashi Caan, principal, The Shashi Caan Collective, New York; Joseph Connell, senior associate, director, The Environments Group, Chicago; Dina Frank, president, Mancini+Duffy, New York; Neil Frankel, principal, Frankel + Coleman, Chicago; Douglas Wittnebel, principal, Gensler, San Ramon, Calif.; Joe Rondinelli, design director, Shepley Bulfinch Richardson Abbott, Boston; Arturo Febry, principal, IA/Interior Architects, Chicago; Richard Pollack, POLLACK, San Francisco; Guy Geier, FXFOWLE ARCHITECTS, New York.

1. Sustainability will be inherent in every project, and the focus will shift to a broader definition of “Social Responsibility”

Wittnebel: Most, if not all, planned and constructed projects will be ecologically fingerprinted (like a new identification and approval system for appropriating energy and materials for design and construction). Most, if not all, communication between individuals and groups will be virtual, depending less on travel and energy use and more on efficient information transfer and understanding... We must recognize that there are limits to all forms of energy and materials, and it will take innovation to look for new ways to provide habitable spaces and environments for the human race.

Pollack: In 10 years I hope to see our profession leading the sustainable movement, with a very different approach than how many LEED points we can score on projects. We know that buildings are the primary energy users in our country, consuming 25 to 40 percent of the power.

Therefore, we can make a significant contribution to conservation.

Febry: We will be “design businesses,” designing nothing but sustainable projects.

Frank: There will be increased sensitivity by the general public and our clients that we *must* strive to decrease our carbon footprint. There is too much focus on LEED and not enough on plain old responsible design and responsible clients.

Rondinelli: Sustainability will be well woven into the building process, eliminating a stand-alone rating system such as LEED.

Caan: Today’s “hot” environmental issue will be absorbed by the greater social responsibility that everyone is just waking up to.

2. Design will respond to a scarcity of water

Caan: Water will be one of our major concerns, and we will be exploring alternative water

resources. This will result in cultural shifts pertaining to social activities and relaxation—beverages will be at an absolute premium and spas will offer image and light-based treatments that will supersede all water-based therapies. A luxurious soak in the essential oil and rose petal strewn tub will become true luxury affordable by the elite.

Wittnebel: The limitations of oil as currently recognized will, in 10 years be a recognition that the true scarcity is potable water. And all design and construction projects will be based on comprehending the limits and systems of all the water resources and usage.

3. Continued globalization, which will spark a renewed interest in regionalism

Wittnebel: The relatively current phrase “the world is flat” will finally be jettisoned in favor of the fact that the world is a sphere. Columbus was correct. What goes around comes around. And all design approaches will have to understand that systems revolve around and within the sphere and that interactions on the sphere are not just limited to a flattening of world cultures and information, but rather a much more robust and resonant allowance for different ways of doing, thinking, creating.

Brown: We will all be collaborating as larger more divergent teams serving our clients. We will be having consultants from all over the world working on our projects.

Unknown: The global market is here to stay, and we can expect it to even be more a part of our practice in 10 years.

Connell: Celebrate regionalism. Enough of the “Wal-Mart Effect” of firms and by firms.

4. A return to craft

Bauer: My clients are starving for craft again...where is the master builder? Is it possible for the artisan to complete an important integrated piece without bureaucracy dictating its outcome? Will craft come back as an expectation to the various trades? Or will it continue to leap into a high premium appreciated by many but afforded by few?

Connell: I'd like to see a return to "honesty of materials," once a hallmark of modern, purposeful design. Enough of fake materials; give me substance over glamour.

5. Technology will continue to influence design process and trends

Caan: Digital technology will be truly pervasive. We will have global connectivity literally everywhere and probably without charge. This will allow for all spaces to be wirelessly connected and release the need for product to be tethered to floors and walls. The design process will fully incorporate technology... the computer will be the primary tool used for all phases of design.

Geier: The biggest changes in our industry will be driven by the integration of technology into all of our processes from design through manufacturing and construction. Although CAD has revolutionized the design and drawing production, the result is still a "dumb" drawing that the manufacturer or builder must convert into shop drawings and construction in the field. Building Information Modeling (BIM), however, has the potential to revolutionize the process. As we design, the "smart" BIM databases will have attributes assigned to every element of the project including cost, availability, sustainability, and quantities. Projects will have the potential to be rapidly prototyped and coordination of all trades and disciplines will be expedited. Orders to manufacturers, fabricators, and suppliers could be processed directly from the architect's and designer's drawings. Design, fabrication, and construction time frame will be significantly shortened and the quality of the built project will be improved dramatically. Architects and interior designers must embrace this new technology and leverage it to re-establish our leadership position in the industry. ■



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Photography by David Wakely

photography 101

Some top architectural photographers give us a cheat sheet on how to make the most of each shot

By Katie Weeks

So you've put the finishing touches on the latest jewel in your portfolio. Construction is done, the furnishings are in, and the client is happy. All that's left to be done is to document your handiwork. Easy, right? Not so fast. Securing the best shots requires preparation and legwork done long before the shutter captures a frame.

Prior to commissioning a photographer, figure out why you're shooting, says Adrian Wilson, a New York-based photographer. Photographs for a competition have different requirements than those shot for publicity or a portfolio. If you're shooting for a specific competition, analyze entry requirements as well as past winners. Are the past winners' images artificially lit or natural? Are they wide shots or details? Do they feature quirky angles, or are the shots straight on? If you're shooting with your portfolio in mind, Wilson recommends asking the photographer's advice on prints and presentation. Images should be consistent in quality, and, if a photographer can consult your portfolio, he or she may try to link the new shoot to previous work to help maintain consistency.

Images for publicity, Wilson cautions, are entirely different from portfolio or competition work. "You may not like the images that a magazine editor would love," he explains. "Target your magazines, and have

a ranking as to where you want a project to go." Consider your timing and subject matter: A magazine may not be interested in an office interior if it just finished an issue dedicated to the same subject. Find out if the magazine prefers digital, chromes, or scans, and ask the photographer if he or she has been published in your target magazines.

In choosing a photographer, remember you often get what you pay for, and good photography may be expensive, notes Nick Merrick, a photographer represented by Chicago-based Hedrich Blessing. It's also important to remember that photography takes time. "I've had clients tell me they need a photo and to shoot the shot tomorrow morning, no matter what the light is or what shape the site is in. Simply saying, 'You're the photographer, just make it look good!' is the biggest 'don't' I can think of," says James Steinkamp, a Chicago-based photographer.

"The time of day or night, the time of year, geographic location, streetlights, interior lights, ambient light, direct light, shadows, natural light, contrast, and how the subject accepts the light are all key factors," Steinkamp explains. "Should you wait until after March 21st for northern light, or shoot at dusk and go back in the spring? Brick, for instance, looks good with more direct light and

may look better in early spring, late fall, or winter. Glass can appear opaque, transparent, translucent, reflective, or clear depending on light; a gray sky out of a high-rise window looks like a sheet of drywall pressed up against the glass.

Once you've decided to shoot a space and booked a photographer, your work isn't over. Prior to the shoot, check with various users about the readiness of the site, advises Peter Aaron, a photographer represented by ESTO. This includes checking on construction work, street construction, lighting troubles, special events, and landscaping. Send plans to the photographer ahead of time, with some angle ideas indicated. Will you want people in the shots? What about greenery? Are there specific elements or spaces you want captured during the shoot?

Provide the contact info of a senior designer or someone who is invested in the project and knows it well, and have them start a dialogue with the photographer. Even better, send them out to scout the space with the photographer a few weeks ahead of time, and then have them block out time to attend the shoot. Photographers often come into a project cold, not knowing the initial layout, and clients often change things in a space once they move in, Merrick notes. David Wakely, a San Francisco-based photographer, recommends a walk-through. "Tell them the story of the project, what your client needed, and how you solved the problems. The obvious may not be obvious to someone seeing the project for the first time," he says. "Always plan enough time for the photographers to take scouting shots. These become source material for planning the photo shoot."

However, in giving suggestions, don't be overbearing. You have, after all, hired the photographer for their skills and eye. "It's great when the client helps with the site prep, contacts, shoot list, shot set up, site plans/floor plans, and purpose," Steinkamp notes. "But it is also mutually beneficial when the client is open to and excited about hairpin turns during the course of a shoot when those non-visualized magical moments happen on assignment." After all, he says, "Subject matter and photography can be related to carving a sculpture. Photography is a subtractive process in the fact that you start with everything then subtract away until only the photograph is left." ■



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(An unbuilt project is defined as one that has no expectation of being completed).
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Please submit entry information in a standard 3-ring binder that contains end pockets.

Within each binder, include the following:

- A completed entry form (**Incomplete forms will not be accepted**).
- A brief description of your project typed on a single sheet of paper and enclosed within a clear plastic binder page. The description should be no more than 500 words, and can include objective, size, budget, and any other information you feel is pertinent.
- A floorplan enclosed in a clear binder page.
- Up to eight color photos or color printouts of the project, each enclosed in a clear binder page. (Note: Submissions in the categories of Unbuilt Project and Student Project should submit up to four two-dimensional renderings, each enclosed in a plastic binder page.) No slides or e-mail submissions will be accepted.
- A CD with high-res images of the same photos you submitted (for possible publication use).
- Please include a self-addressed, postage-paid envelope if you want your entry returned.
- Please do not write the name of the project, interior design firm, or architecture firm in the description, on photos, floorplan, or binder.
- Please include the contact name, address, and phone number for the interior design firm, architecture firm, and owner on a separate sheet of paper.

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Entry fees are \$175 for the first entry; \$100 for each additional entry. Student entries are \$35 each. Fees are required to be submitted with entry; checks should be made payable to *Hospitality Design* magazine.

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Project Name		
Location		
Date Open for Business		
Owner		
Interior Design Firm		
Architecture Firm		
Submitting Firm		
Address of Firm		
City	State	Zip
Telephone	Fax	
Contact Person	E-mail	

I certify that the information contained herein is true and accurate, and I take full responsibility for any errors or omissions. If the project wins an award, I hereby convey to *Hospitality Design* magazine the right to publish these images in the May/June 2008 issue. For this purpose, I will provide high-resolution images to the magazine and will compensate the project photographer for reuse fees, if any.

Signature	Date
Name (Print)	Title

Send this form with project binder and CD of high-res images by **FRIDAY, April 4, 2008 to: Hospitality Design magazine**

Attn: Jana Schiowitz
770 Broadway, 6th Floor
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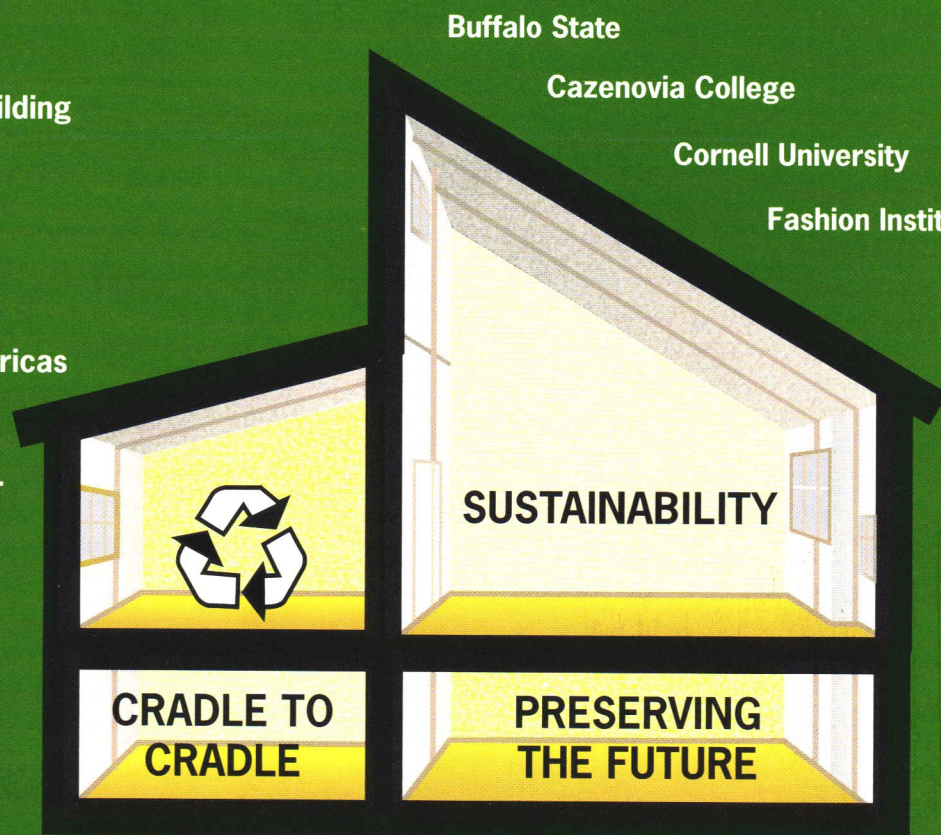
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2nd floor
Opening Ceremony:
April 14 at 5:30 p.m.



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Cazenovia College

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