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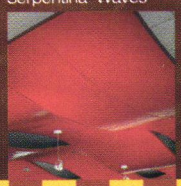

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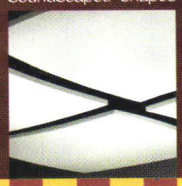

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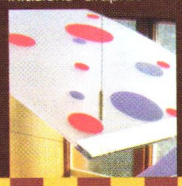

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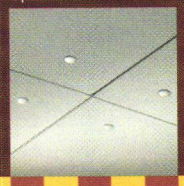

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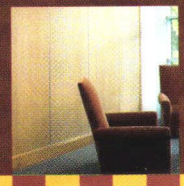

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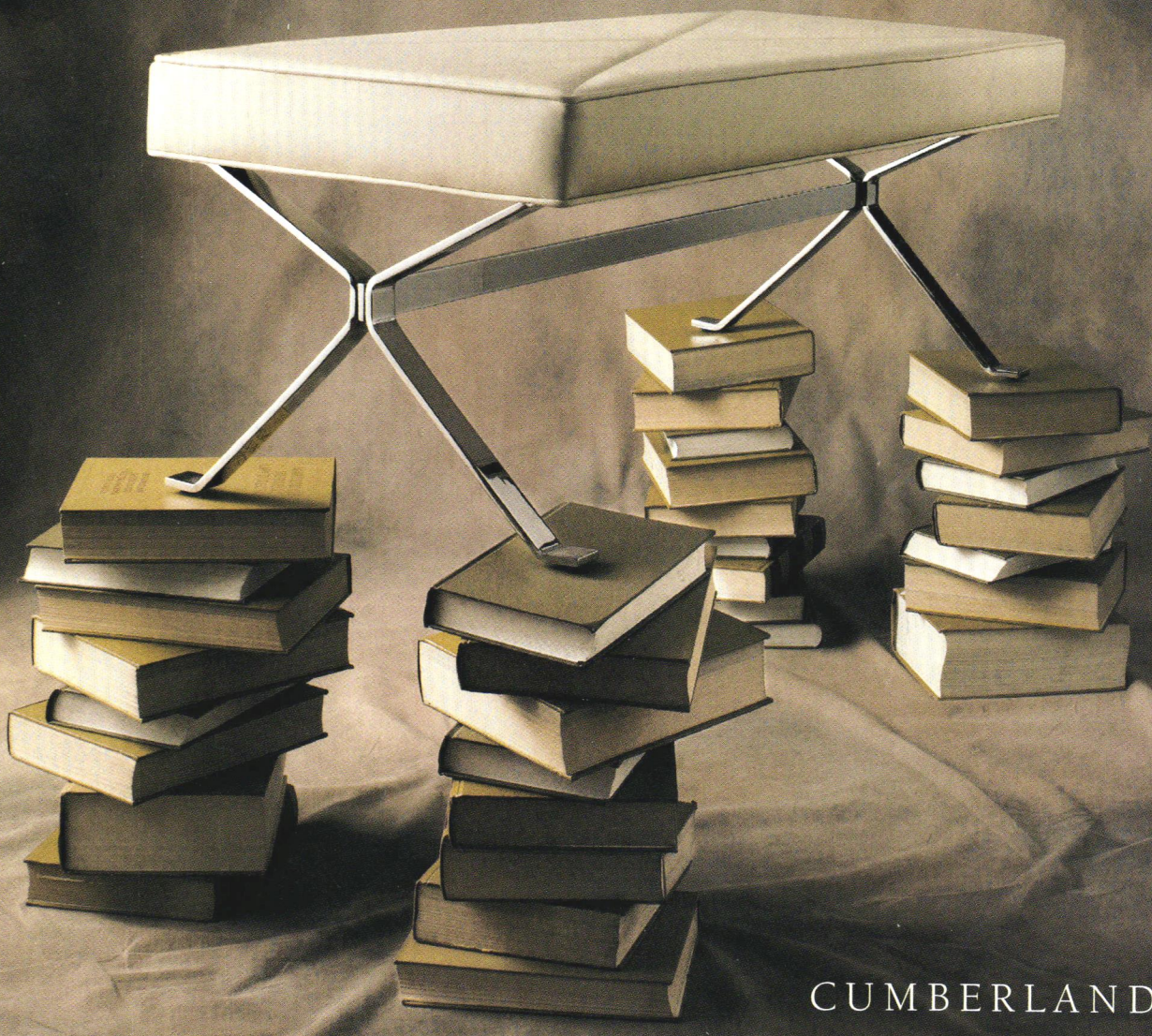

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Antron Carpet Fiber Design Award grand prize winner PCL Centennial Learning Centre (above) in Edmonton, Alberta, by Cohos Evamy integratedesign™. (Photo by Darren Jacknisky.)

Recognizing Greatness

San Francisco—The Antron® Carpet Fiber Design Awards honored the industry's best and the brightest at a ceremony last month, held at the St. Regis Hotel in San Francisco. Innovation in product design, sustainability, and application were all recognized amongst other categories.

The grand prize winner of the 23rd Antron Carpet Fiber Design Award was Cohos Evamy integratedesign™ for its innovative use of carpet in designing the PCL Centennial Learning Centre in Edmonton, Alberta, to showcase the company's core business of construction. Most of the building features cast-in-place concrete and exposed building system elements, but carpet and suspended ceilings highlight gathering spaces. Atlas Carpet Mills' "Perspective," featuring Antron® Legacy nylon was the carpet of choice on the project.

The eighth Antron® Carpet Fiber Product Innovation Award top honors were given to Atlas Carpet Mills and Shaw Contract Group. The Avant Garde Collection by Atlas took the gold award in the broadloom category, and Shaw Contract Group's Silk captured the gold in the modular category. Both were recognized for their unique combinations of texture and pattern.

Antron also awarded a sustainable flooring performance grand prize to Ephrata Middle School in Ephrata, Wash., for a carpet installation in 1984 that is still going strong. The school's VCT tile was replaced with C&A Guardian I carpet, featuring Antron nylon. At the time, no schools in the district featured carpet.

Home Run

Washington D.C.—Major League Baseball (MLB)'s Washington Nationals have a new state-of-the-art home. Set near the Anacostia River in Southeast Washington and designed by a joint venture between the HOK Sport team and Washington, D.C.-based Devrouax+Purnell Architects, Nationals Park achieved LEED Silver certification. The project is the first LEED-certified stadium, and it was designed and built in 36 months, making it one of the quickest ballparks to open in all of MLB.

Public transportation is easily accessible from the site, and high-efficiency field lighting accounts for a 21-percent energy savings. Water-conserving plumbing fixtures were also implemented throughout the project, saving an estimated 3.6 million gallons of water per year and reducing overall water consumption by 30 percent. An intricate water filtration system separates water used for cleaning the ballpark from rainwater and treats both sources of water before releasing it to the sanitary and storm water systems.

What's more, a 6,300-sq.-ft. green roof above a concession and restroom area beyond left field minimizes roof heat gain. Other roof materials used also offer a high degree of reflectance, minimizing the amount of heat released to the environment.

Stadium seating provides unique viewing experiences, both of the game and of the Capitol City, as each seat in the ballpark was designed to have a distinct seating "neighborhood." The concourse also offers an almost complete 360-degree open view of the playing field.

National Park in Washington, D.C., designed by a joint venture between the HOK Sport team and Devrouax+Purnell Architects. (Rendering courtesy of HOK Sport.)

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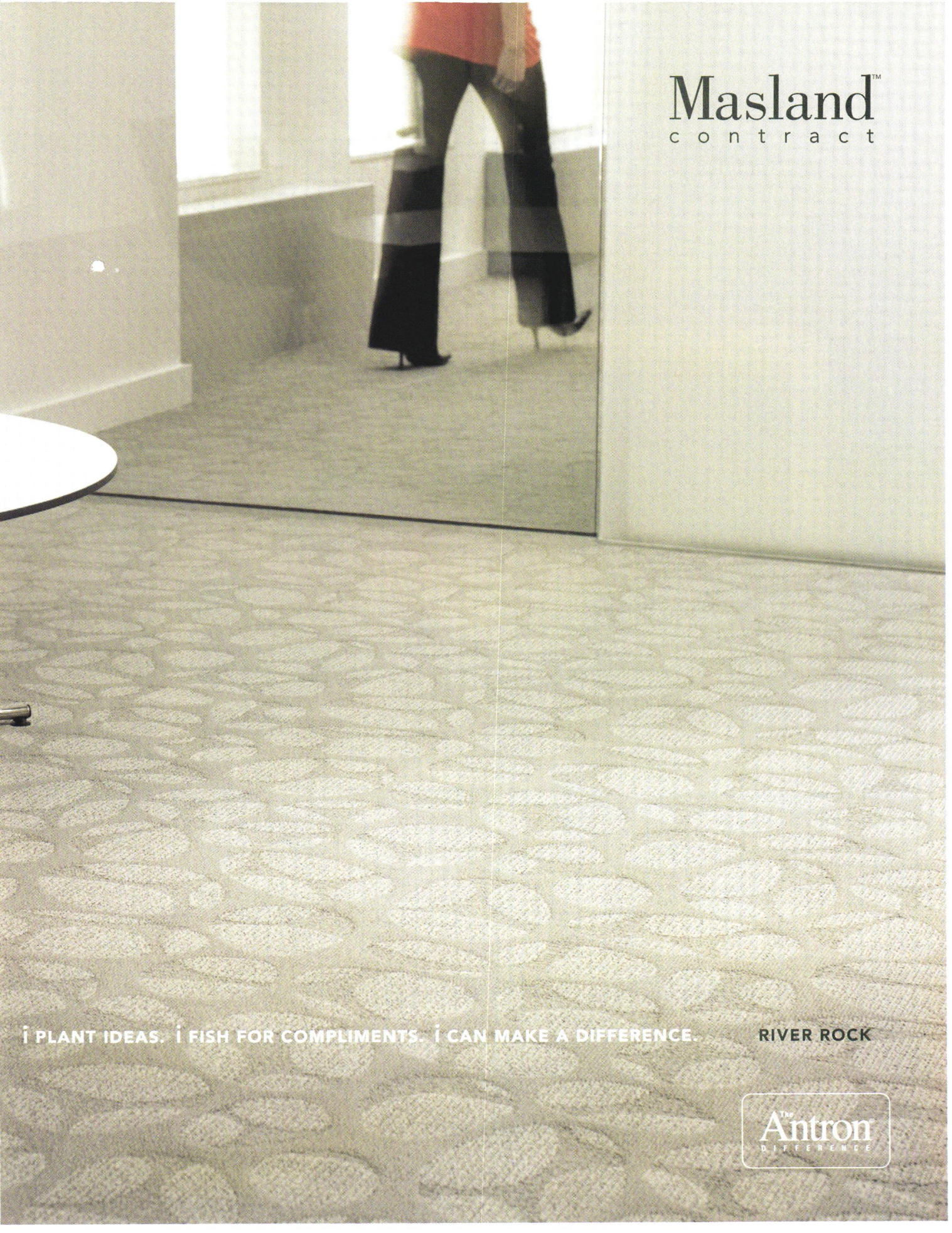

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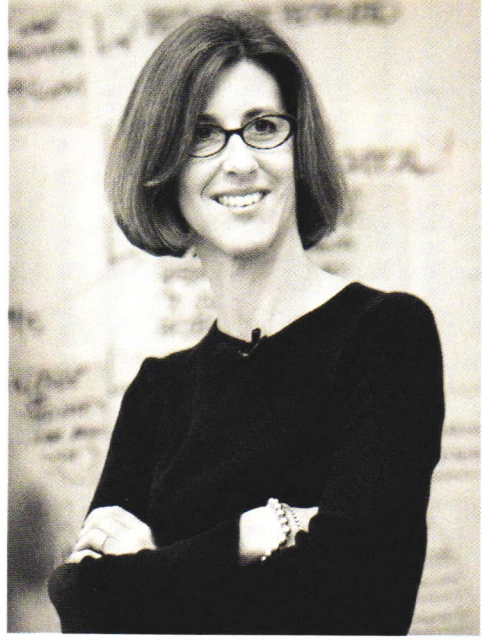


Jennifer Thiele Busch
Editor in Chief

major contributions

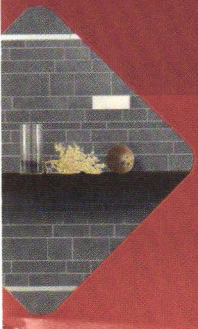
I am not going to make a blanket statement that all interior designers can design fabulous interiors, or that all architects, by virtue of the focus of their training, lack the sensitivity to design good interiors. Different levels of competency exist in these professions, as in all professions, and one need only to sit in an editor's chair for a day to realize the broad range of ability and resulting project work associated with the commercial A&D community. But it is our job as editors to find the "inspiring commercial design solutions" and present them to you as an example of what is possible in business when good design is part of the equation. *Contract* has been committed to doing this regardless of the title or professional association of the practitioner, and in keeping with that tradition, the May issue contains a good selection of inspiring corporate spaces that are designed by a diverse mix of architects and interior designers.

Nevertheless, on the eve of NeoCon®—a decidedly interiors-focused show, which is previewed in this issue—I must say something on behalf of the contributions of the interior design profession to the built environment. A qualified interior design education gives an individual a specific and valuable skill set that ranges from complex interior space planning to furniture selection to color and materials choices—all of which can make or break the performance of a commercial space and, more importantly, the spirit of the users. It's a free market and design clients ultimately can choose whomever they want—architects, interior designers, or decorators—to create their spaces, and certainly there are many issues to consider when choosing any type of designer. But the choice of a qualified interior designer—or a licensed interior designer, who has by definition met a rigorous set of education and experience standards—would assure any client that it is commissioning the professional with the most specific and comprehensive training in the interior realm, where the interaction between space and people is a key consideration. Architects, by training, generally cannot claim the same focus on or understanding of interiors.

In the end, I believe that qualified architects and qualified interior designers, working in close collaboration with one another and complementing each others' specific skills consistently yield the most successful results. This is something we can all live and work comfortably with. And perhaps if the concept finds its way into a more integrated and collaborative design education model, future generations of designers will not even understand the professional tension that currently exists between architects and interior designers on the issue of qualifications.

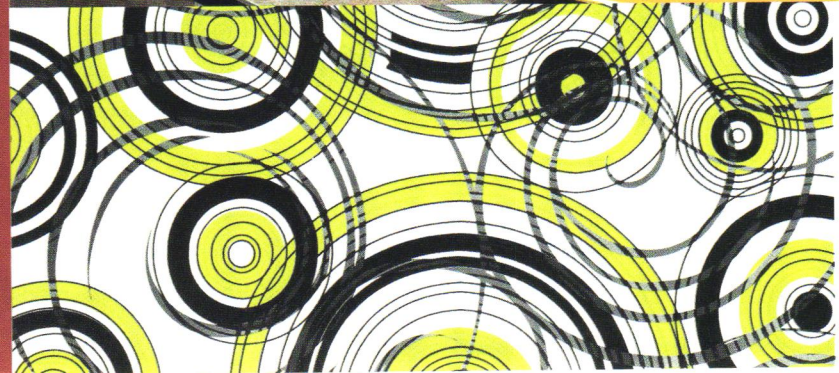
In April, I had the tremendous opportunity to travel to Marfa, Texas, as a guest of Tandus, where I learned all over again from a visit to The Chinati Foundation, established by artist and "architect" Donald Judd, just how powerful the connection between the exterior, the interior, and the contents that lie therein can be. For Judd, there was no distinction among the three, and this transparency is reflected brilliantly in the work. You'll hear a lot more about that topic in the July issue of *Contract*. In the meantime, as the industry gathers in Chicago for the annual NeoCon® World's Trade Fair, pay close attention to how interior design has transformed a building as challenging and foreboding as the Merchandise Mart into the perfect ambassador for the profession and its important contributions to the humanity of space.

:// Submit a Letter to the Editor at www.contractmagazine.com.contact.



Of course, along with the clear absence of design boundaries afforded by ceramic tile come the ever-appealing practical reasons to specify this classic surface material. Its inherently hardwearing surface, slip-resistant properties, low to no-maintenance, frost resistance, sustainability.

Architects, designers, builders and owners can revel in the advances that have enabled Tile of Spain branded manufacturers to push ceramic tile to its design and functional edges. But they shouldn't miss out on the many opportunities to push their design thinking and have some real fun with the resurgence of tile for tile's sake. Ceramic tile that looks like tile, with its clean lines and perfect squares and rectangular shapes. And let's not forget the grout lines! For more about tile produced in Spain, contact Tile of Spain, 2655 Le Jeune Road, Suite 1114, Coral Gables, FL 33134. Call 305-446-4387 or email miami@mcx.es.



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Tile from Spain is leading this renaissance trend we're calling "Tile for Tile's Sake." It's showing its colors in the design of spaces you'd expect – the kitchen, the bath, of course. But there's literally been no limit to where ceramic tile is shining – as tile – as an integral and dominant design component. Sleek office spaces, contemporary great rooms, restaurant and hospitality applications, long-term care facilities and hospital environments, educational venues, wherever!

And why not? Now more than ever, ceramic tile is exploding in bolder, more saturated color. Technology has allowed for the creation of larger format tile than ever – up to nearly 2 foot x 4 foot – larger than life looks that mix and match so well with medium, small and tiny tiles. Classics such as the monochromatic subway tile style playing with funky multi-chromatics. Exuberantly colored mosaics bordering dwarfingly large tiles. There's no end to it, really.

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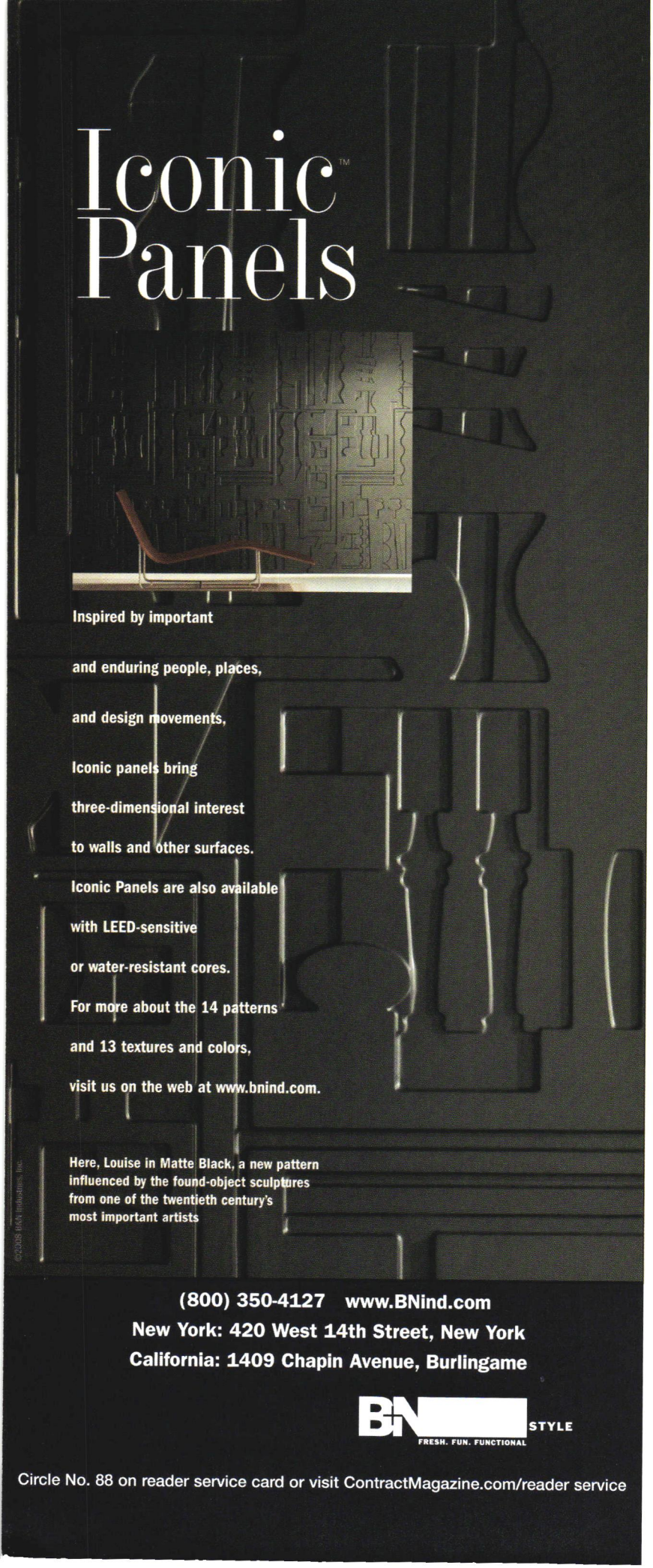

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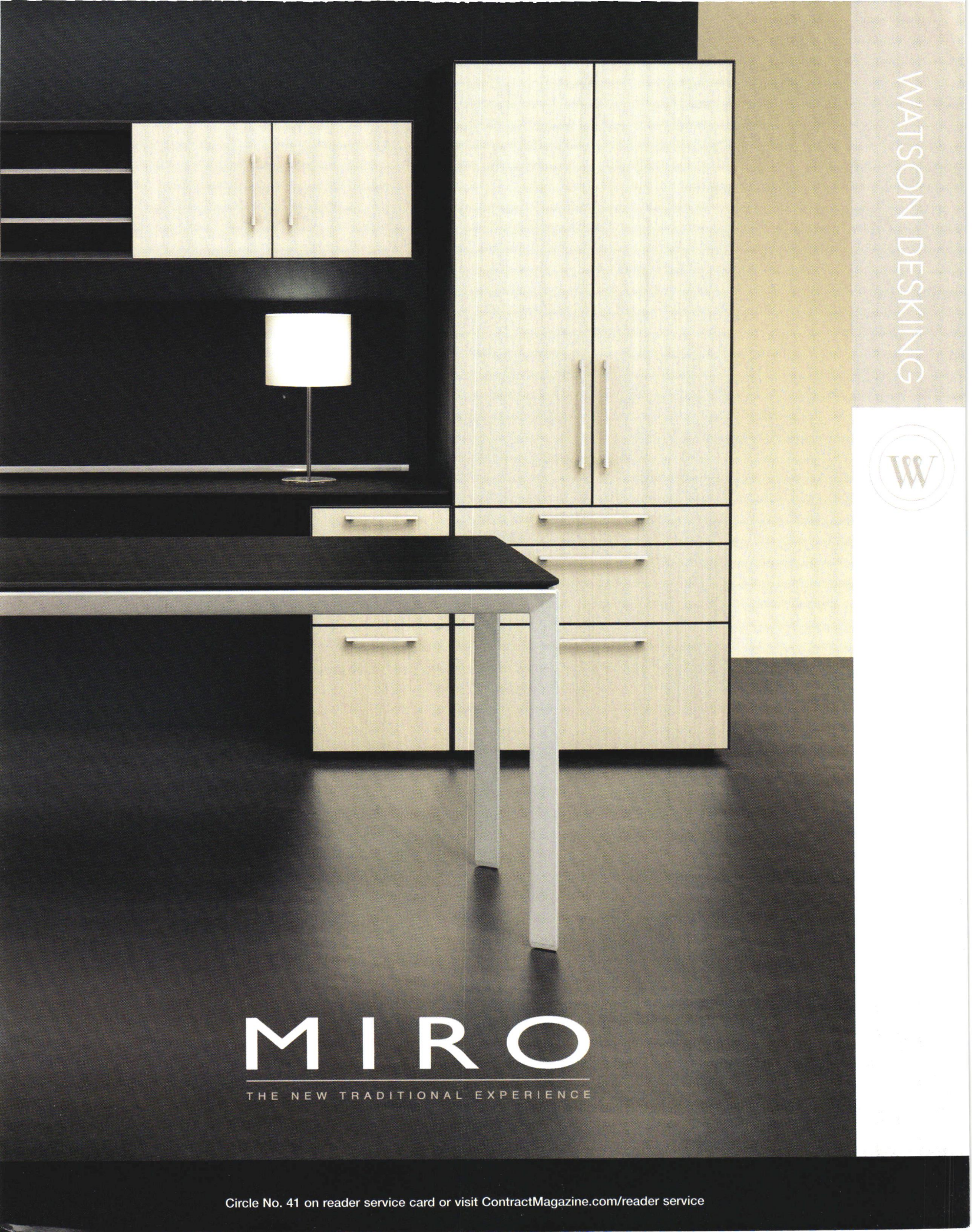

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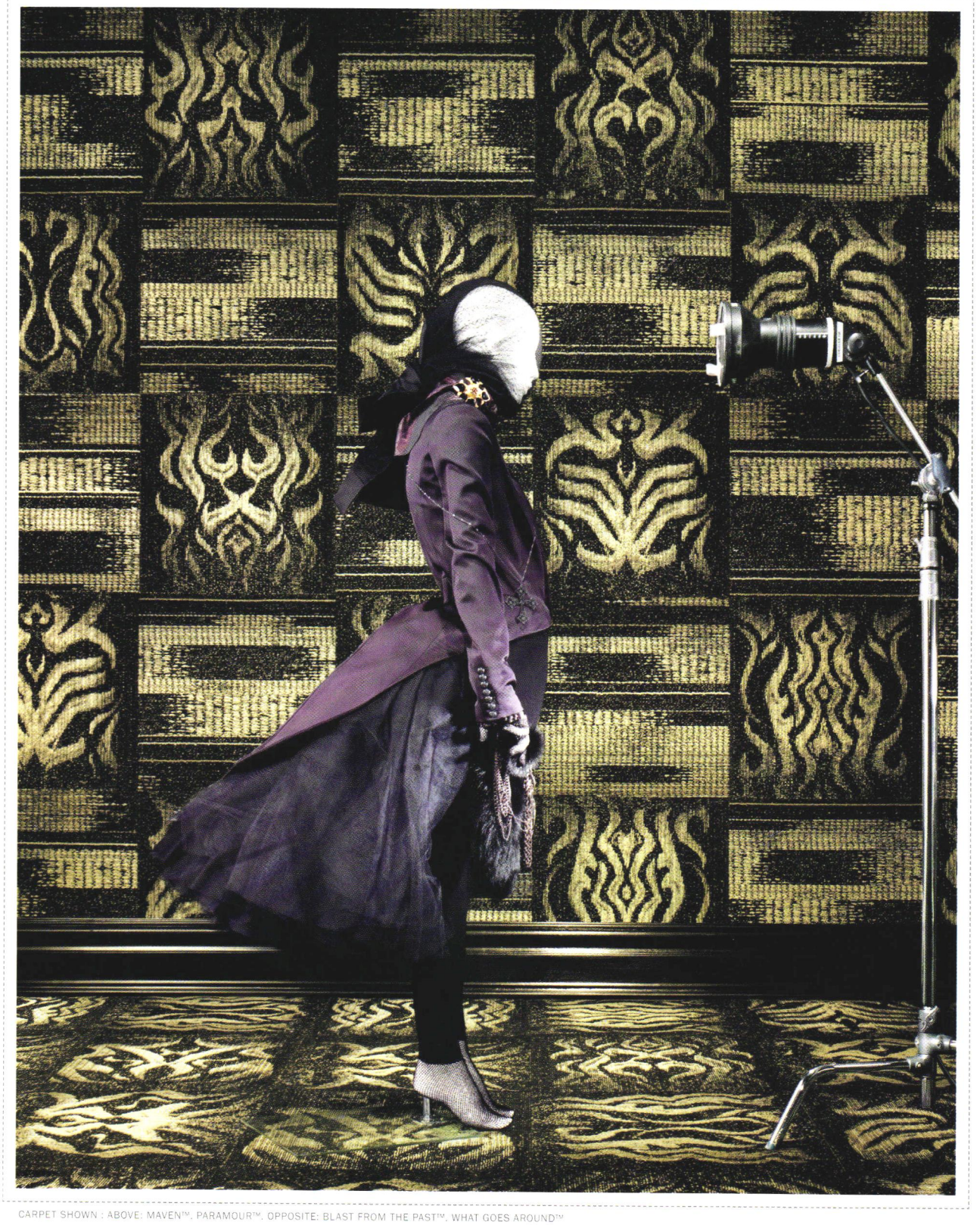

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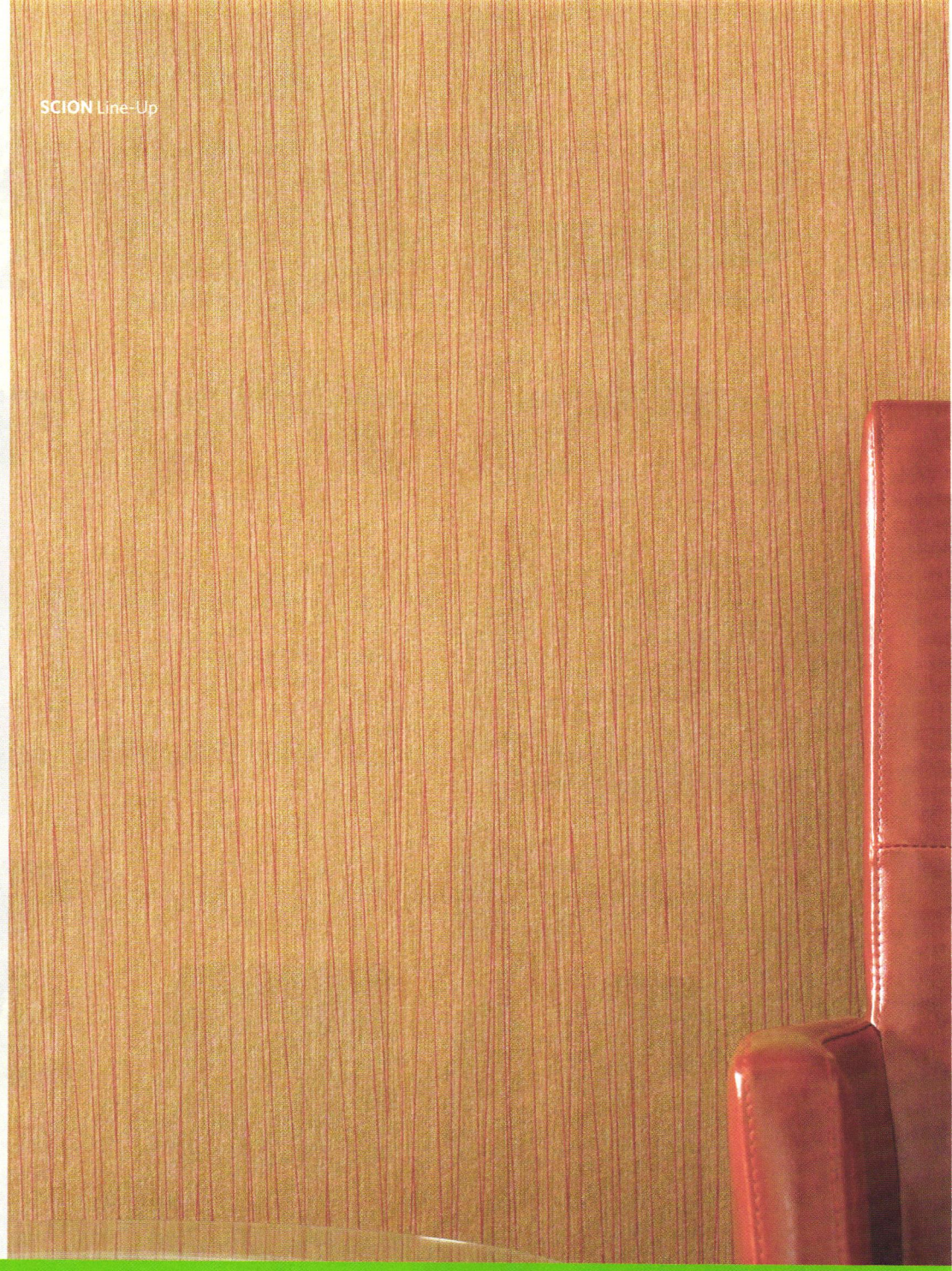

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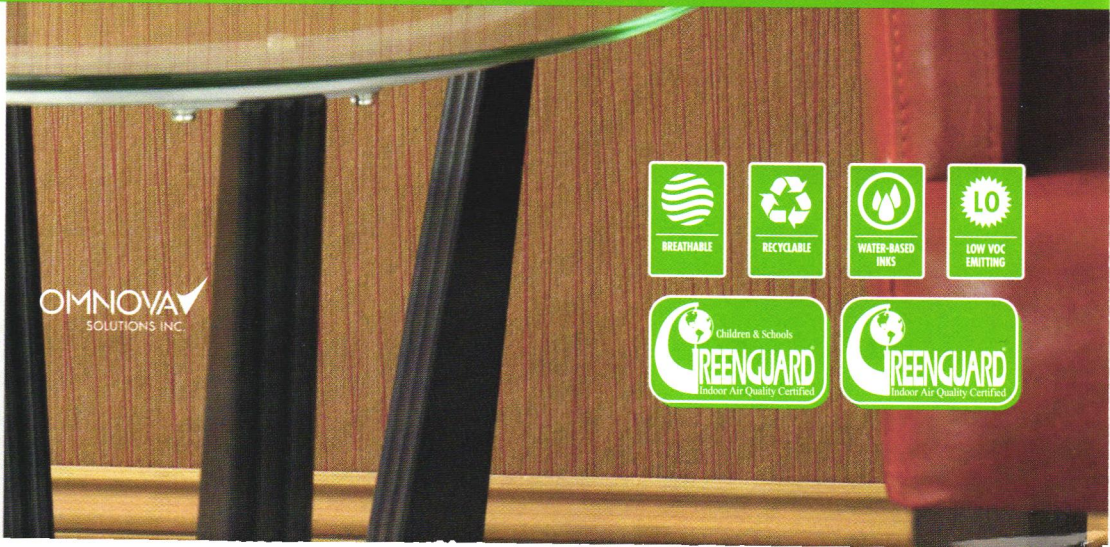

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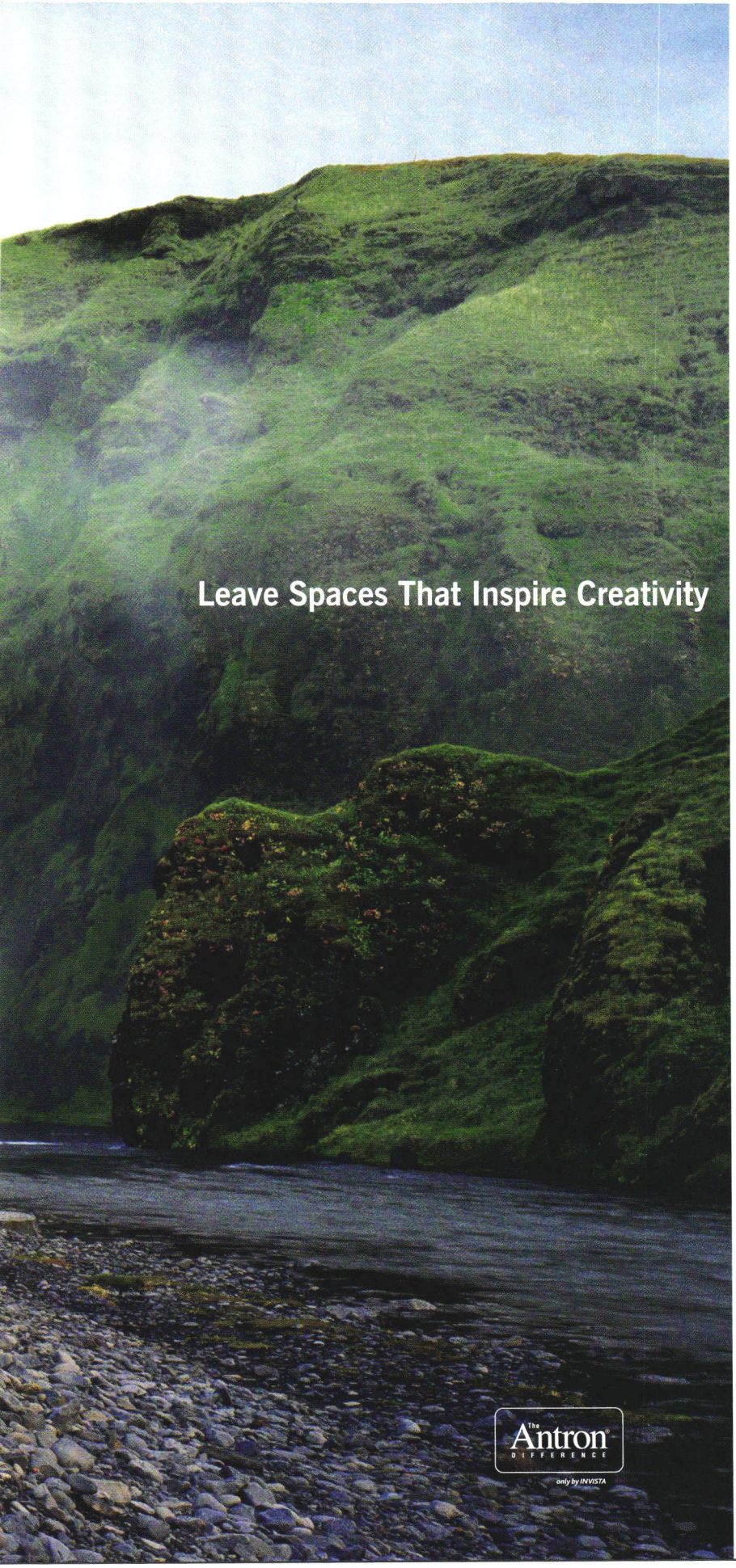

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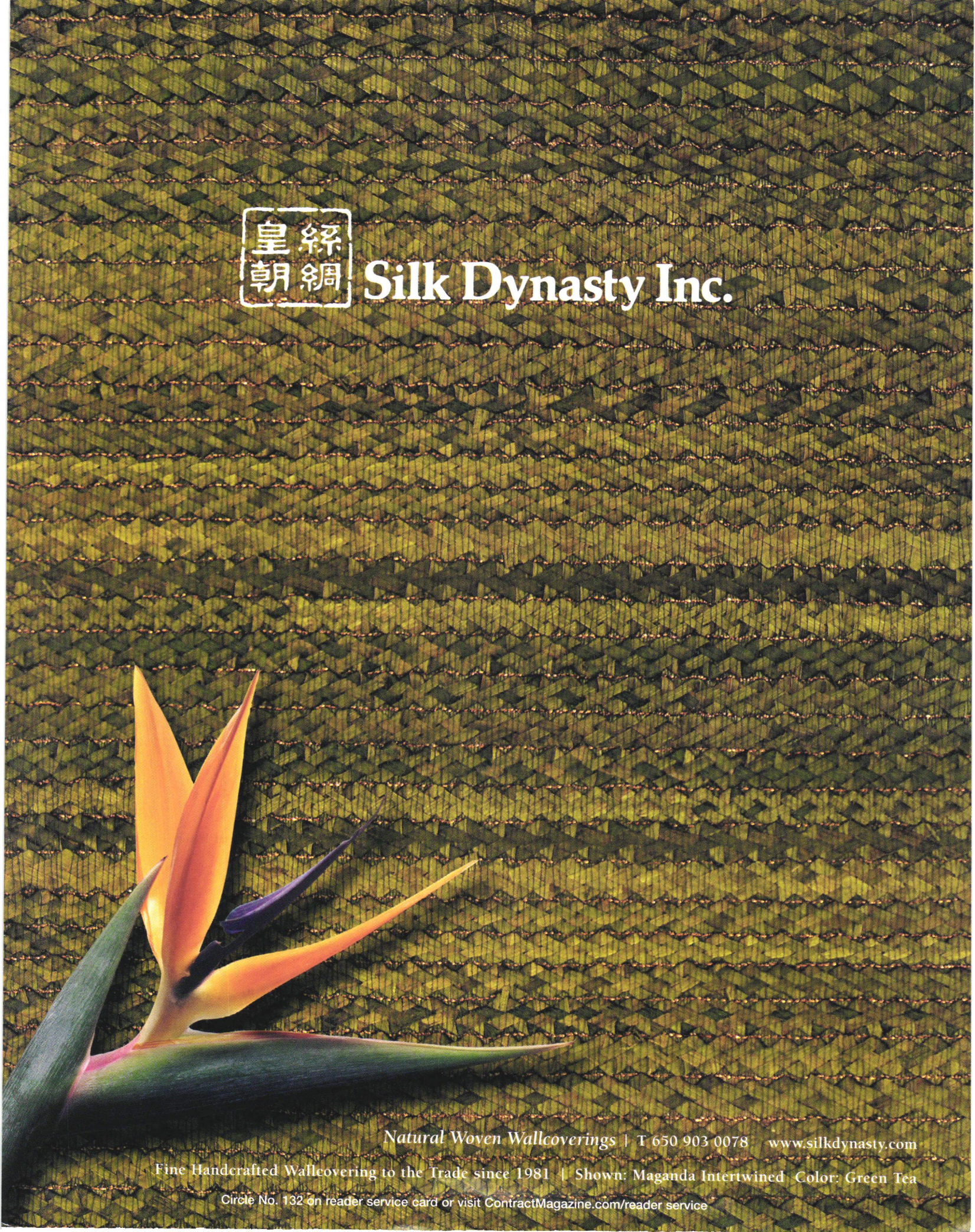
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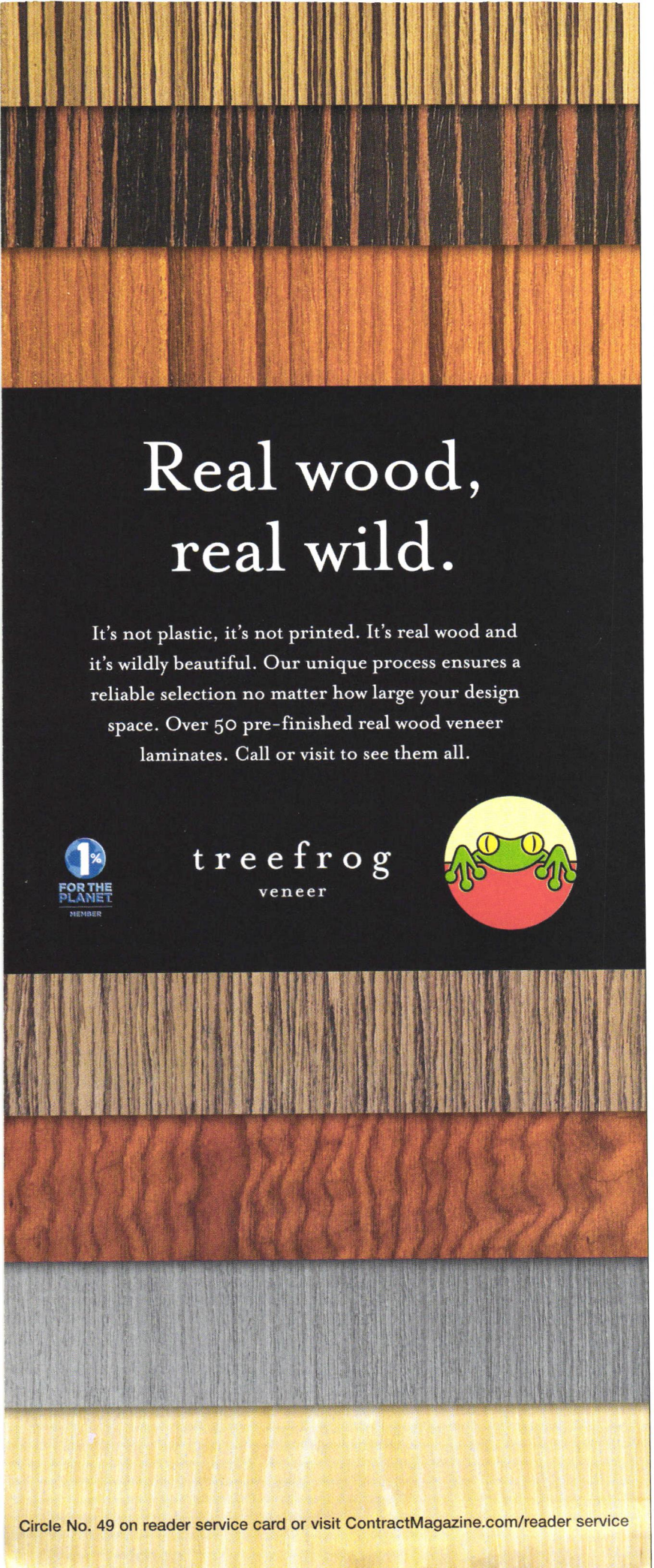

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Going Black to Basics

Chicago—DIFFA/Chicago will celebrate 20 years of commitment to fighting AIDS with the "XX Black to Basics" gala. This annual black-tie event was created to generate maximum funding potential for the DIFFA/Chicago Excellence in Care grant program, which has bestowed in excess of $2.5 million to local agencies that provide care to people living with HIV/AIDS.

As the unofficial kickoff to NeoCon®, the 2008 gala will be held on June at McCormick Place West, Skyline Ballroom. Dupont is this year's title sponsor, and Herman Miller is the legacy sponsor, with presenting sponsors, Steelcase and Shaw Contract Group. Host sponsors include Abbott Laboratories, Business Office Systems, Harrington College of Design, INSCAPE, J & J/Invision, Kayhan International, Tandus, Brayton International, Metro, Polyvision, and Vecta. *Contract* magazine is the event's exclusive media sponsor.

This event promises to be a spectacular evening of dinner, dancing, silent and live auctions, and raising funds to continue to make a difference in the community. For information contact the DIFFA/Chicago office at 312.644.6412, or visit www.diffa.org.

Coming Events

Lightfair International
May 28–30
Las Vegas Convention Center
Las Vegas
www.neocon.com

NeoCon® Word's Trade Fair
June 9–11
The Merchandise Mart
Chicago
www.neocon.com

DesignDC '08
July 8–10
Ronald Reagan Building and International Trade Center
Washington D.C.
www.aiadesigndc.org

HD Boutique
September 17–18
Miami Beach Convention Center, Miami
www.hdboutique.com

For more events, visit www.design-calendar.com.

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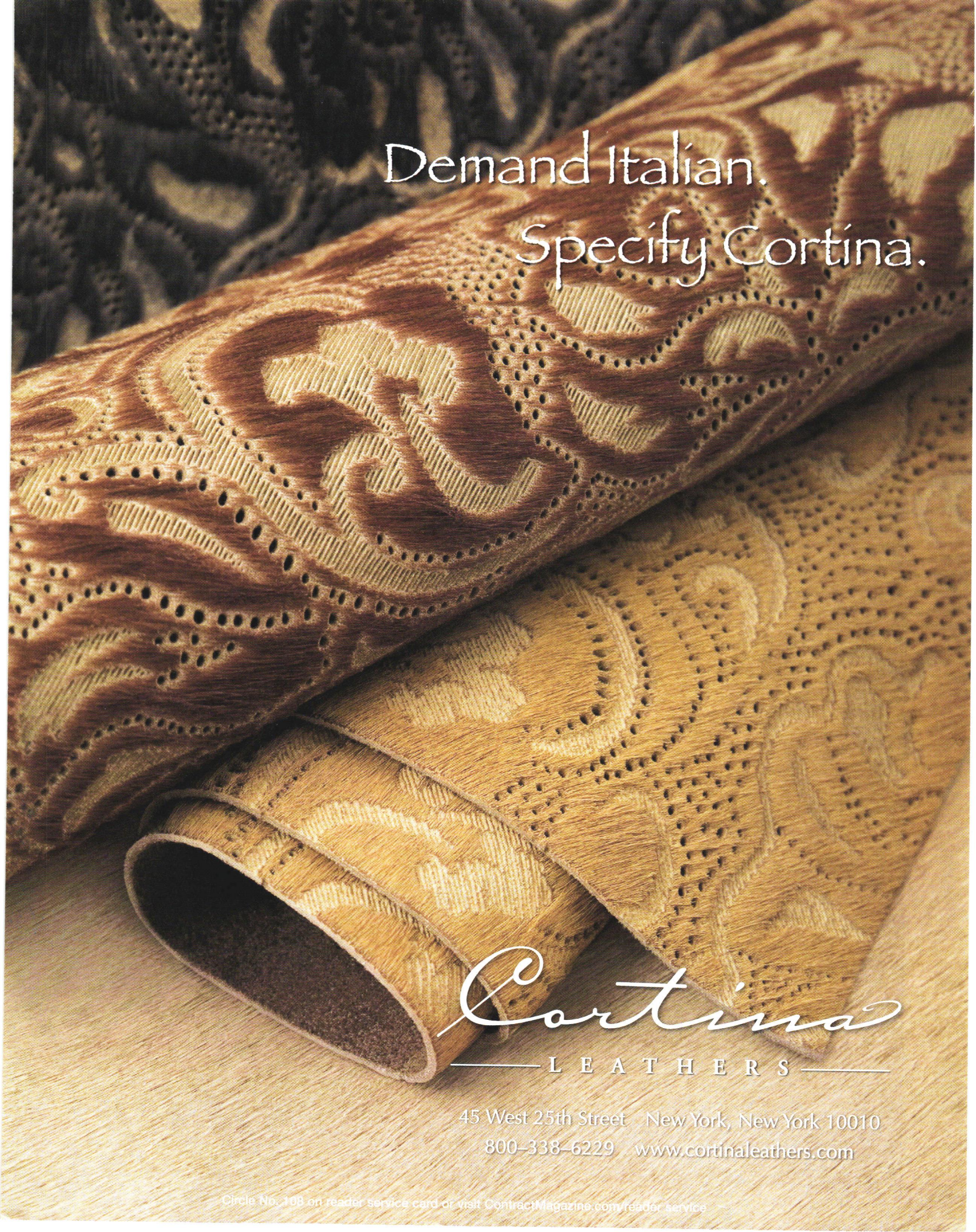

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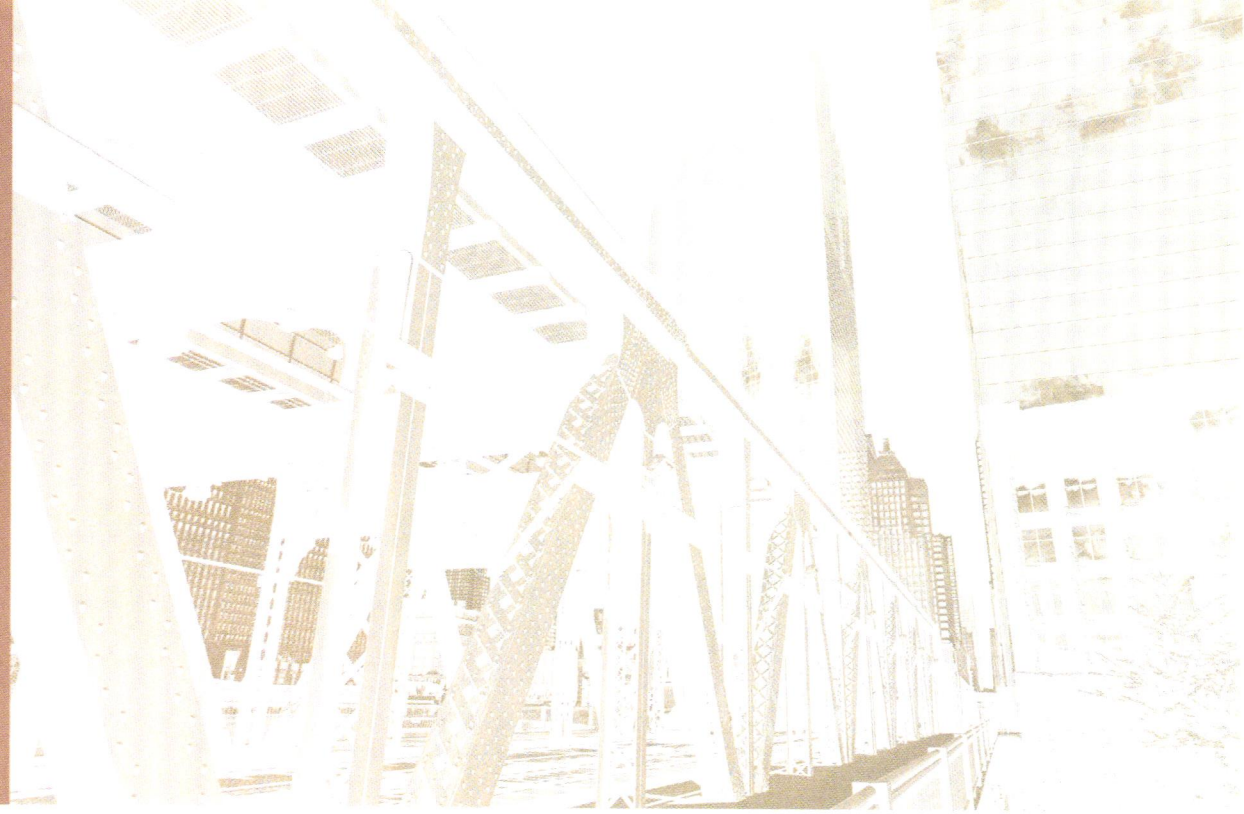


celebrate good times

Chicago—NeoCon® is celebrating its 40th birthday in style this year, as the Merchandise Mart once again welcomes the fair from June 9–11. The following pages offer a preview of what promise to be some of the best and the brightest in product introductions.

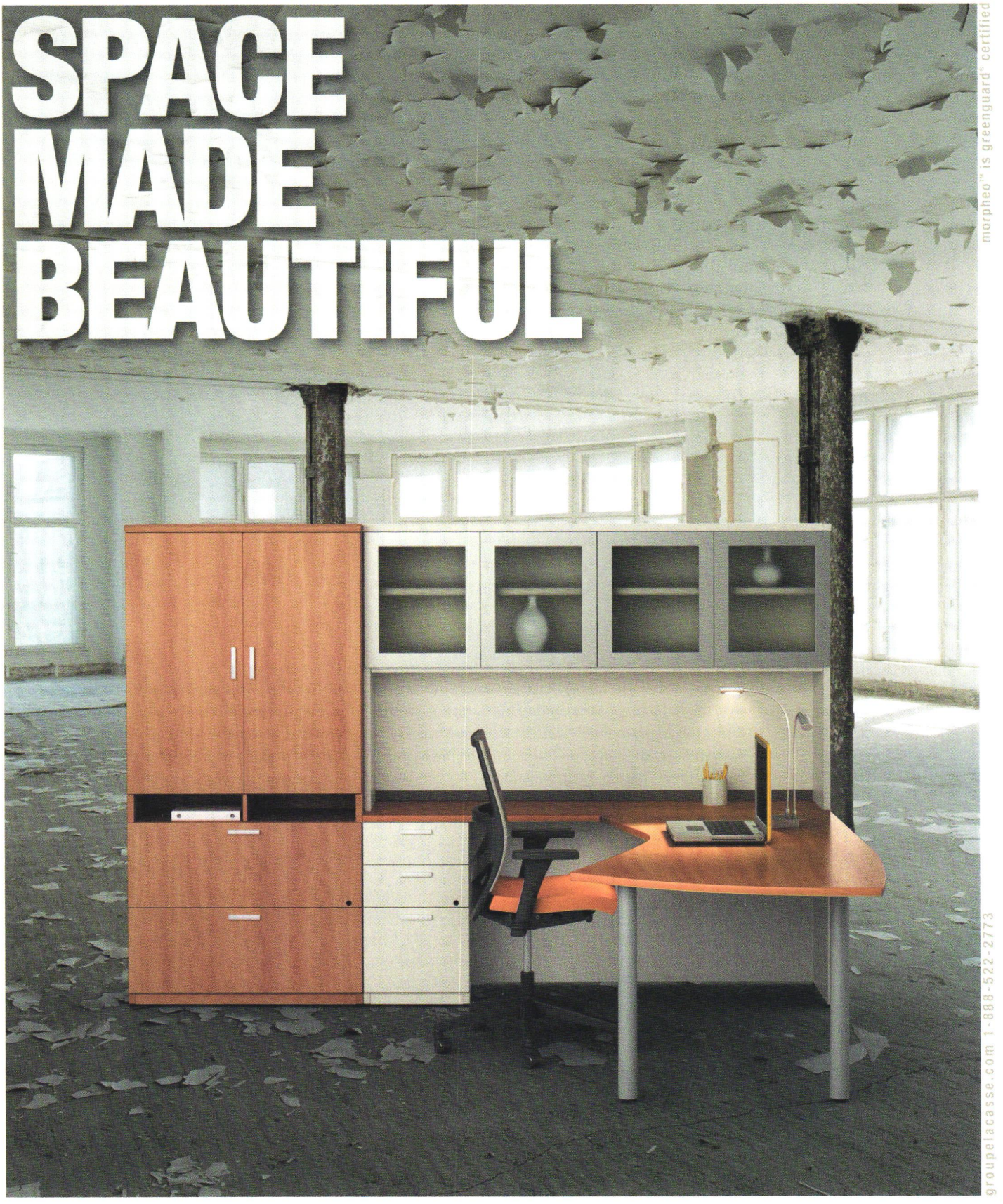
This year's program is chock-full of fun and educational events that promote design at its greatest. Green*life*™—a celebration of sustainable design—is the perfect resource for interior designers and architects, who are looking to meet the growing demands and requirements for green building. It showcases the companies and products that can start to provide them answers and the necessary tools to learn and incorporate green design practices into their projects. Stop off at the Green*life* Energy Bar on the 8th floor (Space No. 8-3130) for a healthy drink or energy snack to get yourself pumped for that next floor.

And as usual, keynote speakers will offer attendees valuable insights into innovation and best business practices. On June 9, Steven Levitt, author of the *New York Times* best-seller *Freakonomics* will address topics such as ways to create behavior change, incentives that work and ones that don't, and the value of asking unpopular questions. On June 10, Robert F. Kennedy Jr. will discuss the current issues facing our future and what we can do to protect our natural resources. Scott Wilson, who's talents span across dozens of brands, including Microsoft, Nike, Motorola, and Artemide, will round out the fair on June 11, discussing his work in bringing compelling consumer concepts to market. All will be presenting at the Holiday Inn Chicago Mart Plaza, Sauganash Ballroom at 8 a.m.

The Best of NeoCon® Awards Competition also will be in full swing, honoring the latest introductions in commercial interiors products and furnishings. Forty categories range from Architectural Products to Workplace Technologies. The 2008 Award Winner's Breakfast for Best of NeoCon® will be held on Monday, June 9, 7:30 a.m., at the Renaissance Chicago. A "Behind the Scenes of The Best of NeoCon®" panel discussion will take place later that day at 3:30 p.m in the Holiday Inn Chicago Mart Plaza, Sauganash Ballroom, where select members of the Best of NeoCon® juries will comment on this year's competition.

Do your feet hurt already? Be sure to pencil some time into this packed schedule to kick off your shoes at the Contract-Connection Lounge, 8th floor, Space No. 8-8118.

For more information on these and other events, please visit www.neocon.com.



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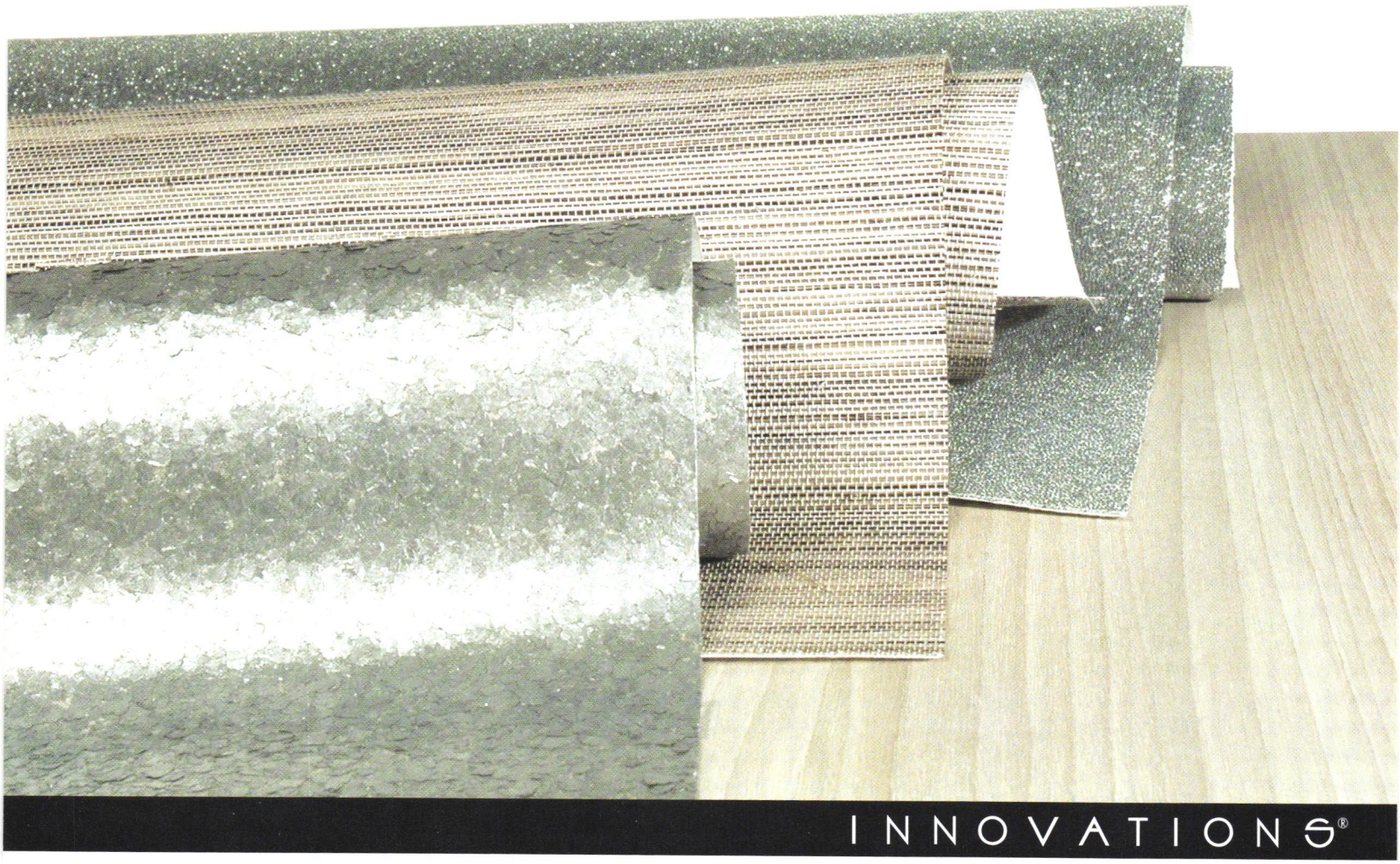

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Humanscale

Space No. 351

Everyone needs some extra support at work. The Platinum 5G Keyboard System from Humanscale is the first all-silver keyboard solution designed to reduce the risk of carpal tunnel syndrome, neck pain, and upper and lower back pain. It comes equipped with a 0 to 15-degree dial-a-tilt feature that prevents users from angling the keyboard in a high-risk typing posture. In addition, the Platinum 5G mechanism contains 30 percent recycled content and is 98 percent recyclable.

www.humanscale.com Circle No. 203

ICF Group

Space No. 365

The S800 Collection from Thonet, distributed by ICF and designed by Lepper Schmidt Sommerlade, is available as a cantilever chair with four legs or five-splay swivel with castors or gliders. The seat also has three different back heights. Seats are made of molded plywood with veneers and the legs of chrome-plated stainless steel. Upholsteries come in leather or fabric in a variety of qualities and colors.

www.icfgroup.com Circle No. 204

Convia™, A Herman Miller Company

Space No. 3-321

Convia has added "Global Gateway" to its Convia Programmable Infrastructure. The workstation feature enables users to view and control their energy usage from the convenience of their personal computers, simultaneously displayed in real time. **www.convia.com** Circle No. 205

Lees Carpets

Space No. 377

A medley of broadloom and modular carpet with three unique patterns, the Sojourn collection from Lees Carpets is available in an 11-color palette and offers high-performance capabilities with Duracolor® stain-resistant dye technology integrated into the carpet fiber. Modular styles feature PVC-free Encycle™ backing, and broadloom features Unibond U2™ thermoplastic and fully recyclable broadloom backing system.

www.leescarpets.com Circle No. 206

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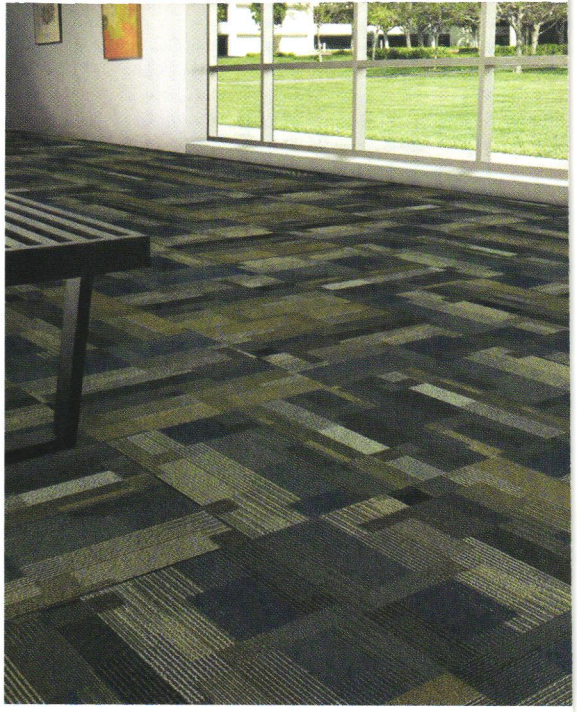


Haworth

Space No. 312

As one of the first introductions from the Haworth+art.collection, comprising products from Haworth's global portfolio, b_sit was designed for Comforto, a European company acquired by Haworth in 1988. The product combines form and function with its angular profile, upholstered seat, and metal, cantilevered sled-base frame.

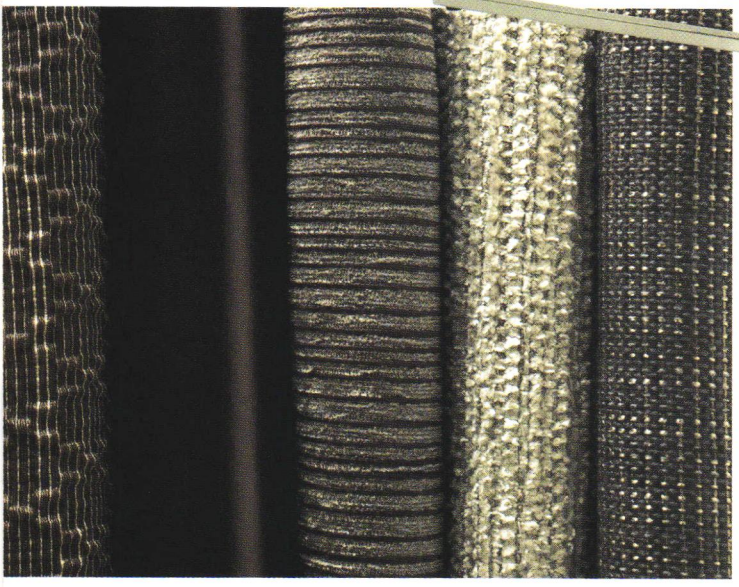
www.haworth.com Circle No. 207

C&A

Space No. 391

C&A has added four new patterns with multicolor options to its Grande Illusions Series. Illusory, Heatwave, Oracle, and Epiphany (shown here) are large-scale geometric designs, ideal for public spaces. Heatwave and Oracle are available in broadloom, and Illusory and Epiphany come in 24-in. by 24-in. tiles.

www.tandus.com Circle No. 208



HBF Textiles

Space No. 387

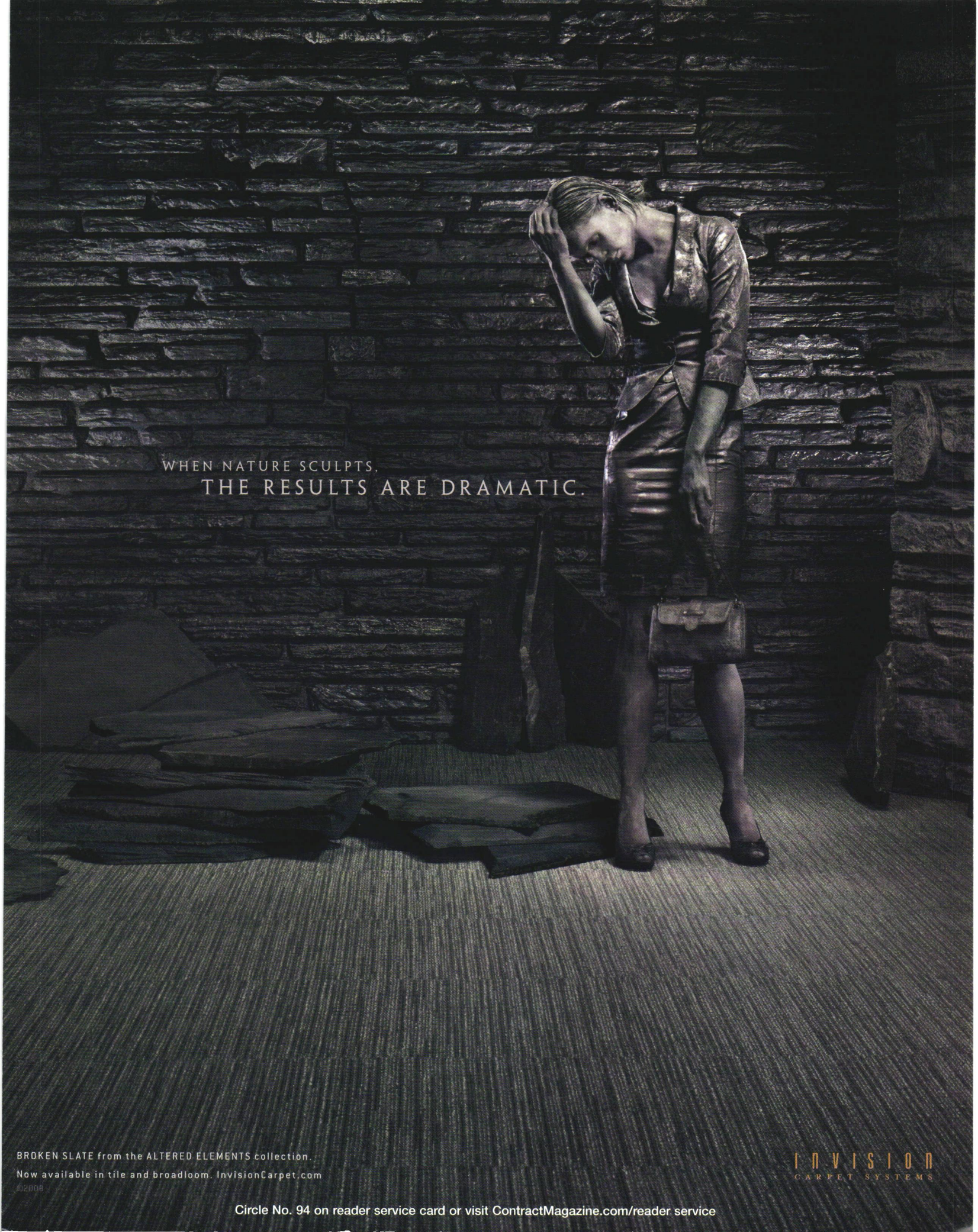
Continuing with a long-standing tradition of finding the finest talent in textile design, HBF Textiles presents Harmony in Contrast by Amsterdam-based Christiane Müller. Inspired by diverse images in nature, Müller incorporated opposing qualities and textures such as shine/matte, flowing/solid, and flat/ribbed. The varying patterns work seamlessly with one another, and natural fibers were used in a number of designs.

www.hbftextiles.com Circle No. 209

Nurture™ by Steelcase

Space No. 3-101

Nurture's new modular oncology solution enhances the patient experience during treatment through clearly delineated personal space, easy access to belongings, and close proximity to partners-in-care and care providers. By providing defined modules—nurse server, island, media unit, bench, and wardrobe—the system configuration appropriately supports patient and family needs in a warm, inviting space. **nurture.steelcase.com** Circle No. 210



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Lonseal

Space No. 7-4086
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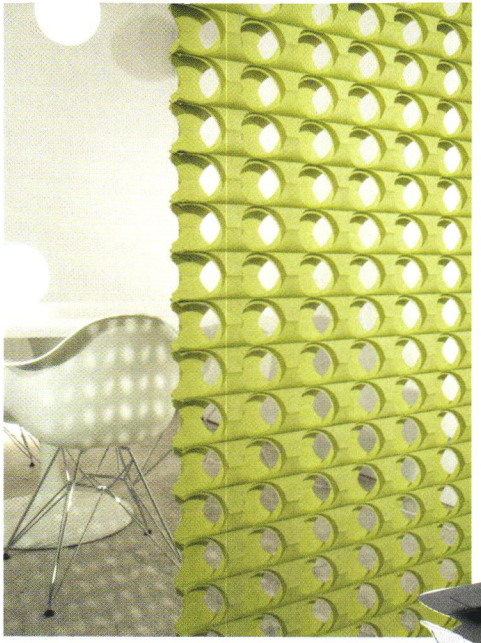
www.lonseal.com Circle No. 211



3form

Space No. 7-4094
Parametre™ 3D textile system from 3form is made of 100-percent nonwoven polyester and can be used in a variety of applications such as partitions, ceilings, window treatments, dividers, and screens. It comes in standard and custom sizing, three patterns and eight colors. Not only does it provide extreme versatility, but it's high performance, as well as UV resistant, anti-microbial, and anti-static.
www.3-form.com Circle No. 212

Kimball Office

Space No. 7-7130
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www.kimballoffice.com Circle No. 213

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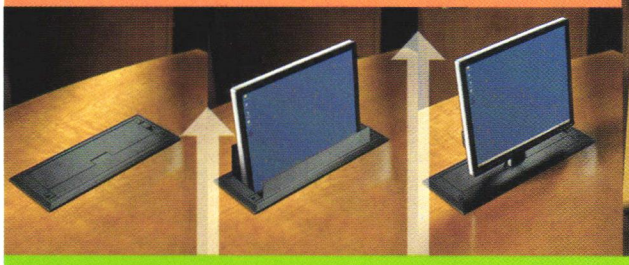

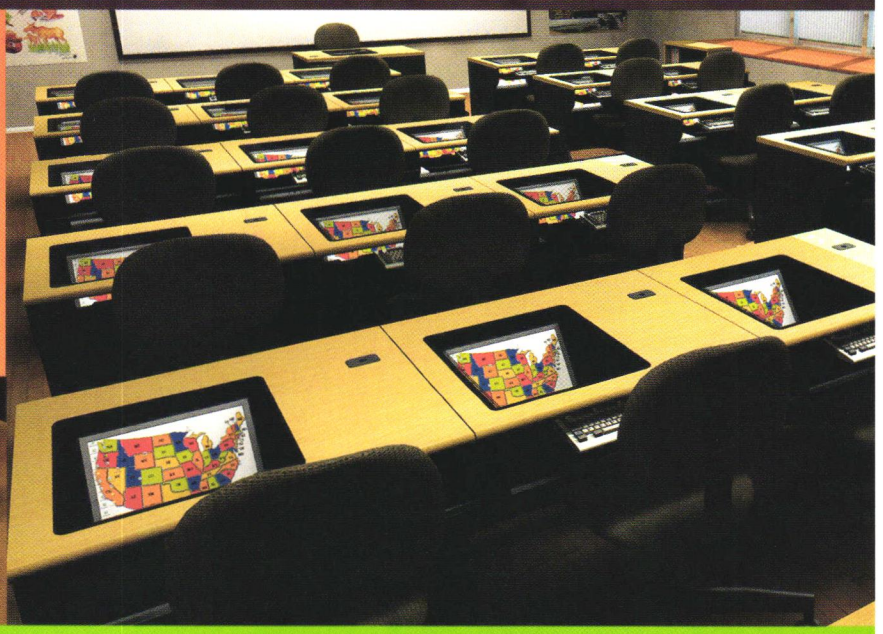

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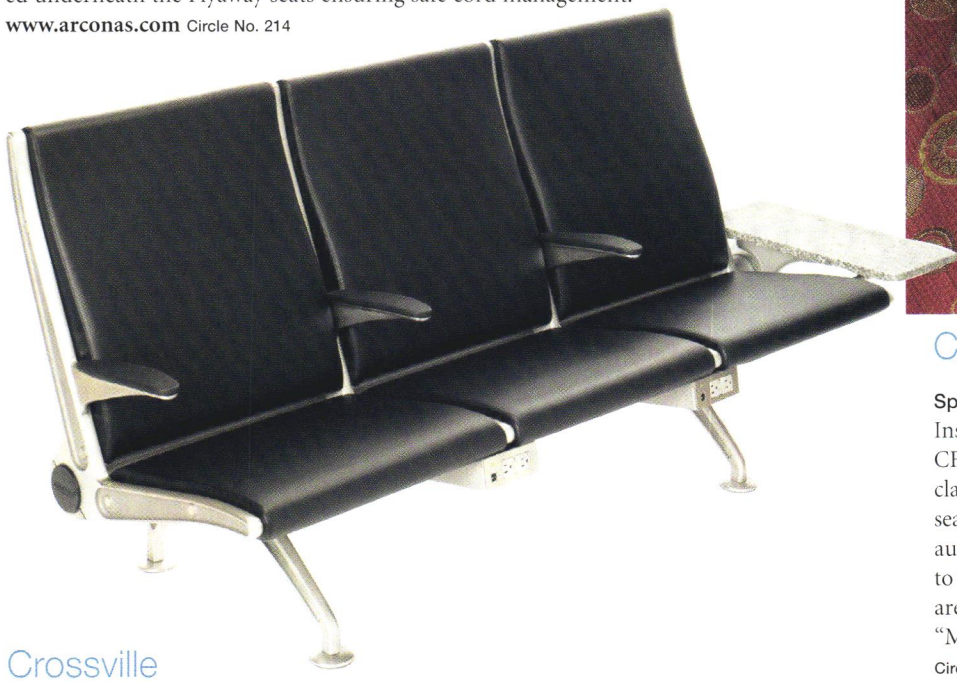
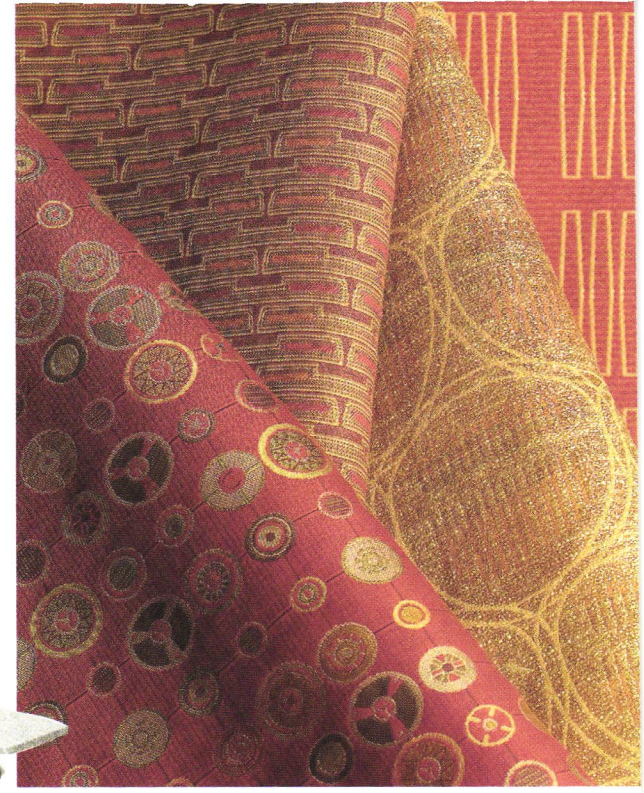




CF Stinson

Space No. 8-4067

Inspired by the style and attention to detail of classic cars, CF Stinson has crafted its own heavy-duty upholstery classics with the Motor City Collection. Twelve new contract seating patterns celebrate the design expertise of the American automotive industry. Take your pick of more than 95 colors to take out for a spin. Patterns shown (above, left to right) are "Take the Wheel," "Out of Sight," "Beep Beep," and "Manifold." **www.cfstinson.com**

Circle No. 215

Crossville

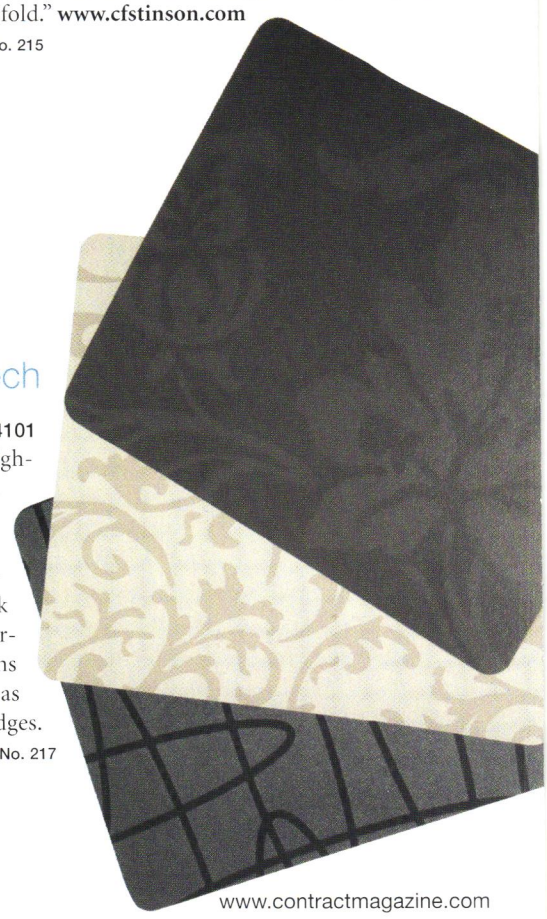
Space No. 8-9090A

Crossville introduces Recycled Glass tile for walls, countertops, and floors. Designed by color forecaster Barbara Schirmeister, the line has a clear, luminescent quality and is available in 15 colors, including white, black, and red, as well as soft blues, greens, and ambers. It comes in three finishes including clear, frosted, and iridescent, and in five sizes: 1 in. by 1 in.; 1 in. by 3 in.; 2 in. by 2 in.; 2 in. by 4 in. **www.crossvilleinc.com** Circle No. 216

Lamitech

Space No. 8-4101

The Fantasies collection of high-pressure decorative laminates from Lamitech are a dream in functionality. Use these three patterns—Floral, Arabescos, and Graphics—on furniture, countertops, back splashes, shelving, and wallcoverings. Floral and abstract designs characterize this collection as well as rounded and elliptical edges. **www.lamitech.com.co** Circle No. 217



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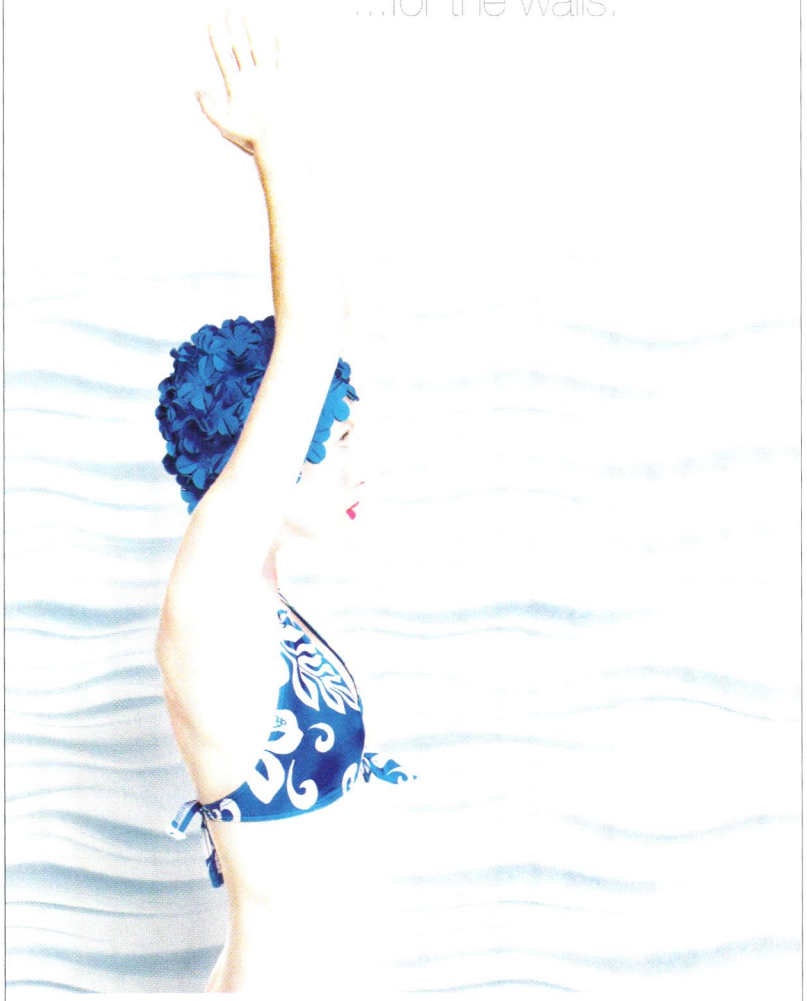

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Abet Laminati

Space No. 8-4129

The HR-LAQ collection is equipped with LUC-2 finish, a special formula applied to the surface layer that maintains its level of shine 10 times longer than standard shiny finishes and has a maximum resistance to wear. Twenty four high-gloss solid colors reflect the eye-catching hues of the late Ettore Sottass, who had worked with Abet Laminati since the early '80s. **www.abetlaminati.com** Circle No. 218

Dietiker Switzerland

Space No. 8-4110

The Satu chair from Dietiker Switzerland reaches for the stars, stacking 18 high. Available with or without arms, the seat can be finished with plywood or upholstery. The chair back is equipped with semi-flexible nylon mesh and is available in a selection of colors. The chrome-plated steel frame comes in a polished or satin finish. **www.dietiker.com**

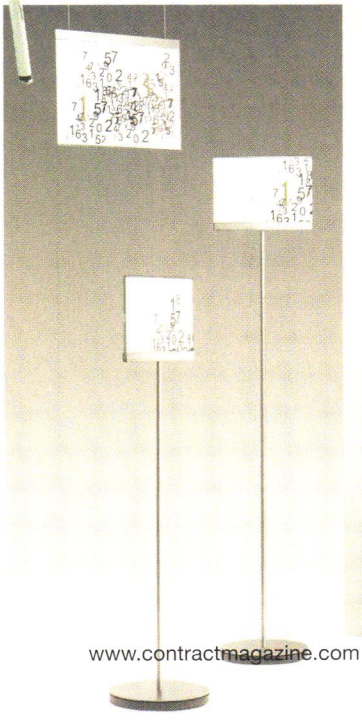
Circle No. 219

Magnuson Group

Space No. 8-2034 and 1054

Index, from Vilagrasa, is a product line that doesn't mess around. Use it wherever direction or instruction needs to be given in a concise manner. This series of wall mounted, hanging, or freestanding signs uses clear methacrylate and is finished with satin stainless steel. Signs come in a variety of shapes and sizes. **www.magnusongroup.com**

Circle No. 220



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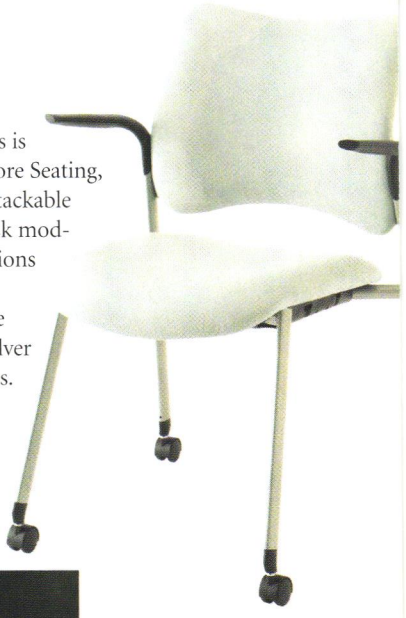
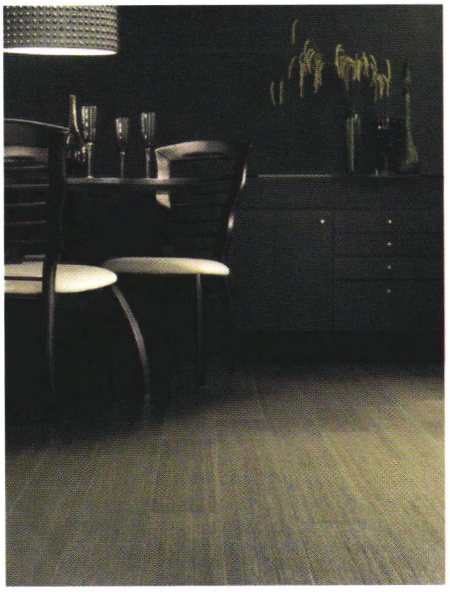
Lutron

Space No. 8-8114
Lutron introduces Stanza, a fully customizable suite of dimmers, switches, lamp socket dimmers/switches, and k pads developed specifically for the ho pitality industry. Stanza allows hotels make the guestroom experience uniq to each user and ensures substantial energy savings, reduced operating cos and premium guest satisfaction.
www.lutron.com Circle No. 221

Encore Seating

Space No. 8-4022
The next generation of multitask chairs is reinventing the term: Nexxt, from Encore Seating, is a collection of nesting stack chairs, stackable guest chairs, and high-performance task models. The line provides a variety of solutions that keeps flexibility and space-saving benefits in the forefront. All models are available with arms or without, with silver or black frame finishes, glides or casters.
www.encoreseating.com Circle No. 222



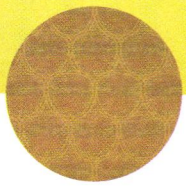


Amtico

Space No. 8-7054
Black is the new black. From styles like Vamp to Poison, Amtico's Back to Black collection is a series of saturated, abstract floor tiles that are finished with a subtle pearlescent sheen. Available in planks or square tiles, each piece contains a unique linear grain that can be cut into different shapes and sizes to enhance the finish.
www.amtico.com Circle No. 223

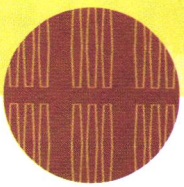
The Motor City Collection

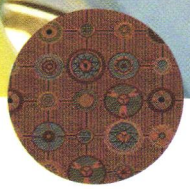
Outta Sight

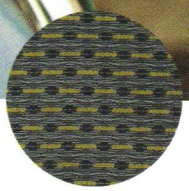

Beep Beep

Fender Bender

Outta Sight


Vroom Vroom


Take the Wheel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Off the Wall

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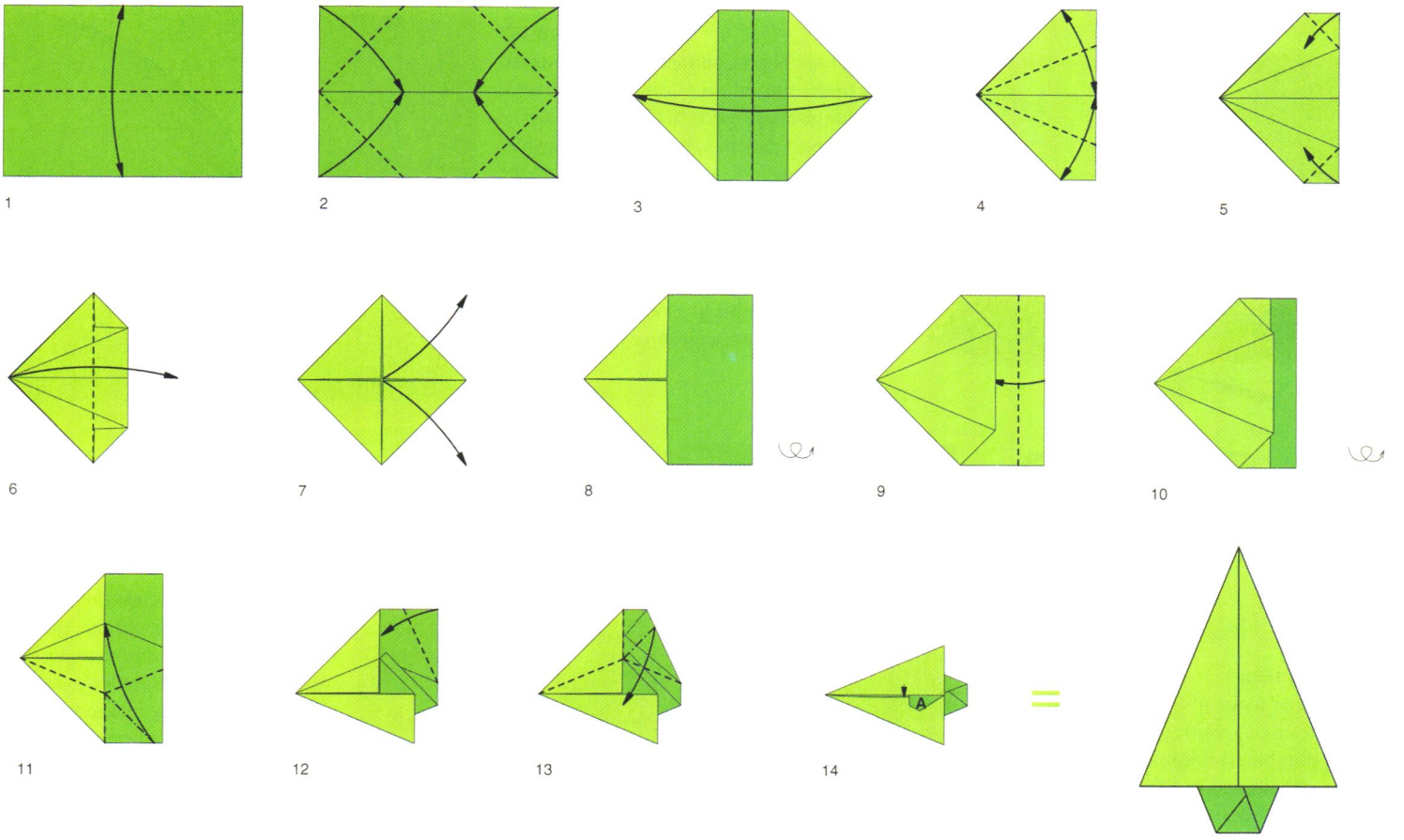
The Pine Tree...



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Shaw Contract

Space No. 10-167

Graphic Nature from Shaw Contract Group is designed to provide the healthcare industry with the performance attributes it requires alongside big, bold design. The Glade & Surf pattern (pictured here) provides a moving look at nature, resembling the point where sand meets the ocean. The collection uses EcoWorx® tile, EcoWorx Performance Broadloom™ backing, and Eco Solution Q® nylon, all of which are completely recyclable in a closed-loop system.

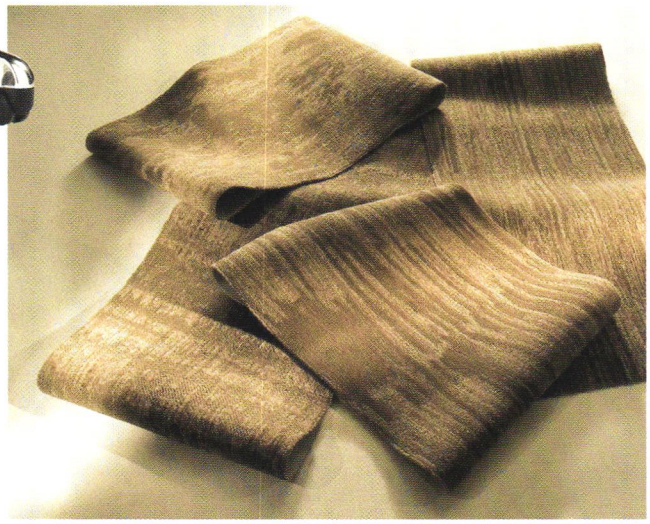
www.shawcontractgroup.com Circle No. 224

Global–The Total Office

Space No. 1035

The unique shape of Kate seating is constructed of semi-rigid molded foam over a durable steel frame. The series can be upholstered in a variety of textiles and leathers, ideal for conference and meeting room applications or general office seating. It also can be accented with a polished aluminum base.

www.globaltotaloffice.com Circle No. 225

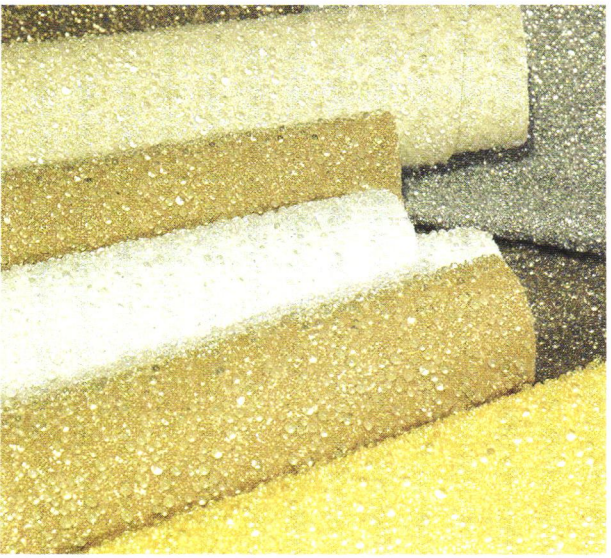


J&J/Invision

Space No. 10-118

J&J/Invision's newest collection, Magnify, challenges the user to examine the usual and humdrum with a more inquisitive eye. It exhibits an extraordinary shine and luster, integrating Invision Carpet Systems and J&J Commercial lines to provide both style and functionality. Magnify is available in broadloom and modular versions with eKo, J&J/Invision's new, PVC-free backing.

studio.jj-invision.com Circle No. 226



Innovations

Space No. 10-148

Innovations had such success with its flexible glass-beaded wallcovering Murano that it amped-up the product offering with Murano Molto. With an irregular pattern of various-sized glass beads adhered to a flexible nonwoven backing, the product can be used outside of right angles. Murano Molto is handcrafted with materials from the Innvironments Collection and is available in seven colors at 54 in. wide.

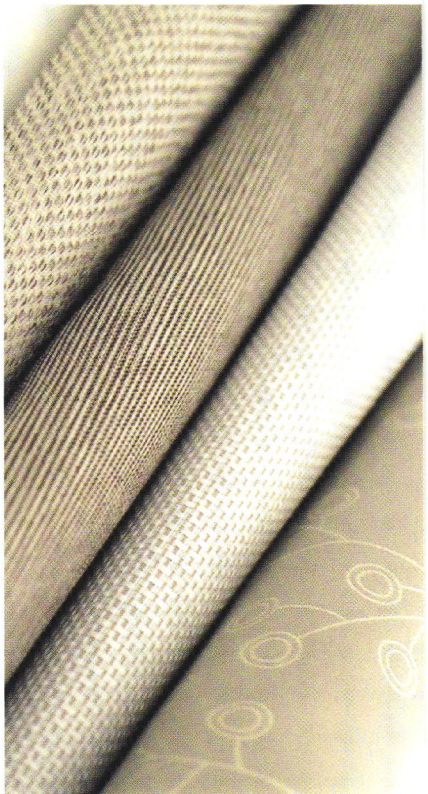
www.innovationsusa.com Circle No. 227

Luna Textiles

Space No. 10-106

Combining function and fashion, the Fuse Collection from Luna Textiles comprises four coordinating patterns. Each is constructed from 100-percent Eco-Intelligent® Polyester, a Cradle-to-Cradle Gold Certified virgin polyester that is designed to remain in a closed-loop system of manufacture.

www.lunatextiles.com Circle No. 228



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Casual meeting areas, corporate lobbies, purposeful places and more, waiting spaces have continued to evolve. Hush sounds off with low-back options that can stand alone, work in more traditional environments, and as modular arrangements by themselves or with connecting tables. With a tempting array of functional accessories that include power trays, cup holders and two tablet options, it has both flexibility and flair. **Hush. It's what everyone is talking about.**

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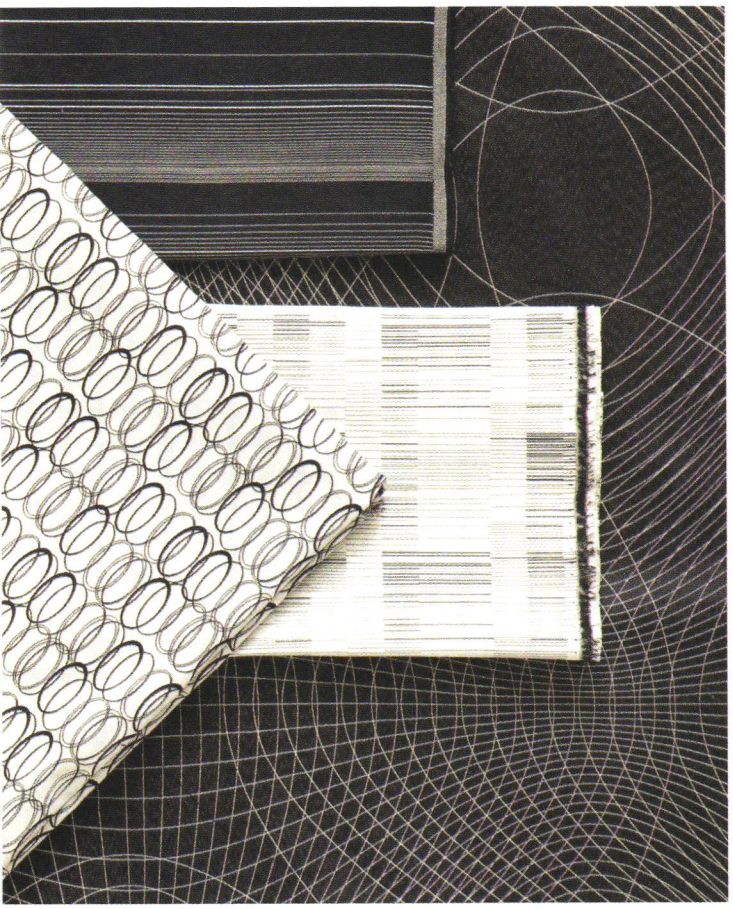
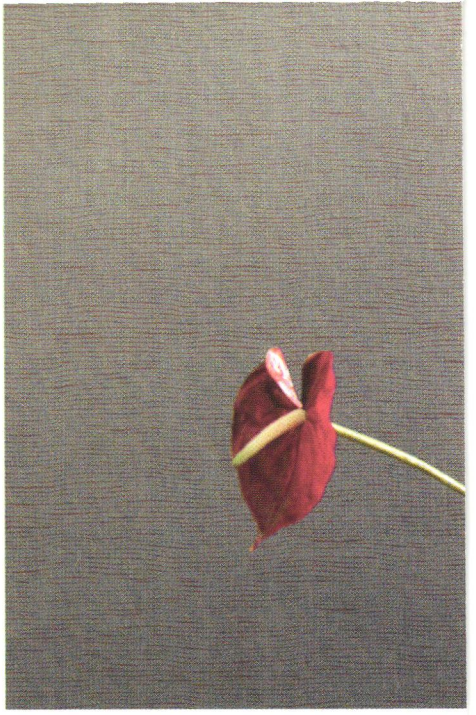


MDC Wallcoverings

Space No. 10-155

MDC Wallcoverings introduces Avant™, a new brand of environmentally friendly wallcoverings. The brand features ECORE™ Advanced Wall Technology, which utilizes patented nano-structures, giving it Type II performance and strength in a lightweight formula that results in reduced transportation costs. Available in 10 patterns and a broad range of colors, Avant is a 100-percent post-consumer recyclable wallcovering. **www.muraspecna.com** Circle No. 229



Momentum Group

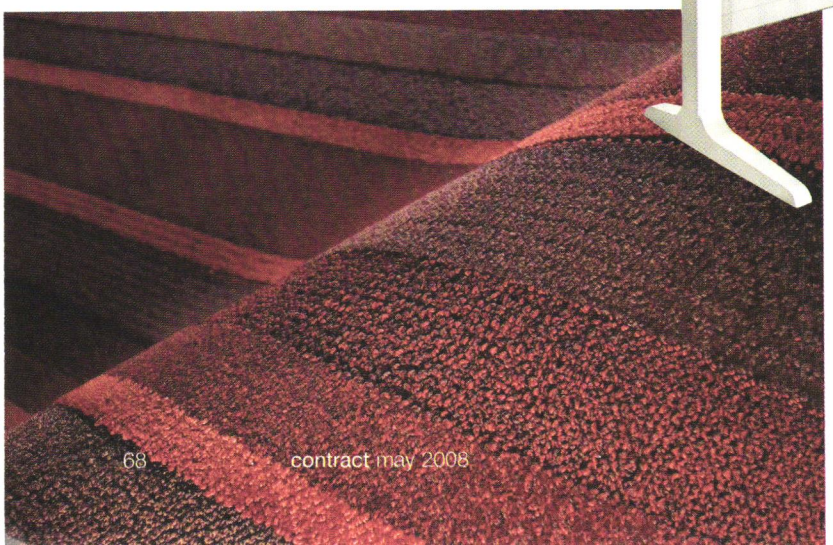
Space No. 10-147

Going back to basics never fails. The Black & White Collection from the Momentum Group features four patterns with just two colors each—one black and one white. Made from 100-percent post-consumer recycled polyester, the line draws its inspiration from earth, wind, water, and fire, with patterns offering a variety of scale and movement. **www.themomgroup.com** Circle No. 230

WorkRite Ergonomics

Space No. 10-152

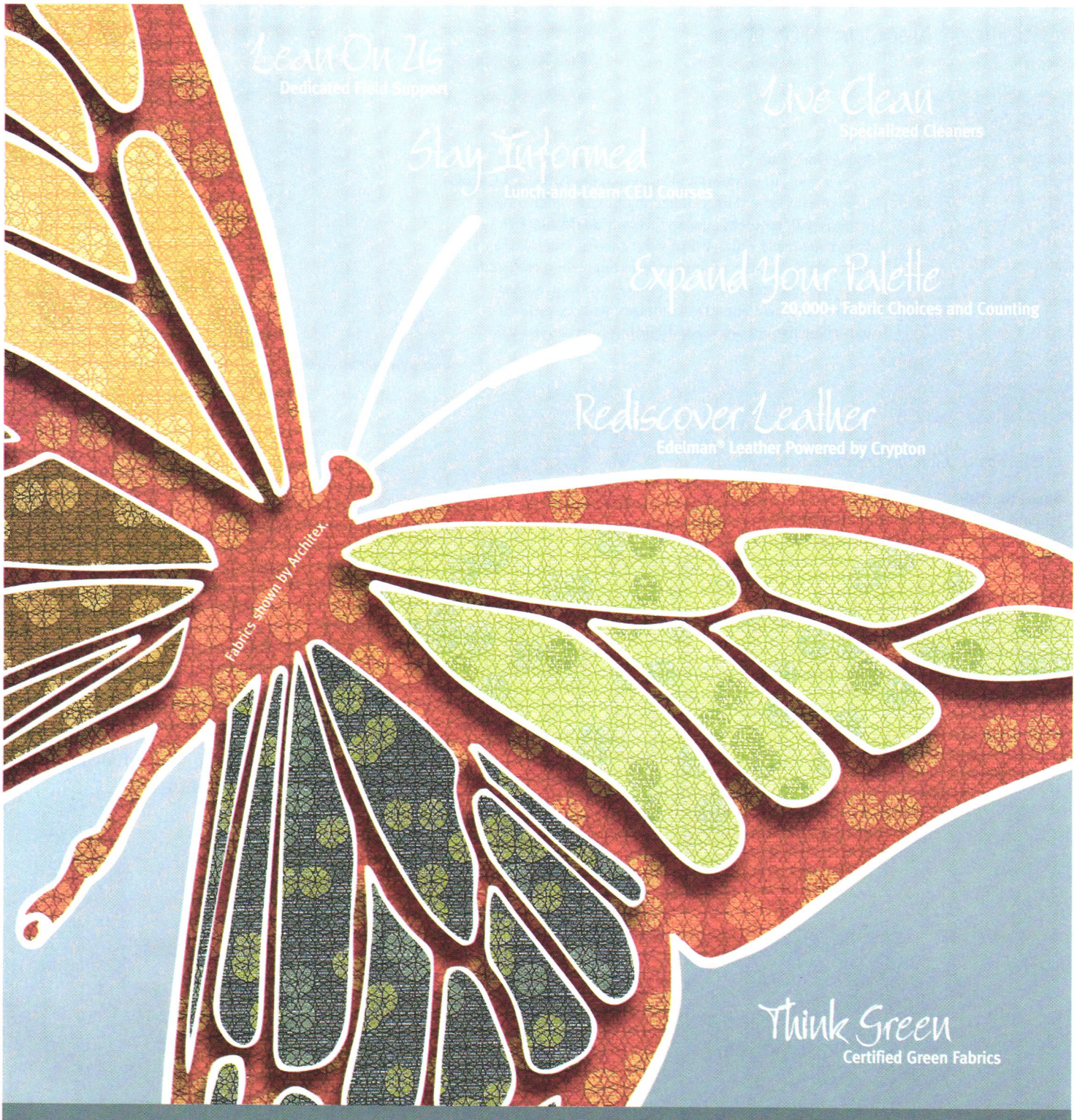
The Sierra Modesty Screen from WorkRite Ergonomics provides an extra sense of privacy—and an added sense of humanity, as it is composed of 100-percent recycled fabric and steel. Utilizing a unique roller design, it works with all Sierra electric or pin-height adjustable work centers by lengthening or shortening as the height of the workstation is adjusted. **www.workriteergo.com** Circle No. 231



Solutia

Space No. 10-130

Lindstrom from Constantine Commercial is one of the 2007 Doc Award winners from Solutia. The Doc Award for Product Design is awarded to carpet mills for outstanding achievement in carpet design. Made with Solutia's Ultron® premium nylon 6,6 carpet fiber, Lindstrom uses a fade and shadow line characteristic. **www.solutia.com** Circle No. 232



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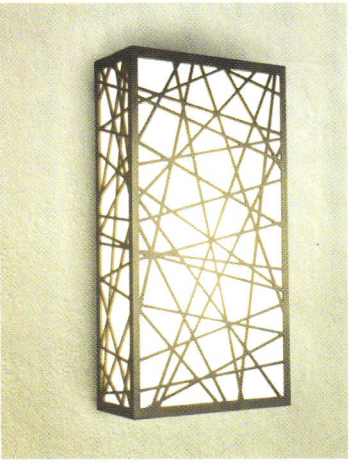

Boyd Lighting

Space No. 1040A

From indoors to outdoors and vice versa, the Twilight & Circolo series of exterior and interior lighting from Boyd provides patterns with geometric shapes that have an organic feel. The designs are made with 1/8-in. thick, water-jet-cut, solid brass and come in a variety of finishes including satin nickel, satin brass, and blackened brass. The product comes in a number of forms including ADA-compliant sconces, pendants, and ceiling fixtures. **www.boydlighting.com** Circle No. 233

Bentley Prince Street

Space No. 1060

Its name comes straight from the very materials that inspired its creation: IndustraFelt from Bentley Prince Street is a cut-and-loop product that represents a combination of industry and craft. Available in both broadloom and 18-in. by 18-in. tile, this pattern comes in 16 colorways and features the Invista Legacy yarn system. **www.bentleyprincestreet.com** Circle No. 234

InterfaceFLOR

Space No. 10-121

Who isn't inspired by the architecture of ancient Rome? The Pietra Collection by InterfaceFLOR is influenced by travertine, a building material used to create magnificent and ornate structures such as the Roman Coliseum. The imperfections in the material create variations on the surface of the stone, which InterfaceFLOR has translated into three styles, including San Rocco™ (shown above). **www.interfaceflor.com** Circle No. 235

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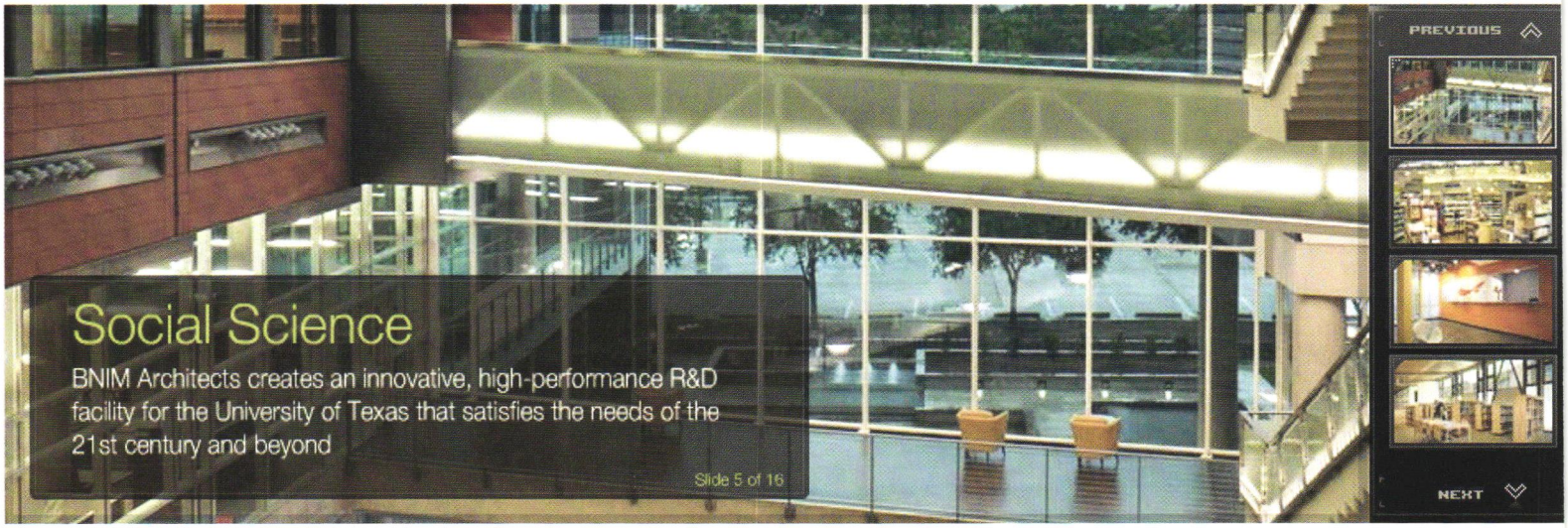

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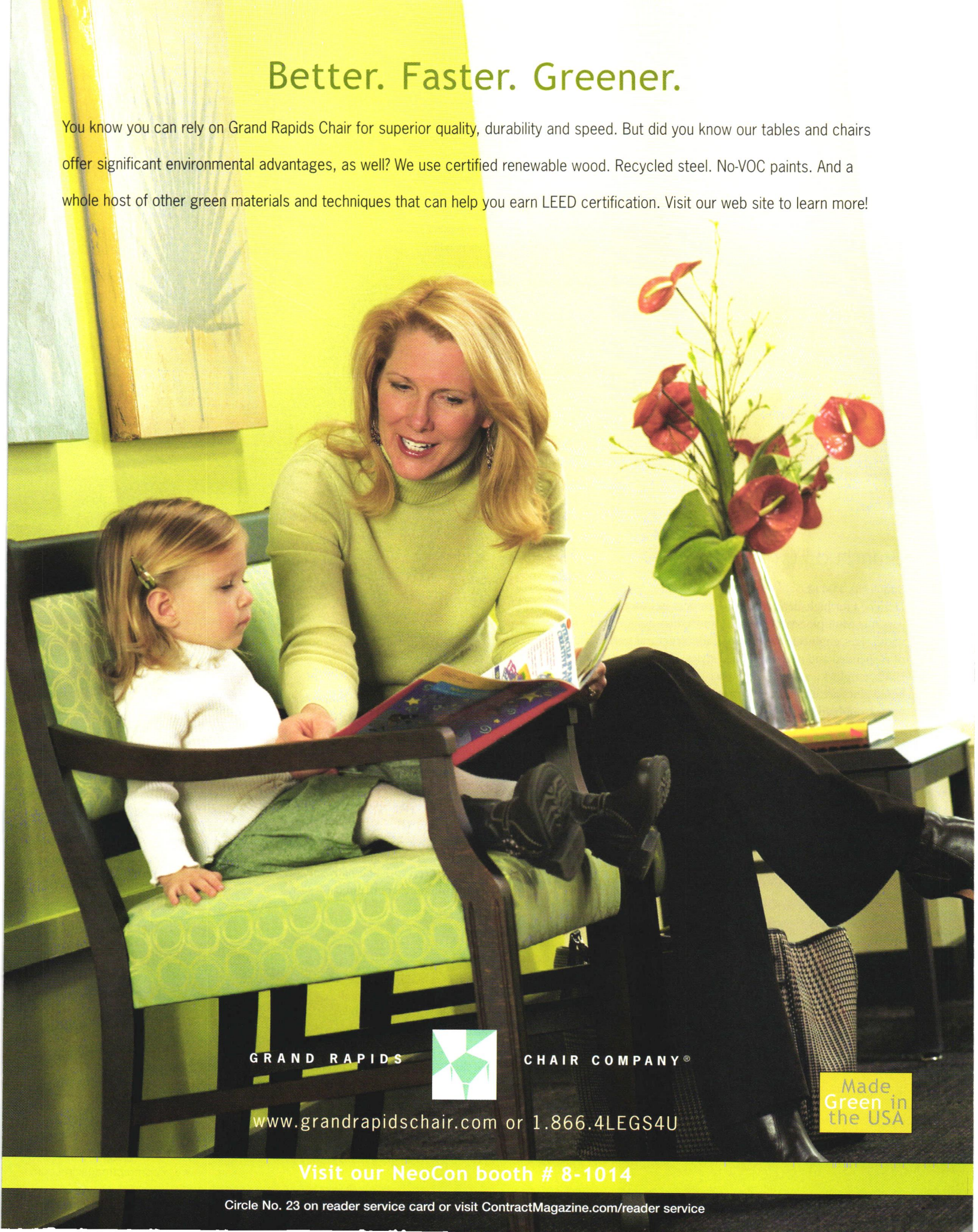

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Carnegie

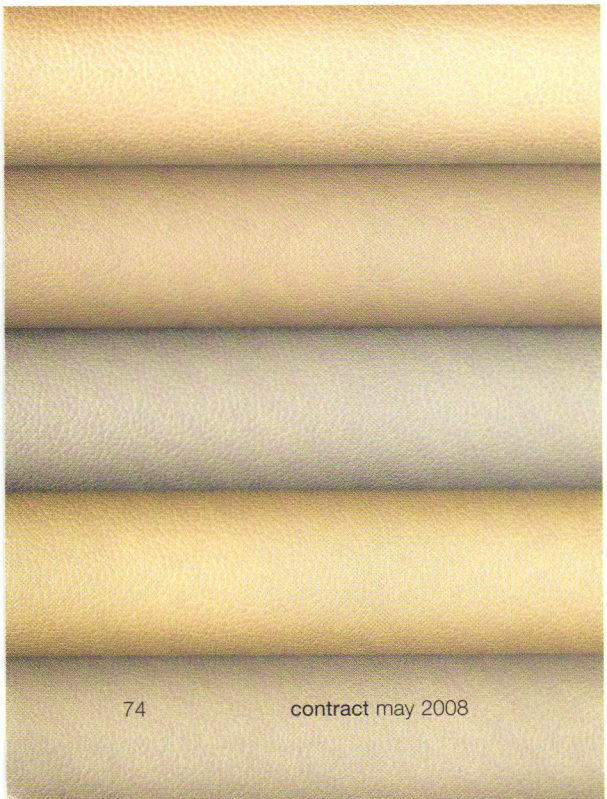
Space No. 1123-A

Glide and Slide are non-absorbent Xorel textiles from Carnegie that are also free of PVCs, plasticizers, heavy metals, ozone-depleting chemicals, and topical finishes. They also meet the requirements of Section 01350, California State Building Guidelines for Indoor Environmental and Air Quality. Both patterns are woven of a specially designed, multicolored warp, which blurs the lines to create a softened or blurred effect in the final product. **www.carnegiefabrics.com** Circle No. 236

Brandrud Furniture

Space No. 11-112

Designed for high-density waiting areas in healthcare, Andante Multiple Seating from Brandrud is equipped with four seat width sizes, engineered bariatric-grade structural frames, and a full scope of suspended and non-suspended styles. The product also contains no PVCs, employs a zero-VOC powder-coating process, and only water based glues are used for the application of flexible foams. **www.brandrud.com** Circle No. 237



Milliken Contract

Space No. 1149

Milliken Contract's Persian Dynasty™ collection takes its design cues from the ancient Persian Empire, with inspiration from beaded saris, handwoven shawls, vintage fabrics, and colorful costumes. The collection is offered in neutrals and brights, and each of its four designs comes in 50-cm. modular format. Persian Dynasty is PVC-free and produced with alternative energy. **www.millikencarpet.com** Circle No. 238

Edelman

Space No. 11-19A

Tradition and class go a long way. Wild Hide and All Grain Leathershow off the beauty of their natural grain and texture. Wild Hide develops a natural shrunken grain from the heat of a fire of old rotten woods and tremendous strength from the heavy smoke absorbed into the slowly cured hide. The new All Grain colors are light, featuring natural beige and gray families. **www.edelmanleather.com** Circle No. 239

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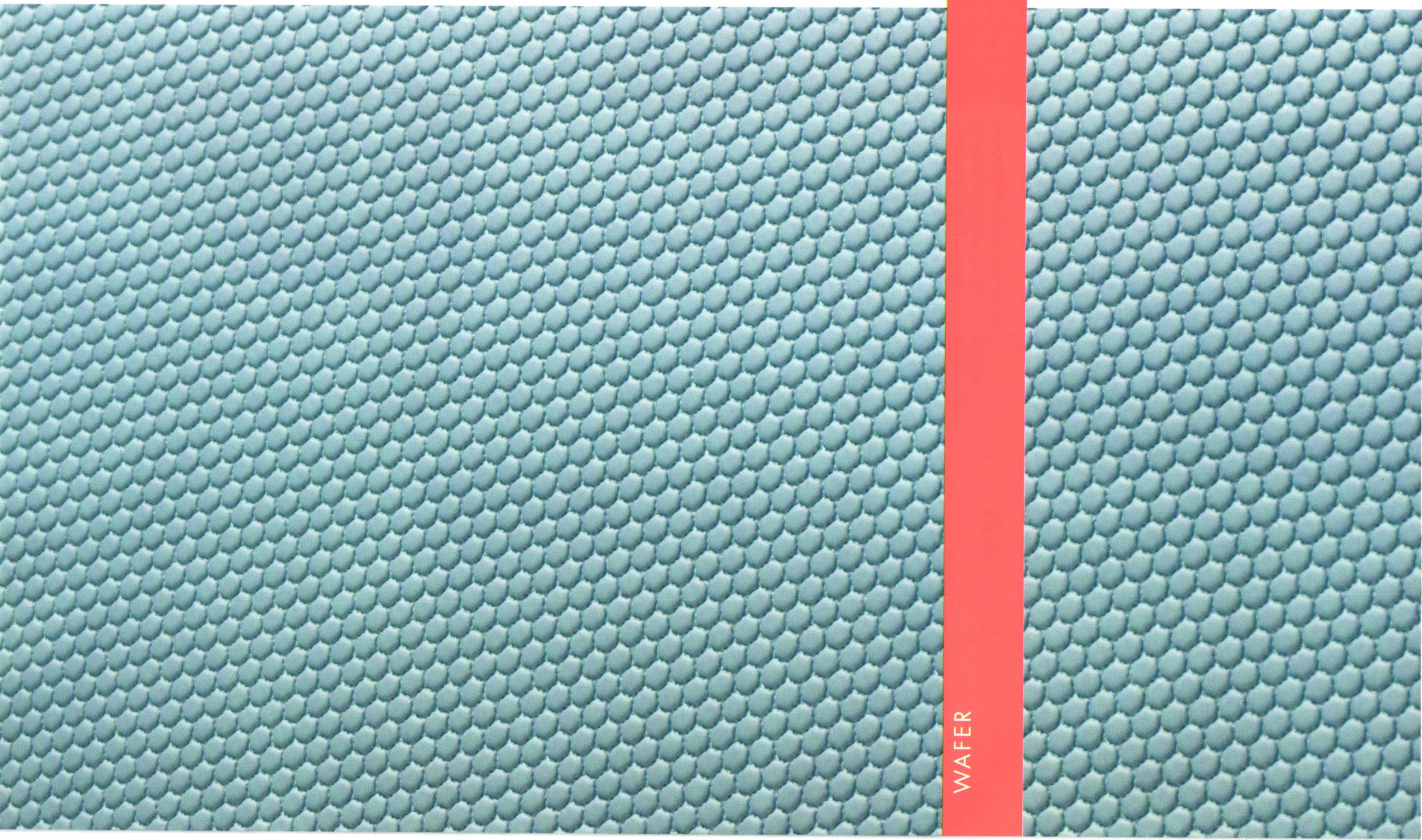


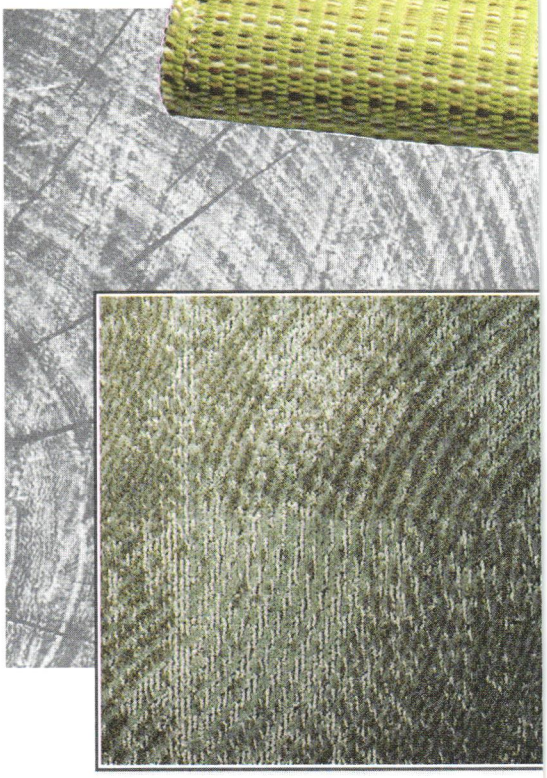
WAFER

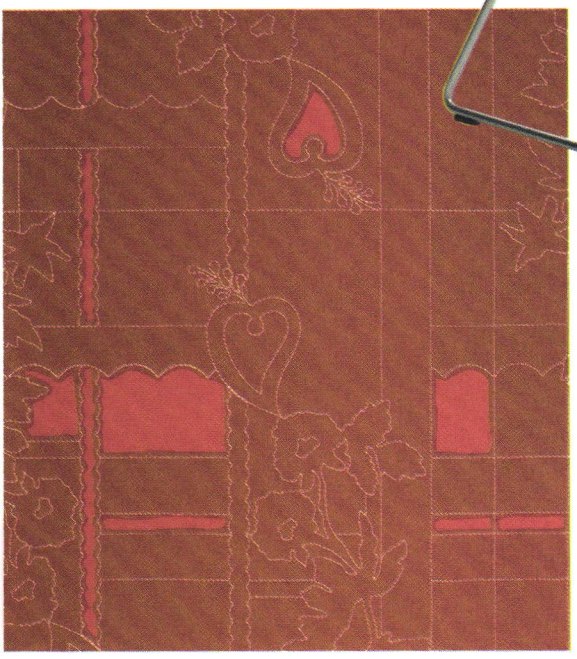
Knoll

Space No. 1111
Knoll is taking its design expertise out into the sunshine with Belize, one of the company's first indoor/outdoor upholsteries. Belize is available in eight colorways and is made of 100 percent Bella Dura solution dyed olefin. This simple dotted stripe is meant to complement Knoll's other indoor/outdoor pattern, Rio, a harlequin pattern with repeated organic shapes.
www.knoll.com Circle No. 240

izzydesign

Space No. 11-1150
Make new friends with the Sideways chair from HAG by izzydesign. This task or stacking chair allows 180 degrees of movement with a balanced tilt and beveled seat. It also features an armrest that doubles as a handle behind the plastic or upholstered back. HAG Sideways is GREENGUARD and ISO 14025 certified.
www.izzydesign.com Circle No. 241





Maharam

Space No. 1188
Available in both single and double layer variations, wool felt is at the heart of this introduction from Maharam, entitled Layers by Hella Jongerius. Intricate needlework graces the single layer variation while hand-cutting adds a distinct characteristic to the double layer version. Layers has been accepted into the permanent collection of the Museum of Modern Art in New York City.
www.maharam.com Circle No. 242

Bolyü Contract

Space No. 1167-1168
Bolyü's Stillness & Light collection is a breath of fresh summer air. This line of organic, nature-inspired carpet patterns incorporates Bolyü Contract's proprietary Optifects technology and explores the interplay of light and shadow on and through natural objects. Parent company Beaulieu Commercial offers post-consumer recycled content in 100 percent of its products, including all three of the company's brands: Cambridge Commercial, Aqua Hospitality, and Bolyü Contract.
www.beaulieucommercial.com Circle No. 243

Arc-Com Fabrics

Space No. 1194
A unique linear texture and a flowing sense of movement distinguish Arc-Com's Riviera. With a palette of 11 earth tones, including redwood, steel blue and a deep aqua, new pattern is well-suited for all markets.
www.arc-com.com Circle No. 244

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Award categories

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- Ambulatory (outpatient) Care Facilities
- Long-Term Care/Assisted Living Facilities
- Health and Fitness Facilities (environments in which the primary purpose is to provide healthcare and related services)
- Landscape Design
- Conceptual Design

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Judging Criteria

Professional entries:

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

Professional conceptual and student entries:

- A demonstrated response to the goals mentioned in the project description
- Visual and graphic images that support an environment capable of improving the quality of healthcare

Recognition/Awards

- Winners will be announced at an awards presentation during HEALTHCARE DESIGN.08, November 8–11, in Washington, D.C.
- An award will be presented to each winner
- Winners will be required to assemble presentation boards of winning projects for display at HEALTHCARE DESIGN.08
- First-place winners will receive a complimentary registration to HEALTHCARE DESIGN.08
- Winners will be published in an upcoming issue of *Contract* magazine featuring healthcare design
- Winners and honorable mentions will be contacted individually by Aug. 1, 2008.

Judges

Judges to be announced will include interior designers and architects with expertise in healthcare design and a member of the board of The Center for Health Design. The competition is sponsored by *Contract* magazine in association with The Center for Health Design and the HEALTHCARE DESIGN.08 Conference.

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

Rules for Entry

Professional Categories:

- Submittals (except for conceptual) must be built and in use by June 1, 2008. Entries also must not have been entered in previous Healthcare Environment Awards competitions.
- Submittals must be contained within one binder and **must include** professional 8 x 10 color photographs and at least one floor plan. Conceptual submittals must include color renderings.
- Submittals must also include the project name and location, submittal category, and a brief program statement (300-500 words)
- The design firm name, address, and contact person's name, email, and phone number must be provided in an envelope at the back of the binder for purposes of anonymity
- Each submittal must include a $250 entry fee

Student Category:

- Submittals must be contained within one binder and must include professional quality photographs or renderings
- Submittals must include project type and a **brief** project description (300-500 words) addressing the goals of the project and how and why the final project improves the quality of healthcare
- Student names, address, and verification of student status in the form of a letter from the school registrar certifying enrollment at the time the project was completed must be provided in an envelope at the back of the binder for purposes of anonymity
- Each student submittal must include a $25 entry fee

NO OFFICIAL ENTRY FORM IS REQUIRED

All submittals must be received by 5:00 p.m. EST on **Monday, June 30, 2008**.

For questions, call 646.654.7286 or visit contractmagazine.com.

Make checks payable to *Contract* magazine. Mail submittals to:

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The HON Company, Initiate. Circle No. 251

to each his own

Furniture systems are becoming more personal, customizable, and increasingly environmentally friendly

By Danine Alati

It's unnatural to stick human beings in 6-ft. cubes for eight hours a day—and to expect them to constantly turn out productive work in such environs is outright absurd. We've been hearing that the corporate landscape is moving away from the Dilbert scenario for the past 10 years or so, but it's been a slow evolution. The best of today's furniture systems provide user flexibility, address ergonomic concerns, offer interesting aesthetics, accommodate technology, and consider environmental sustainability.

Environmental concerns have overwhelmingly affected all facets of product design. As more corporations strive to tread lightly on the earth and even go so far as attain LEED certification, all the major manufacturers are focusing on creating appropriate product. Using fewer materials in furniture systems and ones that do not off-gas are practically givens, but individual manufacturers also have developed their own revolutionary solutions to designing green.

Herman Miller, My Studio Environment. Circle No. 252

For example, The HON Company's patent-pending Nature Core fiberboard imbedded in its Initiate panel systems meets the most stringent Indoor Advantage Gold certification for indoor air quality by the Scientific Certification Systems (SCS). Herman Miller's highly popular (and Best of NeoCon® 2006 Best of Competition winner) My Studio Environments was designed to be MBDC Silver Cradle-to-Cradle certified and is 69 percent recyclable, made from 30 percent recycled materials, low-VOC emitting, and GREENGUARD certified. All Knoll furniture systems are GREENGUARD certified for indoor air quality, are manufactured using clean technologies (VOC-free, water-based adhesives, and 100-percent recycled particleboard), and are available with FSC-certified woods. And Steelcase prides itself on taking a holistic approach to designing green by considering the chemical composition of materials at the molecular level, analyzing product lifecycle, and considering end of life disassembly for all new offerings.

Transparency is a buzzword that has manifested itself in the lowering of panels, the inclusion of screens, and in some cases the dissolution of walls altogether—all of which contribute to LEED requirements for light and views. To address this need, last year Suzanne Tick designed an open-weave fabric screen for Knoll's Dividends Horizon office system that delineates space with a semi-transparent material while still allowing for the flow of light and air. By achieving a visual connection to co-workers and the outside world, has privacy fallen by the wayside? Businesses are redressing acoustical issues with

Metro, Topo. Circle No. 253

sound absorption panels, sound masking systems, like Herman Miller's Quiet Technology (QT) system, and specific privacy nooks within the office.

With this integration of new materials, furniture systems have taken on a more residential aesthetic. Products are becoming lighter in look and feel and more fluid, with more of a European sensibility. As technology advances, workstations must keep up. While we are seeing a trend toward smaller furniture system footprints in favor of a shift toward more collaborative workspaces, worksurfaces themselves also are shrinking. Without boxy computer monitors cluttering up desks, sleek flat-panel models and laptops lend themselves to more shallow worksurfaces. And rather than bogging down furniture with technology, systems are simply technology accessible, and access flooring further helps this cause.

With smaller workstations, designers must maximize space and creatively accommodate storage. However, the question remains whether advanced technology will push the trend toward the totally paperless office. And will we even need the "office" in the future, if workers have all the tools at their fingertips to plug into the server, access the Internet and e-mail, and teleconference from anywhere at anytime? Home bases will be necessary, but the increase of the mobile workforce will indeed reshape the landscape, as touchdown, plug-in areas replace personal cubicles and corporations continue to embrace collaborative working.

Even though sprucing up furniture systems with bells and whistles doesn't exactly negate the ho-hum factor of working in a cubicle, designers and manufacturers alike are doing what they can to create settings in which employees feel content. Simply the ability to personalize workspaces can make all the difference. For example, give the user the ability to adjust airflow or a station positioning—from lounge, to task, or standing height, depending on various needs throughout the day. Moving forward, furniture systems that consider environmental sustainability in a holistic manner—from inception through production and use to end of life and beyond—will find the most success, as will products that set themselves apart from the same tired systems we've been seeing for decades. Spice up materials—add aluminum components or architectural accents, tear off the fabric, discover new greener alternatives—pare down the footprint for a sleeker look, and empower the user to control how she will work, and these systems will find favor with workers for years to come. ◘

Teknion, District. Circle No. 254

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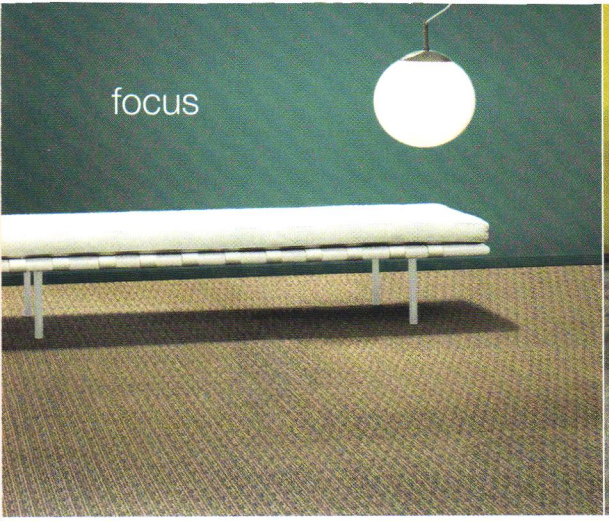

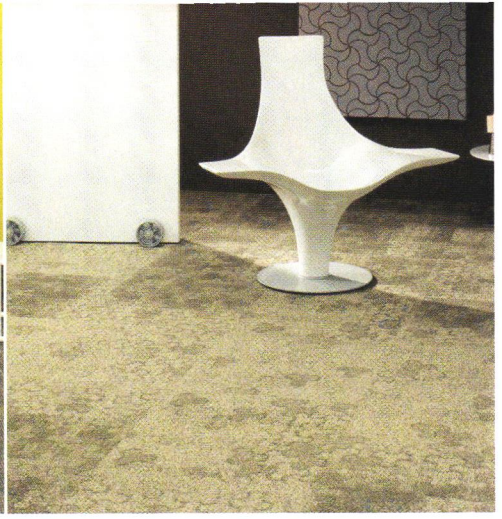

Dolce Carlo, Dolce Duni, WhatKnot Combo.

underneath it all

The New Patcraft & Designweave merges two legacies into one cohesive brand offering an array of choices at down-to-earth prices

By Katie Weeks

The team behind The New Patcraft & Designweave is happy to have users walk all over the brand and its offerings. In fact, it's encouraged. Officially launched in January 2008, the new brand under the Shaw Industries umbrella (alongside Shaw Hospitality Group and Shaw Contract Group) seeks to capitalize on the heritage Designweave and Patcraft built as separate entities—including a strong West Coast base with design-oriented offerings for the former and an East Coast presence with a high reputation for service for the latter—to offer a distinctive, strong, unified player in the mid-market price range.

"Designweave had spent a lot of time creating products and packages very tailored to the A&D community, whereas Patcraft really worked on building its business and market position through its service package, [called] PDQ," notes Eric Wroldsen, vice president of marketing for The New Patcraft & Designweave. "When you put those two things together, they complement each other in a bigger, more robust line." Brenda Knowles, vice president of commercial marketing for Shaw Industries, agrees. "In our minds, there are a lot of players in the middle market, but it's very fragmented and in our research there wasn't a clear leader in terms of design and value," she says. "We believed we could offer an array of solutions by bringing these two brands together and really focusing on building excellent design at a great value."

New York branding firm The Moderns distilled and united the strengths of each brand. A smooth evolution would be essential to transition loyal customers to the new brand. "One of the resounding things people in the market said was don't confuse us with what you're trying to do and who you are. Don't mess with our relationships in the marketplace," says Melissa Hill, director of marketing for The New Patcraft & Designweave. An easy internal transition also was essential. "One of the biggest challenges would be combining things—combining the product books out in the field and the sales forces and training them on the new product lines. We needed to have an internal paradigm shift," she says.

To flesh out the brand's identity, The Moderns engaged in its signature Corporate Alchemy™ process, says Janine James, principal of The Moderns. Speaking to people at all levels within Patcraft and Designweave, The Moderns gleaned the essence of the brand and further developed it into a company culture. The result: Instead of focusing on individual offerings, pile heights, fiber combinations, or skus, The New Patcraft & Designweave is driven in all aspects—design, marketing, branding and practices—by experiences, putting the spotlight on end users and their connection with carpet. "What's the humanity of carpet? We relate to it through our feet. Standing on our feet on those surfaces, we have experiences that lead to conversations about those experiences. It's about people talking to people," says James. Hence, the single quotation mark incorporated in the new logo and the tagline "measured by the foot," which can be interpreted a multitude of ways. She adds, "We told the sales staff that you're not selling carpet. You're selling surfaces that life lives on."

Within its market, The New Patcraft & Designweave is driven by choice without compromise. It's similar, James notes, to Isaac Mizrahi designing for Target. Rather than simply create cheaper versions of his haute couture styles, Mizrahi reinterpreted what it meant to have high design at a certain (albeit lower) price point. As part of Shaw, the brand also is capitalizing on corporate initiatives like Shaw's Green Edge platform and Evergreen nylon recycling facility.

The New Patcraft & Designweave kicked off with two collections, Dolce and Touch, which will be followed by an ambitious array debuting at NeoCon® (Space No. 8-3094). Circle No. 200

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to have and to hold

Birsel+Seck creates the chameleon of storage systems for Herman Miller

By AnnMarie Marano

You heard it here first: the rise of "the paper-less office" is all a sham. "If anything, there's more paper," says Ayse Birsel, co-creator of the Teneo (Latin for "to hold") storage system for Herman Miller.

With the popularity of LEED certification only becoming more powerful by the day, storage is coming out of the shadows and is taking advantage of all the natural light coming in as walls come down. Birsel and partner Bibi Seck of Birsel+Seck studio decided to address this trend when Herman Miller came to them to design a new storage paradigm. The pair also knew they needed to acknowledge that work and life have truly merged.

"We came to the realization that storage isn't going away. If anything we're generating more paper and life and work are merging, so lots of our personal life comes to work and vice versa, and it all needs to be handled appropriately," Birsel says. "Some of the Herman Miller research gave us the framework to realize that we need to store and help people organize and display was everything they can't fit into their computers."

The result was a storage system that can not only adapts to a variety of situations but also offers more than 80 different configurations, all revolving around a basic skeleton of two aluminum rings. The rings come in five different sizes.

"The reason that we chose Ayse was because we worked closely with her on the Resolve brand. She has a real feel for systemic thinking and can really take something such as a metal box, deconstruct it, and put it back together in a neat sort of way," says Katie Lane, director of filing, storage, and tables for Herman Miller.

Birsel took the traditional metal file box or cabinet and realized there was room for something more adaptable to all that needs to be stored and adaptable to all the different environments architects and designers are creating. "It gave us the impetus to deconstruct the metal box and understand better what storage does and needs to do," Birsel says.

And she certainly achieved adaptability. The product line is made up of 20 different pieces, but a variety of 80 products can be created. "The physical scale of the product had to adapt from one person to many people. It had to go to wall units and islands and could become a chameleon for architects and designers. We wanted to make sure that we could dress it up and down complementary to the environment," Birsel says. "We wanted to make sure its uses could change over time. It might be a stationary piece or an island, but we wanted to be sure it could be turned into a mobile piece easily, and we wanted to be able to add or remove doors and make things more open as organizational needs change over time. We didn't want people locked into a decision."

Because of the two-ring structure, several units can be built together, such as wall units that are five or six pieces long, thanks to shared rings. "It just provides a really customizable solution for us," Lane says. "It's something we can play up and down, and we can make it more or less bold."

Broadening horizons is the bottom line with Teneo as the storage system will move Herman Miller out of the workstation and into the project room, meeting room, and community space. Customizing capabilities can be taken a step further with different types of utility that can be hung on the rings and cladding with a variety of different skins. Circle No. 201

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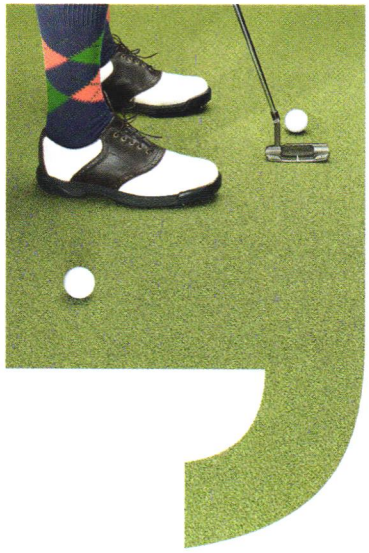

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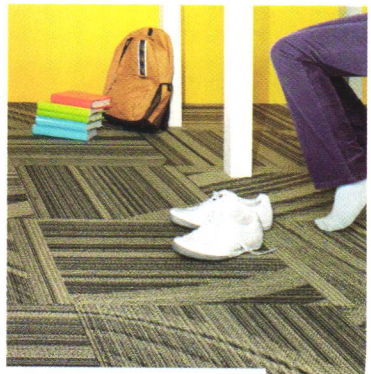

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the perfect whites

Skyline Design captures Suzanne Tick's tactile weave structures in the permanence of decorative glass

By Jennifer Thiele Busch

Renowned textile designer Suzanne Tick has brought her considerable knowledge of woven textiles to yet another medium, and the results celebrate the best of both materials. Invited by Deborah Newmark, design director of Skyline Design, to create a new line for the Chicago-based decorative glass manufacturer, Tick delivered an elegant collection that visually combines the delicate intricacies and complex structures of woven fibers with the architectural, light-diffusing qualities of glass panels. "What makes this collection so wonderful is the way Suzanne is able to capture in glass the handcrafted elegance of a woven textile," says Newmark. "It's all about her passion and respect for both glass and textiles and their inherent qualities"

Suzanne Tick Glass™ A Collection in Whites for Skyline Design offers myriad possibilities that allow different looks and feels depending on the combination of options used. The line consists of 10 patterns, conceived in white (with appropriate selections in taupe and black plus custom colors), in varying scales with options to apply patterns using eco-etch™ or AST™ advanced screening technology on one or both sides of glass panels. (Eco-etch™ is an innovative process used in the decoration of glass whereby a 90-percent recycling gain is realized in the blast medium reclaim system. AST™ is a proprietary silkscreen process developed by Skyline that combines various digital etching processes and screening technology.)

Panels are offered in a host of sizes and thicknesses. Depending on the patterns and scales chosen, the results provide different levels of transparency, while the choice between etching or screening patterns, creates varying levels of depth and texture. In all cases, the patterns are enhanced by the translucent qualities of the glass, pushing the boundaries between textile and building material. The collaboration offers the best of both worlds, combining the durability, permanence, and easy maintenance of glass with the fluid, tactile qualities of textiles.

Making the collection even more appealing for the A&D community is the fact that certain patterns are offered in low-iron glass, which eliminates the greenish hue that is typical to most decorative glass products on the market. According to Newmark, low-iron glass provides a more neutral canvas since it is whiter and color-neutral in appearance. The patterns Graffiti, Cross Hatch, Crochet, and Crepe Lace come standard in low-iron glass, while Chain Link, Wire Knit, Weave Check, Facet, Kinetic Lines, Entangle, and Cantilever are available standard in clear glass and custom in low-iron glass.

Tick admits that as much as she knows about designing textiles, she had to learn about designing glass—but she has never been one to shy away from the challenge of a new material. "I've been working in the past few years on tectonic weave structures that feature a number of different qualities—transparency, luster/deluster, textural relief, layering/dimension, and scale—for both textiles and floorcovering," she explains. "Adapting patterns and weave graphics to a hard, flat, glass surface forced us to dig deep into all of those qualities. Transparency was easy; opacity became the challenge. We captured luster/deluster with different etching and engraving techniques. Layering/dimension was achieved by combining imagery—sometimes on one side, sometimes on both sides—using different technologies. Scale exploration was created using Skyline's AST technology."

"Suzanne was able to explore Skyline's many glass techniques with a fresh perspective," notes Newmark. "Luminous texture warms up the cold nature of glass, and a well-placed line, cross hatch, or weave softens its hard edge. The result is a collection that is so diaphanous it begs to be touched." See and touch it for yourself at NeoCon® at Space No. 8-6106. Circle No. 202

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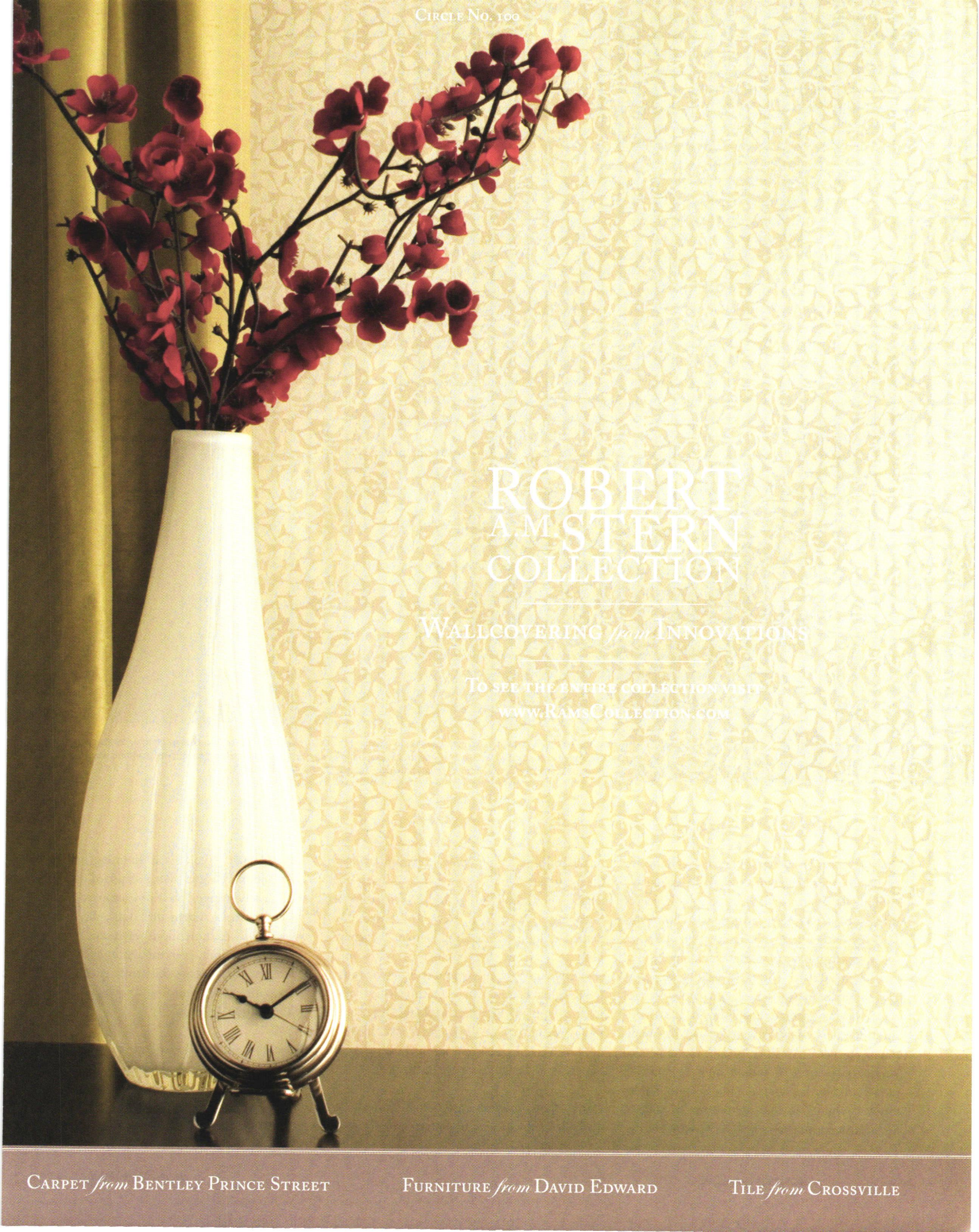

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light at work

By Jean Nayar

Just as sunlight is essential to our survival on the planet, man-made light is vital to our ability to function in the workplace. And in a world with an interconnected global workforce that operates 'round the clock, this fact hits home now more than ever. Yet the role light plays in office spaces is constantly getting tweaked as our awareness of its impact on the environment—and on our well-being—becomes more sophisticated. As a result, creating perfect lighting conditions in work settings has gotten increasingly complex.

In their quest to create an ideal balance of light in office environments, lighting designers face a unique set of challenges. Not only do office cultures and tasks vary from business to business, but also the buildings in which these businesses operate range from adapted manufacturing facilities to retrofitted high-rises to newly constructed suburban office parks. The workers themselves vary, too, from bright-eyed recent college grads to those who have graduated to reading glasses. And we all seek lighting conditions that are just right for our individual tastes and needs.

In the offices of the Kaye Scholer law firm in Washington, D.C., Nestor Santa Cruz, a design director for Gensler, employed a decorative fixture resembling a blossoming cherry branch to link the office with its environs. Santa Cruz, IIDA, designed the space (above) when he worked for SKB Architecture and Design.

Possibilities vs. Limitations

While advances in lighting technology continue to enhance the possibilities for developing high-quality customized lighting solutions, changes in energy codes have placed greater restrictions on how lighting designers can deploy the tools at their disposal. Codes vary from state to state and even on the local level within a state. Therefore, lighting designers must consistently adapt to meet these codes—as well as the evolving standards established by the American Society of Heating, Refrigeration and Air-Conditioning Engineers (ASHRAE) and the recommended practice guidelines of Illuminating Engineering Society of North America (IESNA)—to reduce energy consumption through the use of efficient lighting fixtures, sources, and system controls.

As the codes and requirements get more stringent, the lighting design process has become more challenging, according to lighting designer Stephen Bernstein, principal of New York-based Cline Bettridge Bernstein Lighting Design. "When you need to compare the number of watts you're allowed to use versus the number of actual watts in the design, it becomes an accounting issue that has to be computed," Bernstein explains. "It's changed the nature of how we work, and it takes longer to do, which is reflected in the fees architects, lighting designers, and engineers have to charge."

Complicating matters further, lighting technology, codes, and energy initiatives are sometimes out of synch. "Typically a dimming ballast will consume more watts than a standard on/off ballast," says Bernstein. "So if you compare an on/off system versus a system that dims, the dimming system will consume more watts and might put you over the limit, even though it will save watts over time. But energy initiatives encourage and reward dimming, control, and daylight harvesting with additional points."

Since the amount of energy consumption the newest codes allow is about as low as it can get with current technology, the light sources that can produce the recommended levels of about 30 to 35 footcandles of light for an open office space at the

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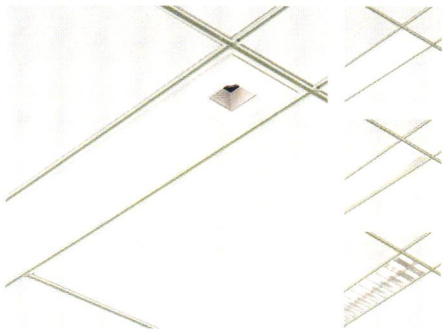

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Perkins+Will | Eva Maddox Branded Environments creatively used indirect and direct lighting systems in workspaces of Urban Innovations (left) and another corporate client (above), both in the Chicago area.

required wattage are limited mostly to fluorescents. Thankfully, advances in fluorescent technology have resulted in smaller, more efficient T-5 and T-8 lamps that also reduce the flicker associated with older, larger T-12 fluorescents. The new lamps also provide better color rendering capability and more appealing color temperatures that more closely resemble the warmer light of incandescent sources or even daylight. And according to Patrick Gryzbek, an architect with Chicago-based Perkins+Will | Eva Maddox Branded Environments, who is NQPLC lighting certified and has taught lighting design for 20 years, these smaller, more efficient lamps have generated an increase in fixture possibilities, too, which permit these sources to be used more creatively and effectively. "The change in the energy codes has revolutionized lighting design in office spaces in recent history and has forced not only designers but equipment manufacturers to become more inventive," he says.

Another revolutionary event, says Gryzbek, was the advent of the flat-screen computer, which helps mitigate glare concerns. Just about a decade ago, for example, much attention was given to veiling reflections on curved glass CRT screens and indirect or parabolic louvered fixtures were commonly used to avoid glare. Yet both types of light have plusses and minuses. "Indirect light is pleasant," says lighting designer Bill Schwinghammer, principal of New York-based William Schwinghammer Lighting Design, "but at times it gets sleepy because of lack of visual interest." Gryzbek refers to this phenomenon as a "gray sky" effect. "Indirect fixtures offer the advantage of bright, uniformly lit spaces, but the disadvantage is that the environment feels flat," says the architect. "Parabolic direct fixtures, on the other hand, produce a 'cave effect' due to the cut-off angles of the fixtures, which make it difficult to get light on vertical surfaces," he says. "Now combination indirect/direct fixtures allow for a wide variety of variable optics to control uplighting and downlighting, and they can be mounted closer to the ceilings, which allows for greater flexibility in their positioning." Indirect/direct fixtures also increase the direct contribution of light, allowing higher footcandle levels while still meeting current energy codes.

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Introducing Natural Light

The surging emphasis on energy efficiency and sustainable design has also drawn attention to the use of natural light in office environments. According to Wilson Dau, principal of Dau Design and Consulting based in Calgary, Alberta, and chairman of the IESNA's office lighting committee, the energy savings resulting from conscientious daylight harvesting can be substantial. "We generally say that commercial office buildings use about 48 percent of the energy consumed in the United States, and 22 percent of that electricity used is for lighting," he says, adding that commercial and industrial buildings are responsible for about 51 percent of that consumption. While there are many different claims about the benefits of daylighting, says Dau, "it's a safe bet that an approach that combines daylighting techniques with an integrated management system can result in long-term savings of about 25 percent on energy costs over a standard system between 10 and 20 years old."

Aside from its positive environmental and economic benefits, daylight in the workplace is also sought to improve workers' morale and their ability to function. While the real impact of daylight on a person's well-being remains somewhat elusive (the role of light on issues such as absenteeism or headaches has yet to be fully analyzed, for example), our intuitive attraction to daylight is undeniable.

Access to daylight is also part of the mix of points that can earn a space LEED certification, which includes a suite of standards for environmentally sustainable construction. "Everybody wants access to natural light," says interior designer Nestor Santa Cruz, design director for Gensler in Washington D.C. "But depending on the shape and size floor plate of the building, that access will vary," he says. "An existing building in an urban environment, for example, will have a very different set of conditions than a new stand-alone building, where you have the opportunity to shape the floor plate and fuse the lighting design with the architecture to put as many people as possible in contact with the edge of the building from day one."

Still, even in existing office buildings, a trend in space planning has emerged over the past decade or so to provide more democratic access to sunlight. Circulation zones or workstation areas are now commonly situated around building perimeters or perimeter offices are enclosed with glass panels that let light flow into the deeper recesses of a space. New developments in building design, including longer, narrower structures or buildings that revolve around a central atrium, also afford greater access to light for all occupants. Yet, an unbridled flow of natural light doesn't necessarily guarantee a more contented or productive employee. In fact, too much natural light can actually hinder productivity. So integrating the means to control sunlight can be as important as introducing the light itself. Light control devices—from baffles, overhangs, and proper siting to window blinds, windows with coatings that limit light transmission, and automatic occupancy sensors or integrated or even individual switching and dimming systems—can help to create a comfortably illuminated working environment.

In addition to the decorative cherry blossom fixture, Santa Cruz mixed other direct, indirect, and natural lighting elements to illuminate the Kaye Scholer law firm in Washington, D.C. (below).

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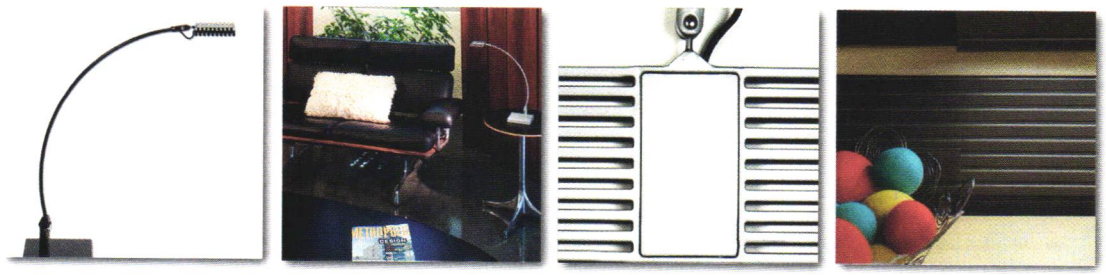

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Creating an Artful Composition

Whether an office is illuminated with daylight or electric lights or both, the manner in which this light is composed will affect how well it serves its intended purpose. "Just as background music—whether it's Mozart, Ella Fitzgerald or Alicia Keys, can influence our mood, light with its patterns of brightness can influence our perception of a space," says New York-based lighting designer Gary Gordon, who is also the author of *Interior Lighting* (John Wiley, 2003). "For areas where sustained concentration is required, lighting schemes with low levels of contrast are suitable, while dining areas, employee lounges, and corridors can benefit greatly from high-contrast lighting."

Gordon believes that the best illumination strategies include a mix of natural and artificial light and combine what the late lighting designer Richard Kelly eloquently defined as ambient light, focal glow, and sparkle. Indirect sources, whether suspended from the ceiling or positioned atop cabinets produce a pleasing diffuse ambient light, while desk lamps, integrated under cabinet fixtures create focal glow, and decorative fixtures like chandeliers and sconces, or reflective surfaces, such as hardware or reveals, can provide the sparkle that delights eye and adds interest.

To create interesting and stimulating work environments, Schwinghammer shakes up the status quo by altering the standard positioning of ceiling fixtures to create interesting patterns or pockets of light. "Some spaces, especially large open work areas are too brutal in their relentless consistency," he says. "You need to do something to make the spaces more human, more residential, less machined, and more organic. Some of the newer office spaces are more free-form to accommodate different ways of working, and I like to stagger or scatter the positions of the fixtures in pods or groups of three to reflect the furniture layout." Lighting can also be employed to bring a sense of artfulness to an office space or make a branding statement. A Washington, D.C., law office designed by Santa Cruz, for example, sought to link its workspace to the broader environs, so the designer introduced a decorative chandelier fixture resembling a blossoming cherry branch to its reception area.

In a world in which the workforce is becoming increasingly mobile, the corporate office environment now competes with other places to work. To remain relevant, offices need to be designed as places where people want to be. And good lighting can be as attractive and uplifting to people in built work environments as the sun is in the natural world.

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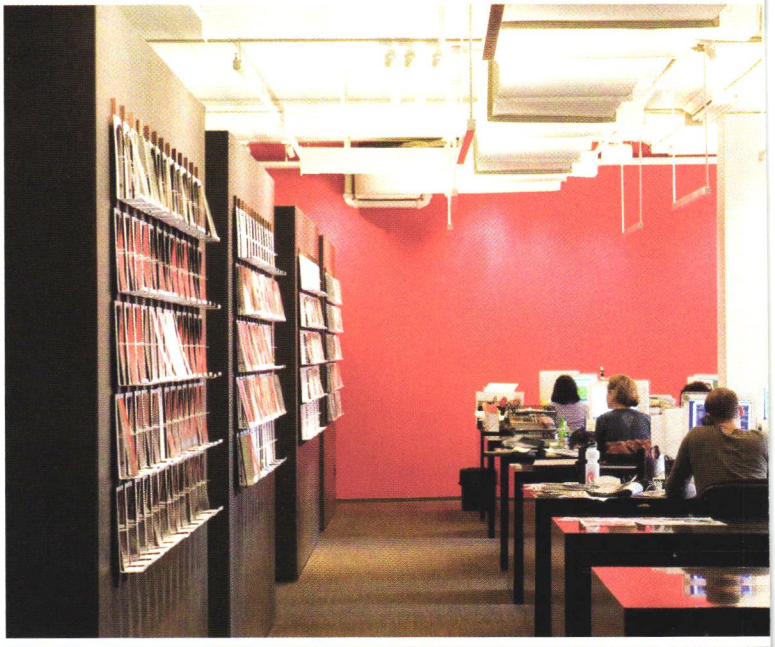
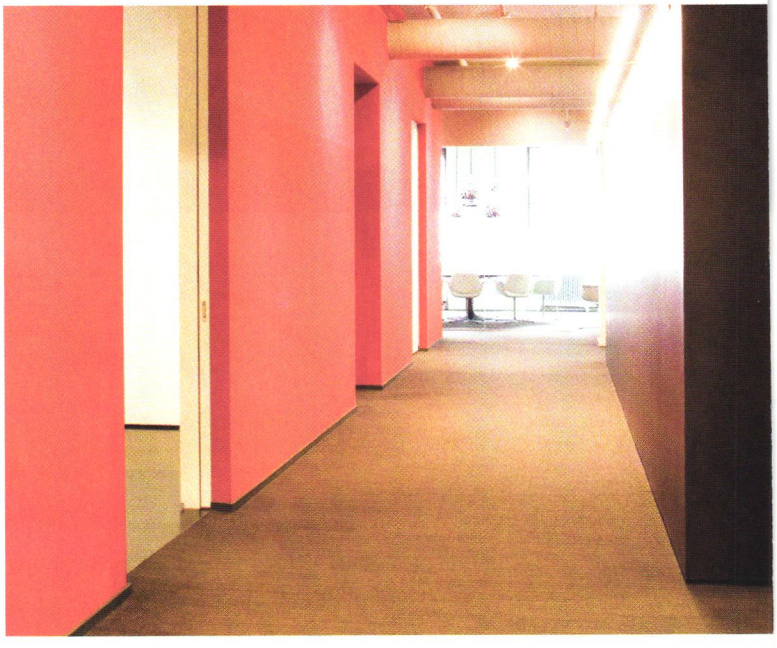
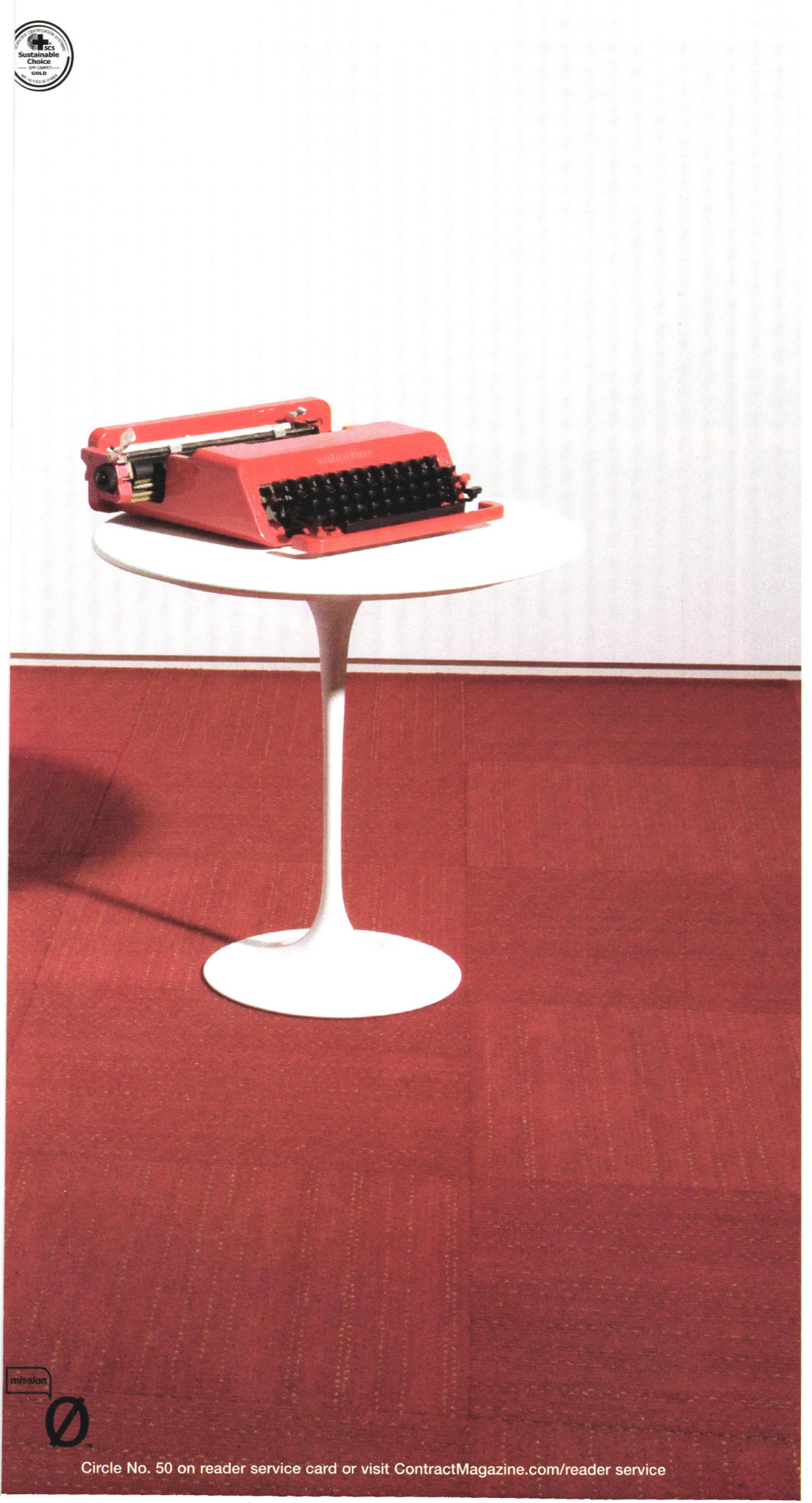




To illuminate Ford Modeling Agency's New York offices (top), lighting designer Bill Schwinghammer of New York-based Schwinghammer Lighting Design used a combination of lighting solutions (middle), including a collection of suspended globe-like fixtures to bring a glamourous flavor to the conference room (right). (Photos by Luca Pioltelli Photography.)



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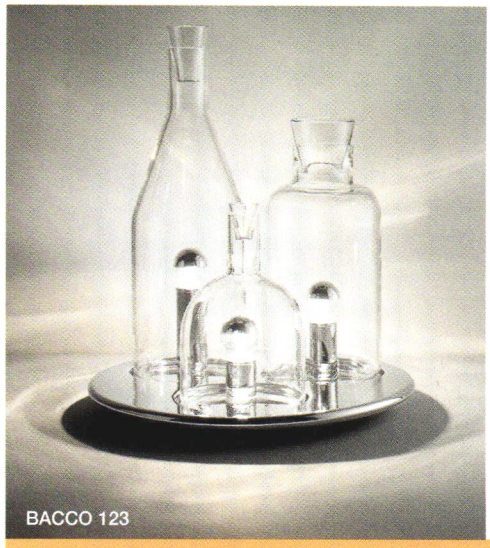

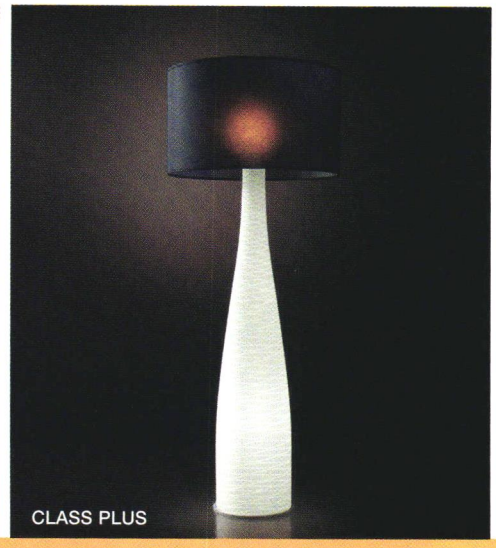

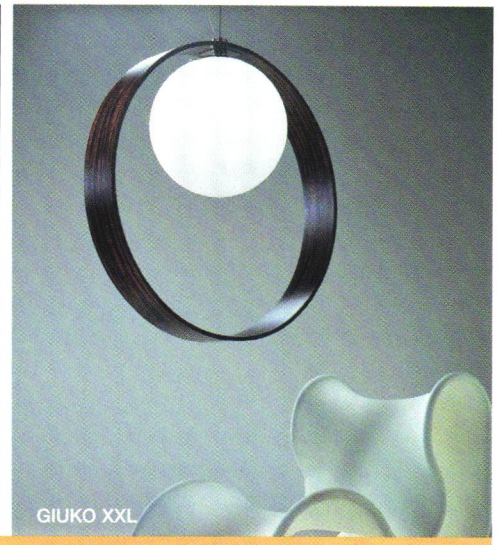

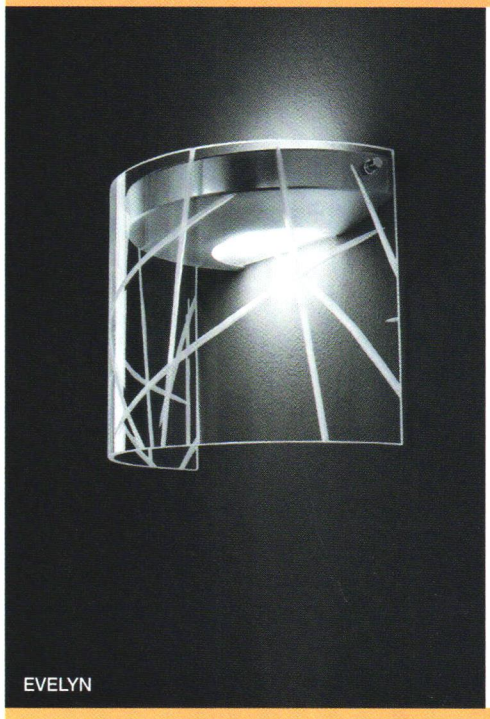

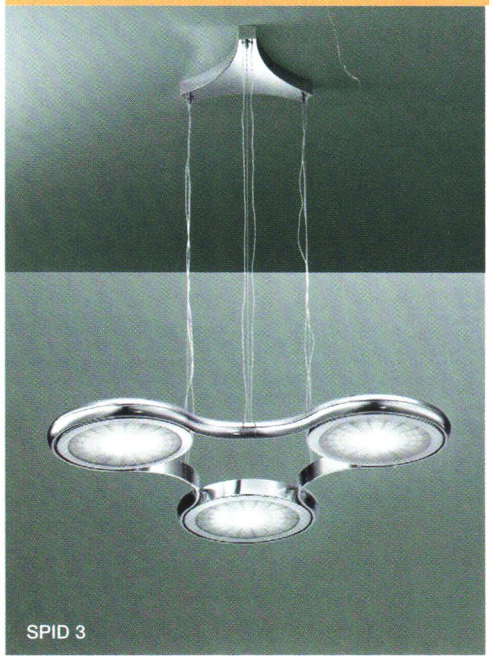

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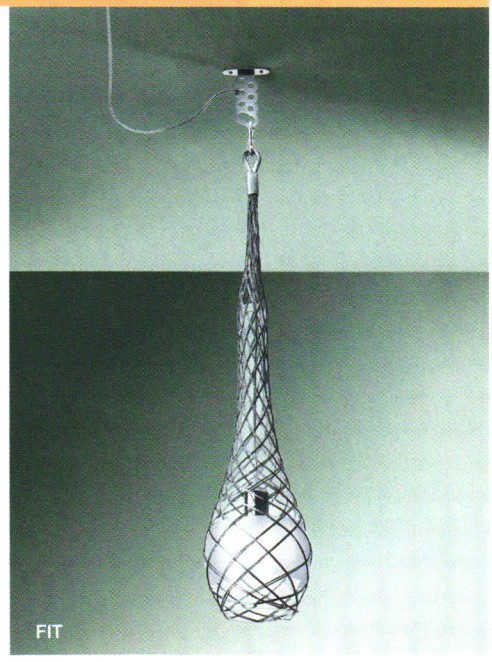

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nine lives

Polyethylene terephthalate (PET) recycled plastic is keeping interior products out of the landfill and in the closed loop

By AnnMarie Marano

The interiors industry is taking cues from those that went before, such as the automotive industry, in utilizing Polyethylene terephthalate (PET) recycled plastic for a variety of purposes, including cushioning, upholstery, carpet fiber, and beyond.

PET is a thermoplastic polymer resin used in synthetic fibers, as well as food and liquid containers such as soda bottles. "PET has been around for a long time," says Elizabeth Henschel, vice president of design, contract fabrics, Sunbury Textiles Mills. Sunbury is the creator of the NEXT™ brand of PET 100 percent post-consumer polyester fabrics.

Henschel explains, "Our PET products are 100 percent post-consumer polyester—which was not commercially viable until recently—rather than post-industrial, and use fiber derived solely from the consumer waste stream." NEXT™ is both recycled and recyclable at end of use. It takes 16 20-oz. bottles to make just one yard of average weight fabric. "We like to think that whatever those bottles become next, it's better than a fabric that will also end up in a landfill because it cannot be recycled," she says.

Steelcase is currently using PET recycled plastic in the cushioning for its Leap, Think, and Amia chairs, all top-selling models, says Doug Smith, director of engineering for seating for Steelcase. "The primary reason we went to it is because it's 100 percent recyclable." Steelcase purchases the raw material at a 50 percent recycled content rate, and then uses different formulations to create the product. According to Smith, as the quality of the recycled material improved over the years, Steelcase worked diligently to create the right formulations that would achieve the same comfort as foam, or better.

PET can be broken down into post-industrial and post-consumer categories. Post-industrial fibers have been available in the contract industry since the 1990s. "It wasn't until this decade, however, that fiber producers were able to offer post-consumer fabrics with consistent quality, insuring there would not be significant dye-lot variation due to impurities. The fiber now has become a viable option for the contract market, where the focus on quality is key," says Henschel.

The Effloresce Collection from the Momentum Group is constructed using a high percentage of post-consumer yarns. "As post-consumer yarns entered the marketplace, we felt strongly about shifting our focus from post-industrial content to post-consumer," says Shantel McGowan, design director.

Post-consumer recycled polyester also requires as much as 84-percent less energy to produce than virgin polyester, including antimony-free polyester, and creates less carbon dioxide because Sunbury skips the process of converting oil into fiber. Henschel adds, "The raw materials are all sourced from the domestic recycling stream as well, compared with oil that is shipped here from other parts of the globe."

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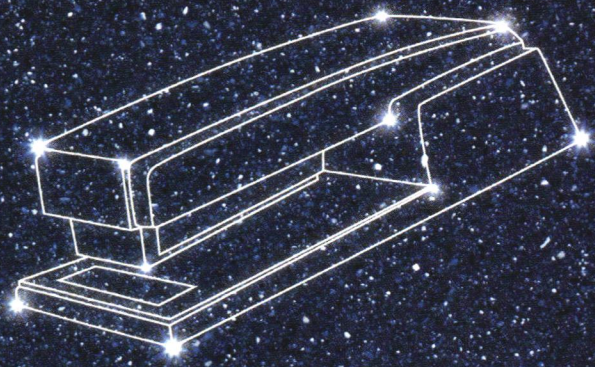

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international trends in design and energy

With $110 per barrel for oil, things are a-changin'

By Kirsten Ritchie, PE, LEED AP

The day after Earth Day, I sat in San Francisco City Hall with 350 leading environmental advocates celebrating the city's environmental accomplishments. Mayor Gavin Newsome spoke about how and why he wants San Francisco to become the pace car of environmental leadership for cities around the world. His vision is compelling, and, wonderfully, his competition is getting tougher to beat.

Energy Efficiency and Conservation

Three years ago, who would have thought that the oil- and gas-rich United Arab Emirates would be encouraging energy-efficient buildings. But that is exactly what is happening. As of January 2008, all new residential and commercial construction in Dubai must comply with the USGBC's LEED rating system, which requires, among other things, that new commercial buildings be at least 14 percent more energy efficient than recommended by ASHRAE.

Nearby, India has taken an aggressive stance on energy conservation, as one of the first countries to embrace LEED. There, one cannot expect to receive construction approval for any major commercial building project without delivering a compelling energy-efficiency story. Further east in China, new national standards require that all new public construction cut the energy use by at least 50 percent; Shanghai has set the target at 65 percent.

Even in the United States, all federal facilities (new and operating) must reduce energy consumption by 30 percent by 2015. And city after city—such as San Francisco, Chicago, Portland, and Los Angeles—is pushing forward initiatives requiring similar, if even better, performance in private sector buildings.

What does this mean for design professionals? It means designing for energy efficiency from the get-go and reinvigorating the art of smart passive design—proper solar orientation, thermal massing, daylight optimization, evaporative cooling, natural ventilation, tuned glazing, insulation, and integrated interior design, to name a few strategies. It also means a continuing need for more energy-efficient lighting, appliances, computer equipment, and heating and cooling technologies.

Carbon Accountability

Tightly tied to energy efficiency is carbon accountability. While some increases in the atmospheric levels of carbon dioxide can be attributed to deforestation and changes in animal husbandry practices, the majority of the increase is tied directly to the consumption of fossil fuel resources to power our lifestyles—transporting us from place to place, running our buildings, manufacturing our toys. Since the first signatory to the Kyoto Protocol in 1998, numerous countries have embarked on carbon accountability programs, most typically focusing on heavy industry, manufacturing, and utilities, but increasingly reaching out to the building sector.

Worldwide leadership trends are coming from the European Community (EC), particularly with the implementation of Directive 2002/91/EC, which in part intends to limit carbon dioxide emissions by improving the energy performance of buildings. In Britain, in addition to grading and reporting buildings' energy efficiency at the time of sale and/or lease, owners also must report the environmental impact rating, which is based on carbon dioxide emissions. (For a chart illustrating this connection, visit www.contractmagazine.com.)

Design to reduce a building's carbon footprint requires energy efficiency, but also must to leverage green energy technologies. Grid-supplied or building-integrated solar, wind, geothermal, and combined heat and power technologies are just some of the growing options to reduce a carbon footprint.

Carbon accountability also is rolling through the product sector. Fast on the heels of ISO 21930, which contains specifications for the environmental declarations (EPD) of building products, governmental agencies throughout Europe are requiring manufacturers to submit EPDs for key products used in construction projects. One of the required elements of an EPD is reporting the product's carbon footprint (also referred to as its Global Warming or Climate Change Potential).

Water Water Everywhere But Not a Drop to Drink

While the energy and carbon dialogues tend to discussions, it's water that has scientists, city planners, and public works officials really worried. At any given time, close to half the population in the developing world is suffering from one or more diseases associated with inadequate provision of water and sanitation services. Equally alarming are the reports that over one-half the human population will experience water scarcity in its lifetime.

India is aggressively tackling this problem, requiring sophisticated water conservation and reclamation systems in manufacturing and new building developments. China, too, is taking stiff action. By 2010, Shanghai's annual residential water consumption cannot exceed 155 liters per person.

In the United Arab Emirates, smart water management tools are a way of life. In the United States, we are facing the bottled versus tap water challenge. While many of Mayor Newsom's fellow San Franciscoans chose to spend 10,000 times more for bottled water than the cost of high-quality drinking water available out of the tap with an almost zero carbon footprint, the city no longer stocks bottled water in its offices and is saving almost $500,000 dollars annually as a result.

Kirsten Ritchie, PE, LEED® AP, is director of sustainable design for Gensler in San Francisco.

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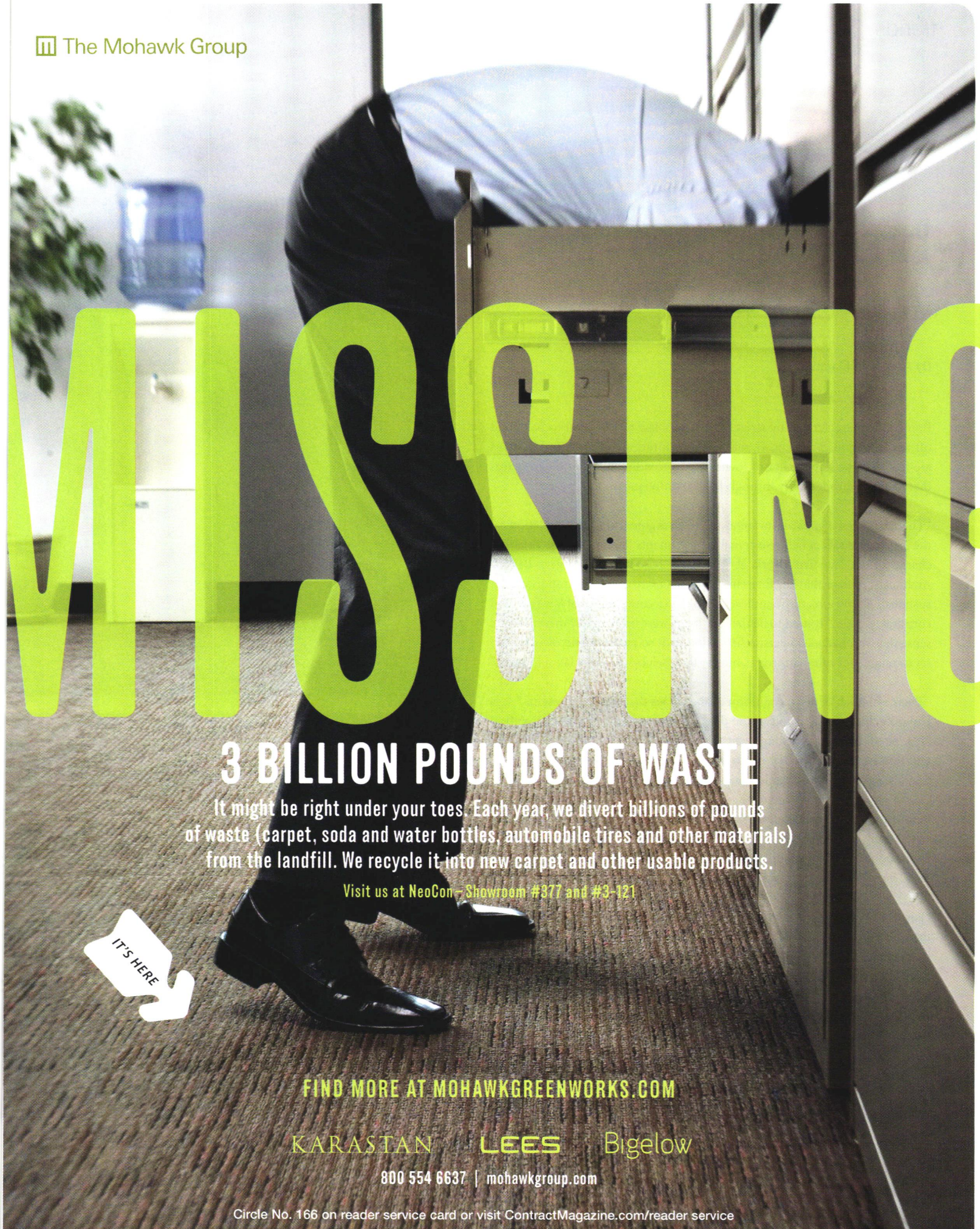

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breaking the mold

Law firms catch up on the race for sustainability

By AnnMarie Marano

Previously characterized by strict delineation, law offices used to be closed off and individually designed, making collaboration difficult. Today, firms are realizing the importance of focusing on providing more uniform spaces that promote productivity through LEED compliances.

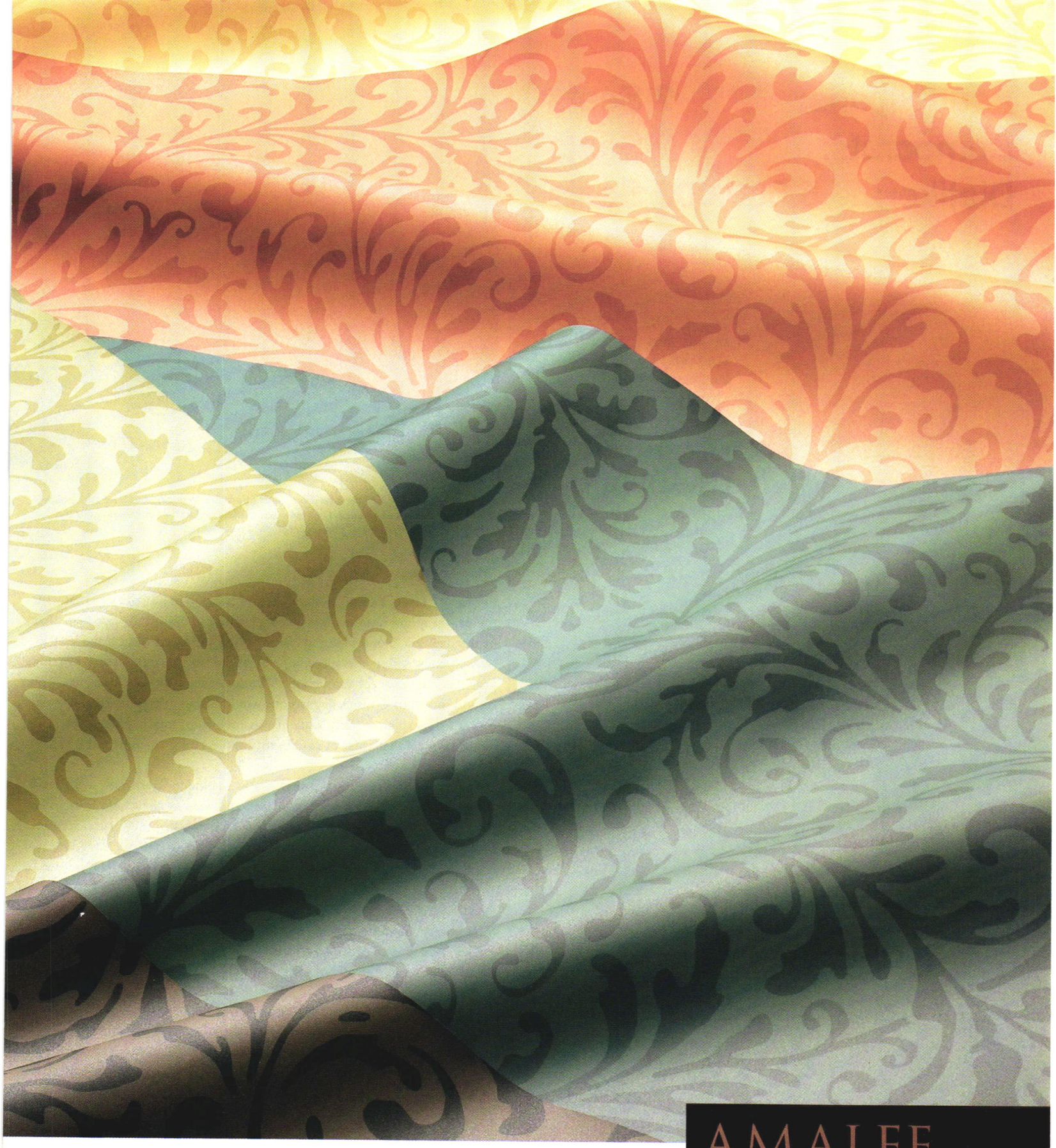
"There has been a growing awareness with all segments of the population on the imperativeness of being sustainable," comments Jeremy Lang, partner-in-charge of all law firm work at New York-based Butler Rogers Baskett Architects. He says that law firms in particular are realizing the importance of sustainability on a recruitment level, thanks to a convergence of law firm and corporate design. "It used to be that law firms were individually driven, in the sense that you had a 250 person firm with 75 or so partners and owners who set standards for other attorneys, but for themselves had more lax standards."

"There's a much better recognition of the values that LEED represents," says Doug Zucker, principal and studio director at Gensler's San Francisco office. "I think all firms are looking at sustainability to understand its advantages and disadvantages. It's very much on the minds of the younger associates, and it's becoming an attraction and retention issue ."

Before industry consolidation, law firms had individual profiles that they were happy to keep chiseled, Lang says. But with firms merging and becoming national, they're finding they want offices within offices to be more similar. This convergence has opened up law offices to other materials.

"Law firms didn't want to use glass because one partner had a plaid rug and the other didn't. It was also a confidentiality issue," Lang says. "But with the convergence to corporate, and with glass having LEED benefits, we're finding firms that have extensive installations." Zucker agrees that the walls between attorney offices (which are typically on the perimeter of the floorplan) and the rest of the office are increasingly being made of glass. This brings light into corridors and administration offices, which encourages more collaboration.

Nixon Peabody in San Francisco by Gensler (right; photo by Sherman Takata/Gensler) is the first law firm to achieve LEED certification. Bowman and Brooke headquarters in Minneapolis by SmithGroup (above; photo by David Wakely, courtesy of SmithGroup) is the second law firm nationwide to achieve LEED-CI certification.



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Butler Rogers Baskett is using environmental strategies to design the New York office of Akin Gump Strauss Hauer & Feld (above), which is slated for completion later this year. (Rendering courtesy of Sean MacNintch, Pixel Plume.)

Rebecca Nolan, principal-in-charge at SmithGroup in Detroit, says that with the Minneapolis headquarters for Bowman and Brooke, a law firm that prides itself on "not looking like a law firm," the focus was on the level of transparency within the space and the ability to use architecture to truly articulate that concept throughout. "Transparency would be a serious concern to most law firms as depositions would be happening in each of these rooms," she explains. "And, while it was important to screen it, it was also required to get that sense of community and visibility to come through."

Nolan achieved vertical transparency—also atypical for law firms—with a red plaster staircase, which is purposely open and wide to allow light to transfer from floor to floor. SmithGroup also carved some strategically placed voids in the perimeter attorney offices, giving that space back to staff, such as administration and case assistants, and allowing everyone access to daylight.

Besides increased daylight and use of glass, firms also continue to reduce their library square footage by turning more towards electronic access, says Zucker. Added user-control and water conservation, thanks ultra-low-flow urinals, and toilets retrofitted with dual-flush valves is also increasing.

With Nixon Peabody in San Francisco, the first LEED certified law firm in the country, Gensler placed occupancy centers in every room to control lighting, which can tend to dial energy usage down. Zucker says, "One thing about LEED is that it's giving people more control." Lang agrees: "The USGBC has been smart to target the user, because that's attractive to employees." ◘

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socially responsible design:

ripple effect

Stanley Felderman and Nancy Keatinge encourage the design industry and beyond to pay it forward

By Jennifer Thiele Busch

Stanley Felderman grew up poor in the Bronx, but he overcame all that to become a successful architect and founder and partner of Los Angeles-based Felderman Keatinge + Associates (FKA). Nevertheless, those limitations—and subsequent liberating opportunities—he encountered in his youth have stayed with him as a motivating force, most recently lending energy to a new, socially responsible initiative called "Give Out Loud." Developed with his wife and business partner at FKA, Nancy Keatinge, and five other individuals from the United States and Canada (Cathy Dohmann, Bernie Dohmann, Craig Smith, Michael A. DiMuccio, and Loral Langemeier), Give Out Loud is intended to serve as a kind of social networking site for connecting anyone and everyone who has an interest in giving back.

"We all had different motivations," Felderman says of the group's reasons for creating Give Out Loud. Reflecting on his personal experiences that helped him escape the cycle of poverty, he notes, "There is so much untapped talent in disenfranchised areas of the world. It's a shame to waste that just because you are born on the wrong side of the tracks."

Now, Felderman and Keatinge are trying to push giving potential forward down a new track, utilizing the amazing capacity of the Internet to disseminate information and connect people, much in the same way that online search engines like Google and networking sites like Facebook have achieved widespread acceptance. "Give Out Loud will build a network of like-minded people to create a mechanism for giving and empowerment," explains Felderman. Not a charitable organization per se, but Give Out Loud is a connector between need and charitable giving.

The site, www.giveoutloud.com, has a stated mission to:
- Create a worldwide consciousness for giving.
- Establish a virtual community of people inspiring others to participate in the Give Out Loud community.
- Serve as a platform for individuals and multiple industries to come together for a common good.
- Serve as a platform for charities with different missions to work together for a common purpose.
- Track donations and their impact in real time.

All this and more is intended to create a ripple effect that will hopefully spread out to more and more people.

The "big picture" goals of Give Out Loud will focus on housing and education initiatives with a commitment to environmental responsiveness, but Felderman and Keatinge see its development morphing and evolving as more users become involved. The site is currently in the pre-launch phase (May 25 to June 30), where interested individuals and organizations will have the opportunity to make a financial commitment to become founding members, who will in turn act as the governing board for the site, overseeing its development and helping to establish its graphic identity. Minus the administrative costs of launching the site, the financial investment will convert to dollars that are applied to the founding member's charity of choice.

Keatinge hints that some celebrity names, major foundations, and international corporations likely will be in the mix of founders. And she notes the natural synergy between the interests of the design community and the site's focus on the environment, shelter, and education.

"This is not about a hand out, it's about a hand up," she says. "Ultimately our users will become part of the giving community." Anyone who wants to raise theirs can visit www.giveoutloud.com for more information on how to get involved.

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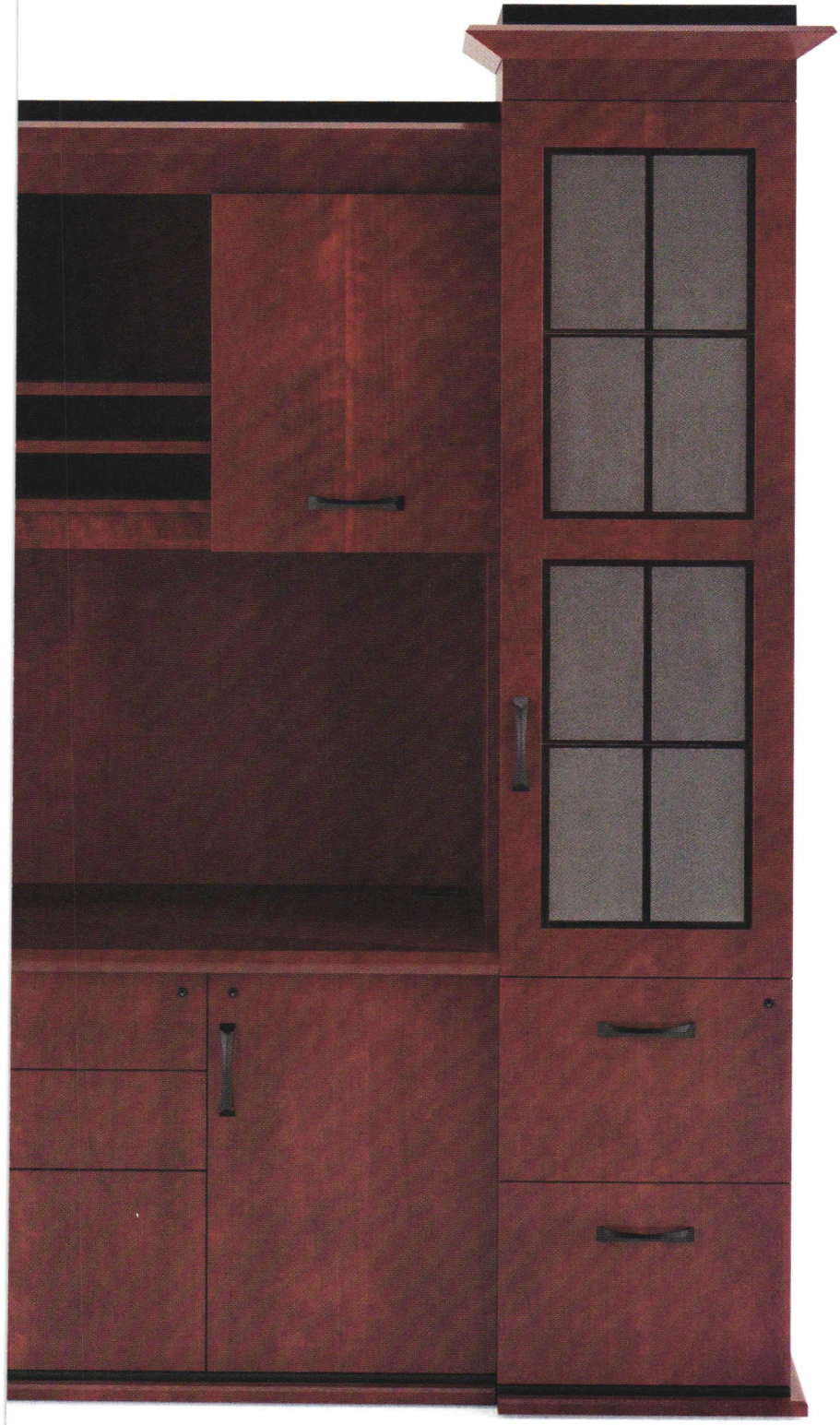

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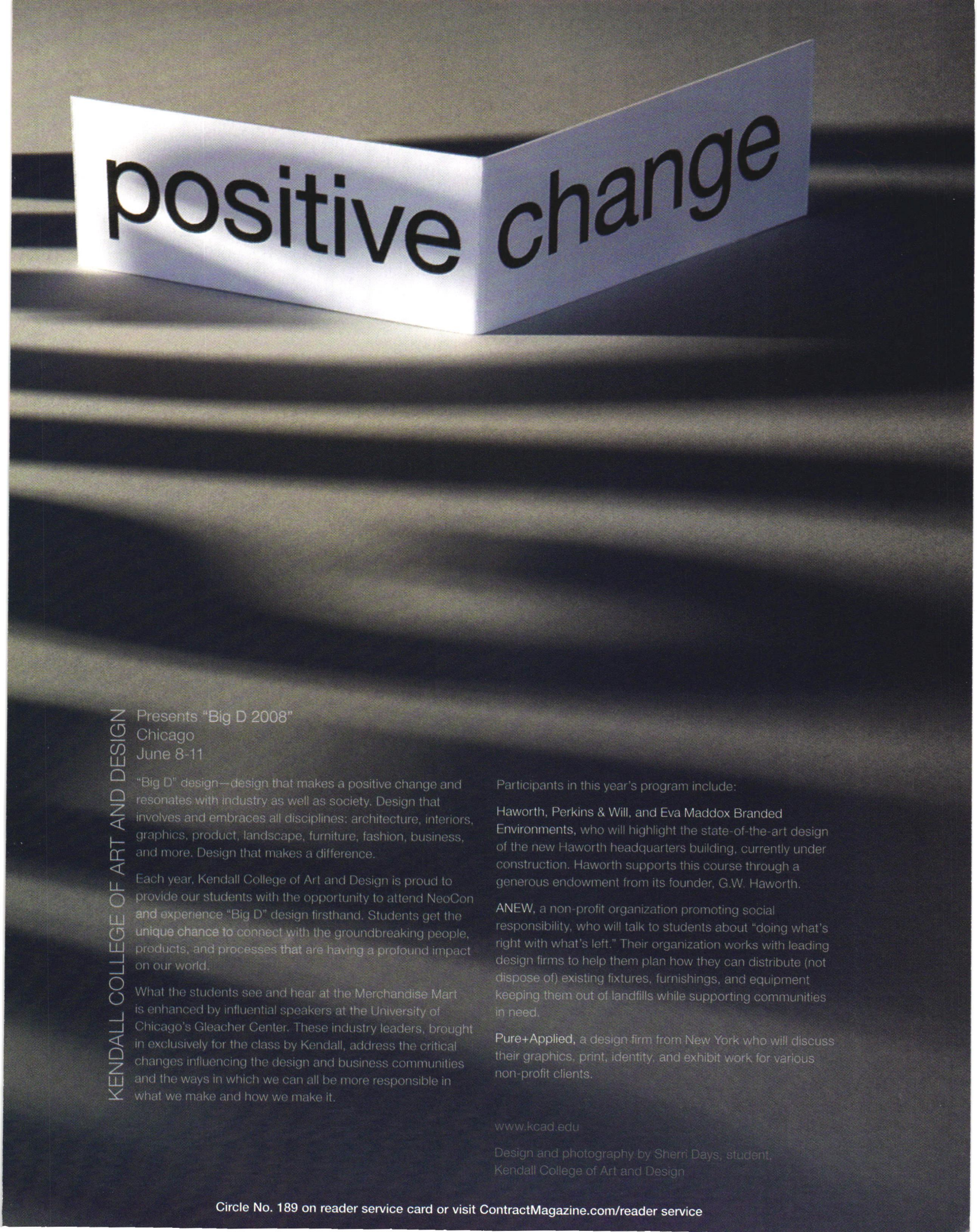

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What the students see and hear at the Merchandise Mart is enhanced by influential speakers at the University of Chicago's Gleacher Center. These industry leaders, brought in exclusively for the class by Kendall, address the critical changes influencing the design and business communities and the ways in which we can all be more responsible in what we make and how we make it.

Participants in this year's program include:

Haworth, Perkins & Will, and Eva Maddox Branded Environments, who will highlight the state-of-the-art design of the new Haworth headquarters building, currently under construction. Haworth supports this course through a generous endowment from its founder, G.W. Haworth.

ANEW, a non-profit organization promoting social responsibility, who will talk to students about "doing what's right with what's left." Their organization works with leading design firms to help them plan how they can distribute (not dispose of) existing fixtures, furnishings, and equipment keeping them out of landfills while supporting communities in need.

Pure+Applied, a design firm from New York who will discuss their graphics, print, identity, and exhibit work for various non-profit clients.

www.kcad.edu

Design and photography by Sherri Days, student, Kendall College of Art and Design

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What's for Dinner?

Here are some of new Chicago restaurant recommendations, as rated and reviewed by *www.citysearch.com*

Price Key:
¢.....$10-$19
$.....$20-$29
$$.....$30-$39
$$$.....$40-$49
(Excludes wine, tax, and tip)

Park 52
5201 S. Harper Ave.
773.241.5200
[$$]
Chicago restaurateur Jerry Kleiner delivers over-the-top design with a loud, colorful new venue featuring velveteen polka dot chairs and palm trees. Diners can enjoy executive Chef Chris Barron's locally sourced menu of salad, soup, steak, fish, chicken, and pork. Ingredients are plucked from Hyde Park's weekly Farmer's Market.

Tallulah
4359 N. Lincoln Ave.
773.942.7585
[$$$]
This new American bistro on the southern end of Lincoln Square gives the traditional game meats a makeover, thanks to chef Troy Graves. Tuesday is BYOW night (no liquor or beer please). On warm nights, take advantage of the canopied back patio.

The Libertine
1615 N. Clybourn Ave.
312.654.1782
[$$]
Lincoln Park departs from the norm with a gothic lounge, adorned with skulls and haunted house-worthy chandeliers and artwork. On certain nights, a notable personality (usually a chef) serves as a guest bartender. The menu features beer-crust pizza, gnocchi with pork belly, and mini burgers with smoky Neuske bacon.

Sixteen
401 N. Wabash Ave.
312.588.8000
[$$$$]
Contemporary American food from Chef Frank Brunacci is paired with great views at the Trump Chicago. The space features a back wall that's a curved, leaning edifice of burled wood. Upholstered white chairs and basket-weave leather bolsters are fixed to the perimeter, making for very comfy seating.

NXXT Restaurant & Bar
2700 W. Chicago Ave.
773.489.6998
[$$]
Contemporary American food and a lively bar scene grace West Town with NXXT. Red and orange pop against stark white marble caps to the bar. The menu is comprised of fancy comfort food, like blue-cheese stuffed tater-tots.

Mercat a la Planxa
638 S. Michigan Ave.
312.765.0524
[$$$$]
This South Loop hotel restaurant houses soaring etched-glass panels, mosaics, and hanging fixtures that cast a soft glow within the space. A giant exposed kitchen produces Catalan dishes that range from Cocas—yeasty dough topped with things like manchego, mushrooms, and artichokes—to more adventurous items, like Morcilla-dense blood sausage.

Room21
2110 S. Wabash Ave.
312.328.1198
[$$$$]
As a South Loop American contemporary cuisine bistro, Room21 celebrates the building's history with an eclectic array of antiques and handmade pieces. The garden seating area features oversized ceramic pottery, 40-ft. evergreen trees, brickwork, rolled canopies, metal entrance gates, and a cream stone fireplace.

Sushi Wabi
842 W. Randolph St.
312.563.1224
[$$$]
Wabi delivers an aesthetic you can feel in the music, design, lighting, service, and, most importantly, the artfully prepared sushi. Beverages such as ginger soda or tea, a Japanese Virgin Mary with wasabi, and martinis with ginger-stuffed olives are reserved for the daring.

Cafe Bionda
1924 S. State St.
312.326.9800
[$$]
The booming South Loop welcomes a lively Italian spot from owner and head chef Joe Farina. Surroundings are classy, warm, and inviting. The open kitchen and mahogany bar add the perfect finishing touches.

South Coast
1700 S. Michigan Ave.
312.662.1700
[$$$]
This is South Coast's second location, serving Pan-Asian in the sleepy South Loop. A sushi bar offers maki with unexpected ingredients like mint and geoduck. The foyer boasts marble accents and printed wallpaper, the rest of the dining room following suit with grained zebra wood, graphic wall treatments, and carved wood vases.

Riva
700 E. Grand Avenue/Navy Pier
312.644.7482
[$$$$]
Breathtaking views of the Chicago skyline and Lake Michigan are paired with a variety of premium seafood, steaks, and an extensive wine selection. A 40-ft. long exhibition kitchen graces the nautically inspired dining room, with three additional private rooms, as well as sheltered valet parking.

Karyn's Fresh Corner
1901 N. Halsted Ave.
312.255.1590
[$]
No carnivores allowed. It's strictly raw fare at this Lincoln Park swanky spot. A traditional favorite like creamy pasta primavera is made entirely of nuts and vegetables, and the tiramisu is created from carob and flax seed.

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7th Floor

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Lencore Acoustics Corp.
Lesro Industries
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LINAK U.S.
Loewen
LOGICDATA
LogiSon Acoustic Network
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Lumicor
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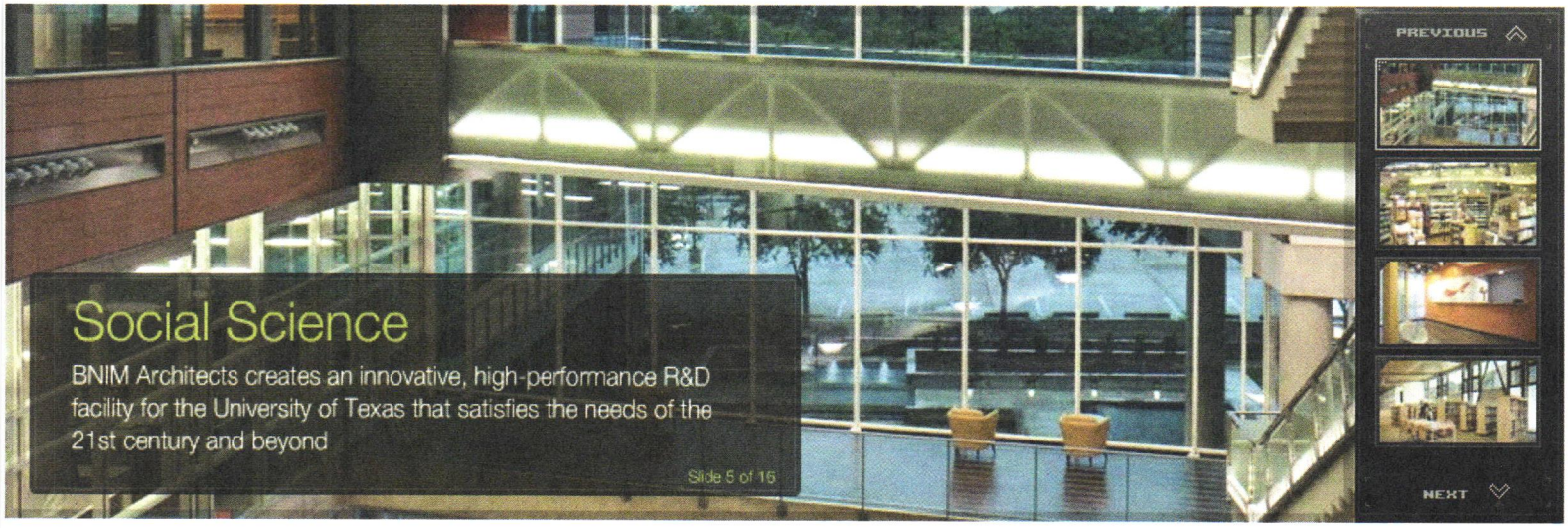

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Chemetal
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CO.FE.MO America
Coaster Office Furniture
Columbia Forest Products
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Contract Magazine
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Crossville
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D.L. Couch Wallcovering
Datum Filing Systems
Davies Office Refurbishing
Design Interaction
Design Within Reach
Designweave :The New Patcraft & Designweave
Dietiker-Switzerland
DMI Office Furniture
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Duvall Design / Duvall Dynamic Spaces
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Easy Keys
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ErgoGenesis
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Florense
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Gispen International
Grand Rapids Chair Company
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Green Choice Flooring International
Green Solutions North American (USA)
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Greenplay by Skyline Design
Gressco
Group Dekko / Pent
GSA National Furniture Center
Hale Manufacturing Company
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Hill-Rom
Hirsh Industries
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KWALU
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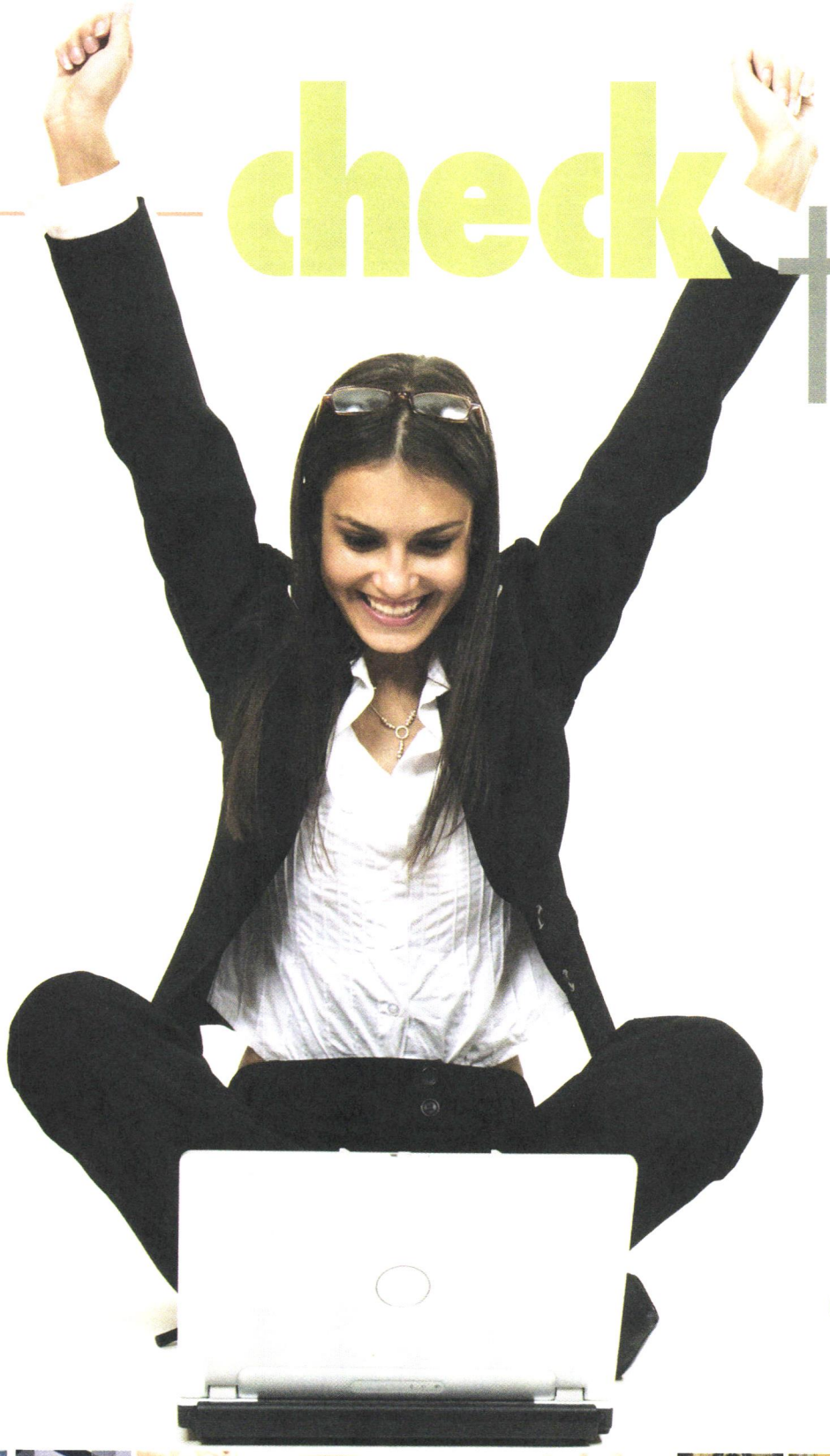

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Chairworks America,
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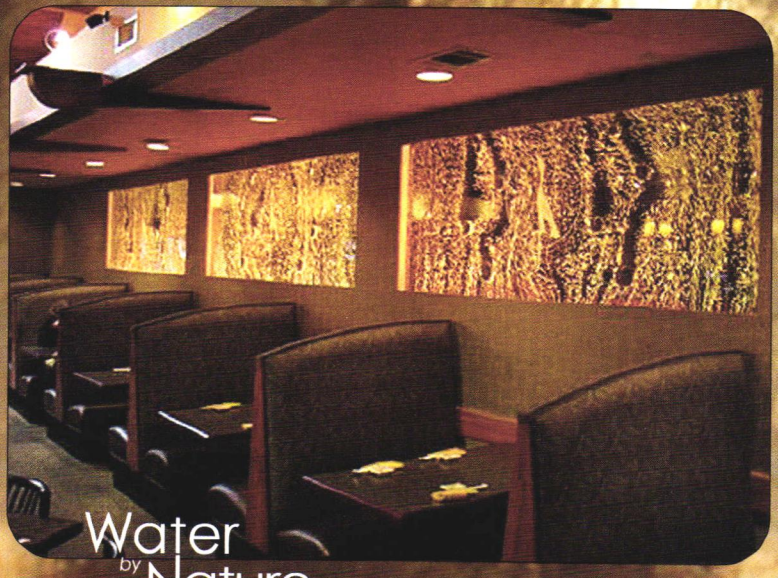

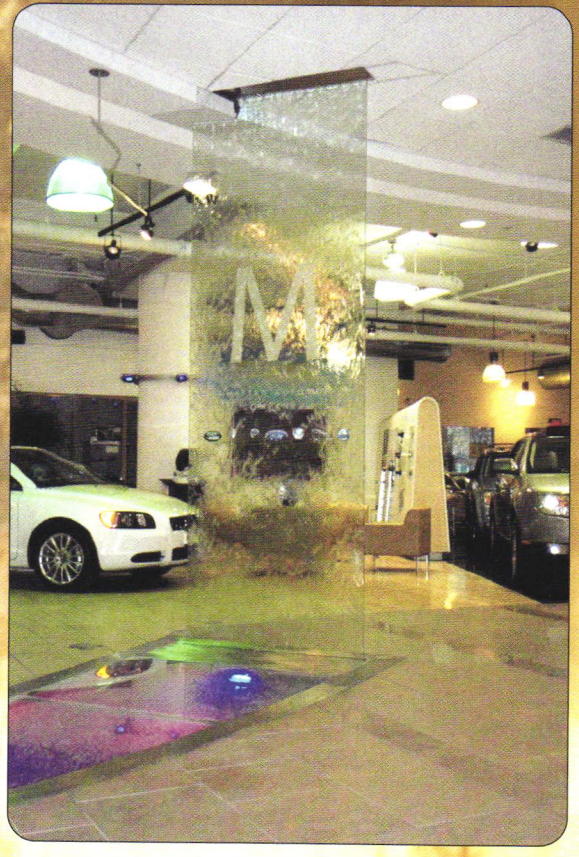

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lofty aspirations

Melander Architects designed an open loft for Filmcore's San Francisco office that fosters a familial culture where clients and employees alike are encouraged to make themselves at home

By Katie Weeks
Photography by Matthew Millman

Just as a film editor weaves together an array of takes and camera angles to create a polished scene, the San Francisco office of Filmcore, a film editing company, splices together spaces that can support corporate tasks with a residential aesthetic to create a workplace where employees and clients alike feel at ease.

It is exactly what Filmcore management had in mind when it tasked local firm Melander Architects with designing an 8,800-sq.-ft. shell, doubling the space it previously had occupied across the street. After more than 11 years in a more corporate space comprising interconnected private offices, Filmcore sought a more open environment that encouraged collaboration.

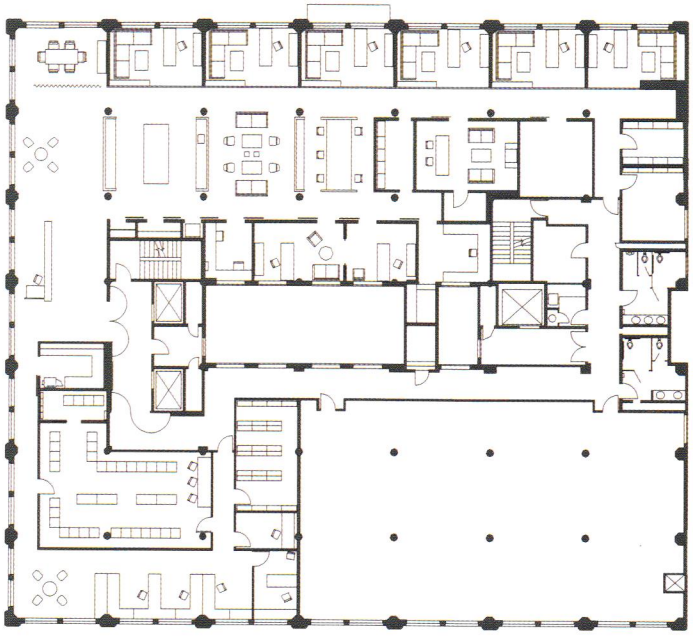
The shell provided the perfect canvas to craft a new corporate culture, says Eric Robinson, RA, principal at Melander Architects. "The space was just a beautiful, open, well-lit, concrete loft, and we wanted to maintain the character of the space and have a dialogue with what was there before," he says. The design team complemented the rough ceiling and exposed ductwork with a softer palette of warm-hued residential furnishings and fixtures including oversized lamp shades that are a modern take on a more traditional pleated style, as well as upholstered sofas, Eames molded plywood chairs, coffee tables, and wool rugs. "We wanted to use residential pieces to make it feel more like a lived-in loft and less like an office," Robinson notes. What's more, maintaining a lofty

Combining the private and the public, enclosed film editing bays outfitted with translucent sliding-glass doors border more casual and social spaces (opposite) and individual workspaces (left) that encourage collaboration.

The large kitchen area (right and opposite) serves as the informal heart of Filmcore's space. While the film editing bays nearby require privacy, sliding translucent glass panels create a division without isolating the bays' occupants and provide a hint at the activity going on inside.

interior would also help keep the project's budget in check. "We knew their budget was tight, and the less we imposed on the space, the less money we would be spending," he says.

The design creates three areas in the loft, including individual editing bays and offices, as well as a more formal reception space that instills a professional, welcoming vibe. But the heart of the new office is an informal kitchen and lounge just off of the reception area. "In many offices, we've seen a kitchen that's small and essentially just functional. We wanted to make our kitchen area a point of gathering," notes Jon Ettinger, executive producer at Filmcore. He adds that encouraging clients and employees to relax in this area also helps market Filmcore. "We have editors and clients there every day, and often they're competitors. Rather than isolate them, we thought it would be nice to have cross-pollination between them, not only for them to see each other, but also to validate our business. It's a good place to see and be seen," he explains.



The airy aesthetic keeps the atmosphere casual and also helps spread natural light and cross-ventilation from windows on three sides of the space. Film editing bays are outfitted with sliding doors crafted from translucent laminated glass that provide adequate acoustical privacy and enough visual privacy to shield the room's occupants while still filtering in natural light. Inside, the rooms feature acoustical walls and ceiling treatments to further damped sound transfer between the suites when in use; when not in use, the rooms can open up to the rest of the interior to further unite the individual spaces as a whole.

The open plan, both Robinson and Ettinger admit, was a gamble. "We knew that having a very public space would run the risk of a lack of privacy and a lot of noise and chaos, but the reward was bringing people together," Ettinger says. The bet paid off: Filmcore's client and employees alike give the new space two thumbs up. "I think the design achieves most of the things they wanted and in some ways is even more successful than they hoped. I think clients like to be there. We've even had calls from their clients asking us about potential projects," Robinson says. It's been so successful, in fact, that Filmcore and Melander Architects are now considering a sequel: an expansion.

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The marble-topped, wood reception desk and companion wood guest seating (above) echo the finishes found in the large kitchen. The residential vibe, which contrasts with the concrete, steel, and glass architecture of the space, continues in the editing suites (left) with upholstered couches and credenzas in a neutral palette.

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abstracting a city

Daly Genik Architects remodels a generic southern California office to create an inspiring environment for versatile product designers

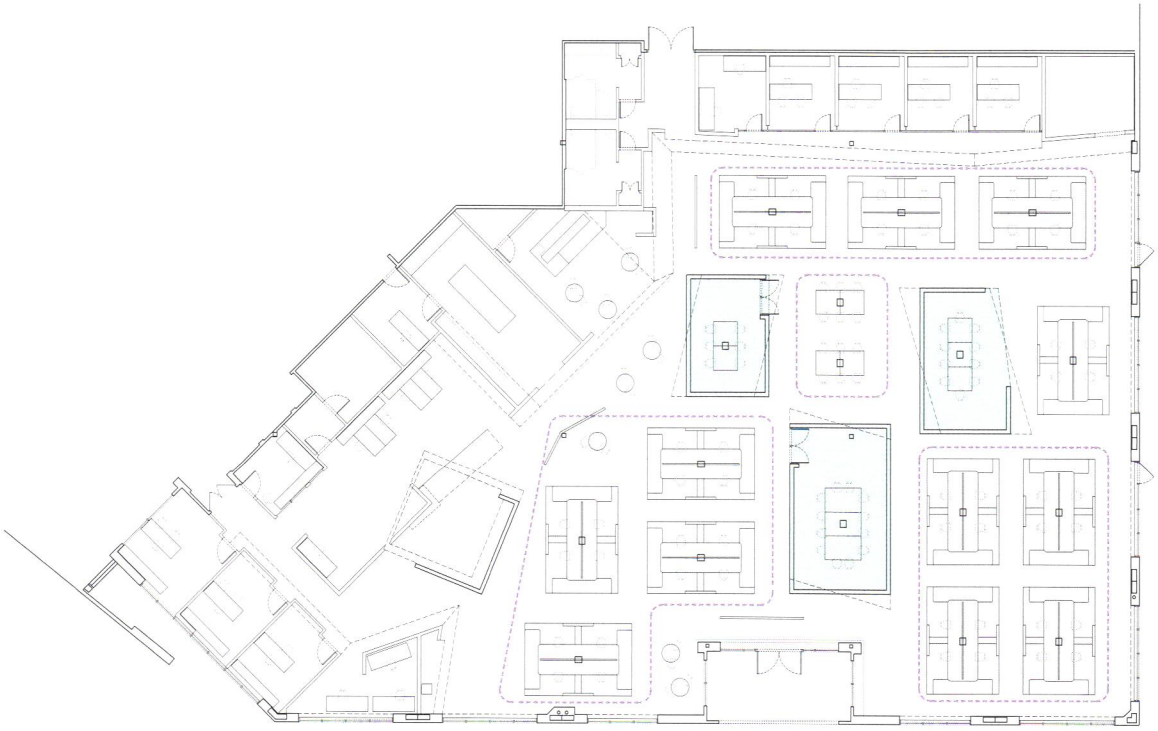
By Michael Webb
Photography by Tim Griffith and Terrance Williams

To create a lofty, light-filled workspace (above) for interdisciplinary design teams, the architects removed drop-ceilings, inserted skylights, and faced enclosed areas with torqued planes of sound-absorbing Tectum (opposite).

Cutting-edge style and technological innovation are hallmarks of DesignworksUSA, a design studio that is hired to create almost anything from a roadster to a cell phone to an airplane interior. The firm was acquired by BMW a decade ago—along with its satellite offices in Munich and Singapore—but it continued to devote half its time to other clients, and it recently celebrated its 35th anniversary. Unfortunately, the office environment failed to match the quality of the work. Seventy designers were toiling away in a poorly-lit 1980s building, with low ceilings and an inflexible grid of desks enclosed by 6-ft. screens. In 2002, five firms were invited to submit proposals for opening up the space and promoting creative interchange. "Daly Genik was the smallest, but they were the best listeners," recalls product design director Holger Hampf. "We liked the designers' inventive use of unpretentious and scavenged materials. They wanted to design an office their own staff would enjoy working in, and even though they had built nothing but houses and a charter school at that time, we gave them the job."

Design principal Kevin Daly had worked on larger projects for Frank Gehry, and his firm has since transformed a monumental aerospace facility into a complex of studios and classrooms for The Art Center in Pasadena. Working for a firm of designers was a challenge, and the architects collaborated closely with the clients on every move and constructed mock-ups in their Santa Monica office to test ideas. "We wanted to consider alternatives, and we went through many iterations," says Hampf. So when Designworks finally approved the upgrade last year, Daly Genik was ready; it gutted and rebuilt the 15,000-sq.-ft. space in only seven months.

Designworks' new offices were conceived as a townscape, with meeting rooms as tower blocks framing a plaza (above left) and neighborhoods of open workstations (opposite). The architects made inventive use of inexpensive materials, as in the canopy over one of the conference tables (above right), and they sought to give the designers a blank canvas for their work.



"Our chief task was to find common ground within a complicated network of design cultures, each with a distinct approach," observes Daly. "Designworks was making the transition from classic stand-up drafting boards to a fully digital practice. There had to be a much greater degree of openness and interchange, and I wanted the space to be a rich, 3-D experience with constantly shifting perspectives." Hampf offers the client's view of the shift. "As designers, we are good with objects but have a hard time dealing with the scale of space," he remarks. "Daly Genik translated our inventiveness into complex surface geometries, with white surfaces as a blank canvas to throw everything into relief."

To amplify space and light, the architects tore out the 9-ft. drop-ceiling to increase the height of the work area to 22 ft. and reveal the original glu-lam beams. They cut 30 small skylights into the roof plane, and baffled the light from these to avoid the need for shades. Trenches cut into the floor incorporate a new wiring grid, and the carpeted concrete absorbs sound and provides a feeling of softness. The pattern of pixilated squares in warm tones was developed by Designworks for one of its clients, and it's a daily reminder of the firm's versatility.

Daly Genik saw the office as a little city, refreshing the concept of the office as townscape that Frank Gehry introduced 30 years ago at Mid-Atlantic Toyota and later for Chiat Day. The firm created tower blocks (three enclosed meeting rooms), a shopping zone (services, a material library, and a coffee counter), widely spaced neighborhoods of workstations, and a piazza in which to hold informal meetings on colorful bean bag seating. Five glass-fronted offices house executives, while everyone else has an identical, unenclosed workstation. Daly goes for the abstract; he says "We wanted to avoid the representational and do nothing in a literal way."

That goal finds expression in the trio of meeting rooms, which differ only in size. Each is faced in an asymmetrical grid of Tectum (a fiber insulating board that doubles as a pin-up surface), and the facades are torqued on two sides to give them a sculptural quality. The interiors are lined with drywall to a height of 8 ft. with exposed metal studs rising another 8 ft. above. A shallow-V canopy of white, painted, wood strips diffuses sound and breaks up echoes. All the office furniture and workstations were sourced from Vitra to achieve a harmony of proportion and detailing, elegance, and durability. The architects designed the maple ply built-ins. As a boundary for this community, a band of drywall is folded and angled around the perimeter of the space.

For designers everything is about process. The serenity and spaciousness of these offices instill a sense of calm and promote a culture of sharing. The subtly angled surfaces bathed in natural light stimulate fresh thinking. Research, development, social intercourse, and architecture become a seamless whole. C

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The workspace is contained in a generic 1980s commercial building (right). Executives are housed in a row of six glass-fronted offices (above); everyone else has an identical, unenclosed workstation (opposite). All the furnishings, except for architect-designed built-ins, were sourced from Vitra.

board rooms

POLLACK Architecture designs a headquarters/showroom for Vans that perfectly reflects the active culture of this high-energy brand

By Danine Alati
Photography by Benny Chan/Fotoworks

For employees working in a 100,000-sq.-ft. office, skateboarding or bike riding from one end to the other just makes sense. While this mode of intraoffice transport might not be typical of the average corporate environment, it is the norm in the Cypress, Calif., design center and brand headquarters for Vans, the company whose base product is a slip-on, canvas skateboarder's sneaker, designed by rubber shoe manufacturer Paul Van Doren in the 1960s.

But Vans is more than just a sneaker company; it's a lifestyle brand targeted to the oft misunderstood, rebellious youth demographic of skateboarding, snowboarding, biking enthusiasts. The company charged San Francisco design firm POLLACK Architecture with creating a new headquarters that appropriately reflects this active lifestyle. "Vans is more than a brand as a logo. It's brand as lifestyle," says David Galullo, AIA, IIDA, principal at POLLACK. "This headquarters had to absorb that culture and capture the essence of action sports."

Galullo calls the space "a little scrappy" because it's built for skateboarders, using the same textures and materials that would be found in a skate park. "This is the first time in the history of the company that you feel the brand upon entry into the office. And it's not because it says 'Vans.' When you walk in, you feel the vibe and all the nuances of the brand," says Cheryl Van Doren, vice president, human resources at VF Corporation, the world's largest apparel company, which acquired Vans in 2004. Even the façade alludes to the brand, with an exterior formerly faced in blue tile, which POLLACK converted to Vans' signature black-and-white checkerboard print.

Van Doren articulated Vans' need to consolidate three offices into a cohesive headquarters that has a logical flow, speaks to the brand and its employees, and accounts for future growth, and the POLLACK team interpreted these goals by delivering a dual-purpose office/showroom space. Housed in an old warehouse, the structure presented limitations, which the designers

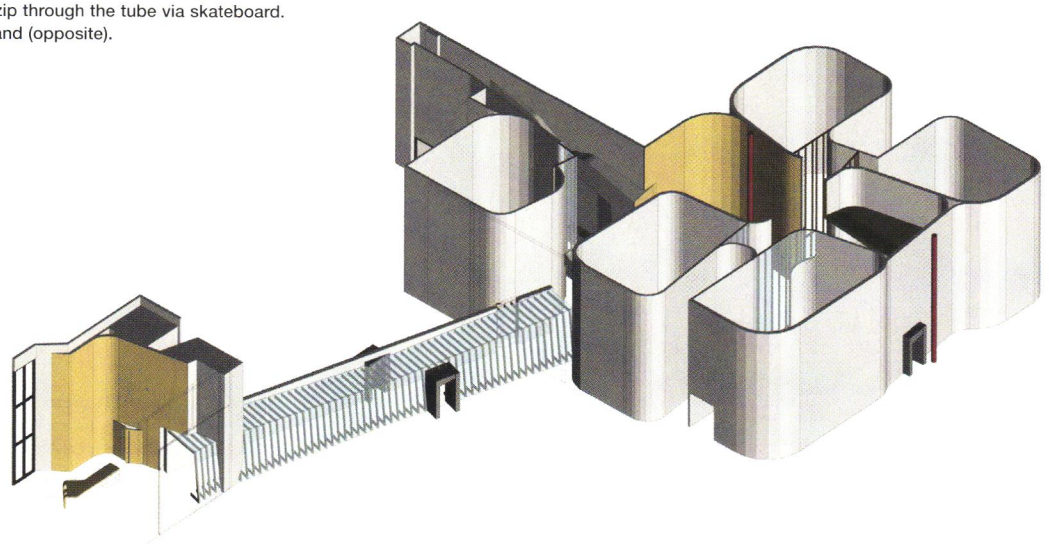
A rough aesthetic of concrete floors and exposed ceiling work in Vans headquarters is reminiscent of skater parks. The translucent plastic tunnel connecting the office areas to the showroom spaces expresses a sense of movement within (left).

embraced, working with what they had. The 16-ft.-high ceiling of the reception and office area rises up to 30 ft. high beyond; POLLACK celebrated the expansive ceiling height by positioning the showroom in the tall space.

To convey a sense of motion and a logical flow of circulation, POLLACK devised a concept of a tube that propels people through the space. One side of the tube features a series of vignettes that highlights the history and culture of Vans with a flat-screen TV that streams "Fast Times at Ridgemont High," the 1982 cult classic in which character Jeff Spicoli (played by Sean Penn) wore Vans' classic black-and-white checkerboard slip-on sneakers, and display cases contain memorabilia, including the famous checkerboard style shoes.

The other side of the tube reveals its skeleton, a series of "ribs" developed to signal speed that are clad with translucent plastic, which obscures happenings inside the tunnel just enough so that it also exposes this sense of movement within. Many times this motion takes place in the form of a speeding skateboarder or biker whizzing by. "Yes, workers really skateboard through the office," Van Doren confirms. There are loaner boards scattered about the floor that people can pick up, skate to a location, and leave there; and mail gets distributed more efficiently via bike. Spread out over one 100,000-sq.-ft. floor plate, this headquarters lends itself to inventive modes of transport involving wheels, as do the polished concrete floors. "We reused a lot of what we had and tried not to use

Inexpensive, "scrappy" materials, like plywood, which would be found in actual skate parks, help convey the essence of Vans in the reception area (above). The rib support structure of the tunnel signals speed, as workers often zip through the tube via skateboard. Vignettes within reflect the history and culture of the brand (opposite).



any extra materials. We renovated the existing ceiling to exploit the height of the space, and we polished the existing concrete floors," explains Galullo. "In addition to creating a true reflection of action sports, our goals with the materials were to keep costs down and be as environmentally friendly as possible."

Luckily, the materials that accurately express this action sport culture, such as cement and plywood, helped keep costs down so that POLLACK could judiciously allocate dollars in specific areas, namely at the core, where a lounge, café, and gym flank the tunnel. "Our thinking around the center of the plan is that these spaces are about bringing people together," Galullo says. "Even though there was frugal distribution of dollars, we spent in this public sequence/amenity area to pull people in from various departments that are so spread out throughout the office."

Moving from previous locations that Van Doren describes as "deficient," where employees were crammed into inefficient workspaces, Vans workers appreciate their new spacious digs. "Coming from where we were, we were just searching for 'adequate' space, since the perfect space is hard to find," Van Doren recalls. "We needed a layout that fostered collaboration with better circulation and a better flow from department to department. And what we got exceeded our expectations." Who knew that POLLACK would literally interpret this wish list into an office that lets workers flow on wheels! C

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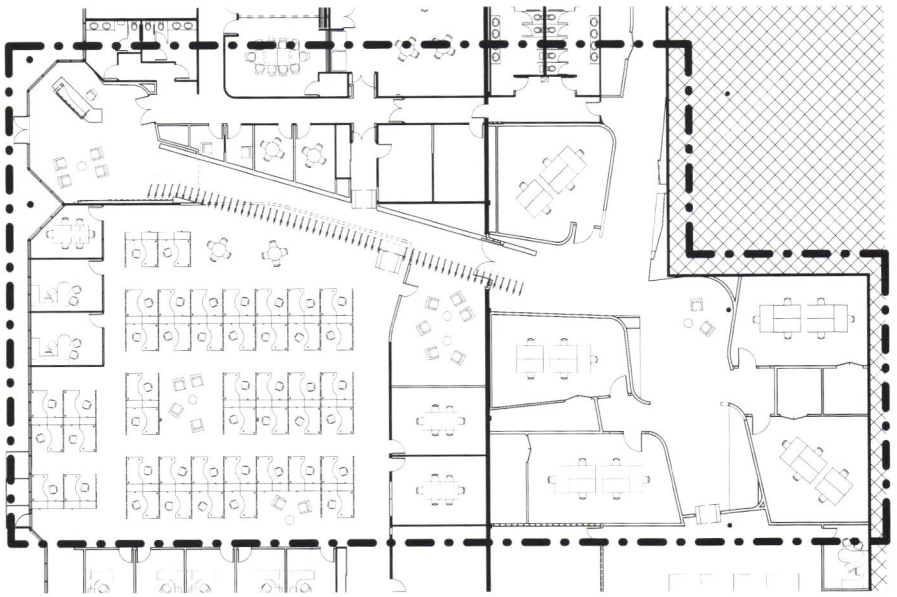

POLLACK judiciously spent dollars in the public sequence/amenities areas (opposite) that flank the tunnel, while workspaces are kept simple. Graphic elements throughout public areas and workspaces (above left) reference the Vans brand. The tube offers speedy access from the reception and office areas to the five showrooms (above right), set on the other side in the 30-ft.-tall part of the headquarters.

freedom of expression

Chicago-based Torchia Associates designed a functional yet edgy office space for WhittmanHart Interactive that showcases the agency's ability to "see what others don't"

By Holly Richmond
Photography by Jamie Padgett

Torchia designed layers of solid planes, cut-out portals, and varying colors to differentiate and give depth to each contiguous area in the 27,638-sq.-ft. space. The elevator lobby and entry zone create a provocative image with a sense of sophistication (above). An elliptical structure serves as the brainstorming lounge. Colored 3-in. form Chroma is light, self-supporting, and defines a meeting space without closing it off from collaboration (opposite).

Click and link, click and link, click and link. The process of using a computer to gather information is such an entrenched part of daily life that why not make it part of the design process as well? That is exactly what Chicago-based Torchia Associates did for a fellow Windy City client. An ideas-driven agency that creates cutting-edge, user-friendly digital solutions for its clients, WhittmanHart Interactive thrives within the confines of a computer screen. Therefore, when Torchia suggested that its new 27,638-sq.-ft. office space mimic the clicking and linking process to reveal layers of forward-thinking design, the company knew it had found the right designer for its innovative home.

For eight years WhittmanHart was located in Chicago's River North area in an old warehouse loft building. Not only was the agency outgrowing the space, but it also was inconvenient for staff with little parking and inadequate access to public transportation. "In the late 1990s we were on the bandwagon with other burgeoning companies believing the best way to do business was in a completely open office environment with no doors or structured meeting areas," recalls Kevin Fryer, WhittmanHart's director of real estate. "We came to understand that the CEO needs a door and that contained meeting spaces are useful. We also wanted a cohesive link between the two sides of our business: interactive and consulting." Those discoveries sent WhittmanHart on a search for something, and someplace, new.

After acquiring an ideal location in downtown Chicago's Inner Loop two blocks from Union Station with easy highway access and ample parking, Fryer asked Torchia Associates to translate the agency's passion for interactive design into its workplace design. "We believe one of WhittmanHart's strengths is to 'see what others don't,' so we made that our design motto," explains Theresa Williams, IIDA, project manager and designer at Torchia. Sculptural use of drywall and lighting illustrates in 3-D architectural elements WhittmanHart's ability to look beyond what is right in front of them. "Spaces, surfaces, and materials slip, peel, and link to each other to reveal layers of design," she adds.

The translucent panels of the brainstorming lounge are cut in individual sizes to correspond with the sweeping curve that begins at 8.5 ft. and ends at 4.5 ft. Each panel has an alternating rhythm in a keystone shape and is connected with anodized aluminum posts (below). The reception area is designed with partially exposed ceilings, which provide the backdrop to refined architectural materials including dark cherry and rift-cut elm woods, limestone, and peeled drywall with a pop of blue that is carried throughout the main intersection points (opposite).

Set within a rectangular floor plan, neighborhoods of workstations accommodate the 300-plus staff members and their clients and provide comfort and surprise, collaboration and privacy, control and freedom. Frank Torchia, AIA, IIDA, managing principal at Torchia, notes that while the new plan called for more doors and contained areas including approximately 40 offices, 90 workstations, and four conference rooms, WhittmanHart is committed to a non-hierarchical, open yet structured environment. "They work laterally, so each space has curves, angles, and slipping planes that foster impromptu exchanges of ideas with a degree of discretion," Torchia says. The reception area and adjacent main conference room use high, partially exposed ceilings as the backdrop to refined architectural materials, multidirectional ceiling elements, streamlined millwork, and elegant furniture. Peeled drywall reveals a pop of color in the warm yet edgy space.

The main conference room features a frameless glass façade and is situated adjacent to a cantilevered servery ledge with a hidden pantry and copy area behind it. "The ledge, which also appears to be slipping and floating within the space, serves dual purposes," explains Art Krohnert, senior project designer. "It displays clients' work but also is used for serving food and beverages when the agency is hosting clients in the conference room." While this area is ideal for more formal gatherings, casual meetings and lunch hours are spent in the café, a staff favorite. Complete with a kitchenette and ping-pong and pool tables, the environment relieves stress and fosters creative expression. Banquette seating flanks both sides, while a stained concrete floor, wood paneling, vibrant upholstery, and indirect lighting set a contemporary yet convivial scene. Additionally, audio/visual connectivity is accessible for presentations on two flat-screen monitors.

While Fryer remarks that the café is packed at lunchtime for ping-pong games and impromptu meetings, he says the real brainstorming happens somewhere else—in the brainstorm lounge, of course. "This space is cool, unique, inspiring, and we get to write on the walls. It's like letting a bunch of big kids lose!" he laughs. The elliptical shaped lounge uses aqua-colored, translucent, 3-in. form Chroma panels cut in individual sizes to correspond with the design's sweeping curve, beginning high and gradually stepping lower. Omni-directional stainless-steel fittings allow facets to follow the ellipse, while a textured wallcovering sheathes drywall on the exterior and a "Walltalker" writable surface covers the interior. Revealed drywall fingers in the ceiling jut outward from the building's core hiding HVAC and other mechanical elements while providing a partial cap over the unique meeting space.

Torchia created a unique language for WhittmanHart expressed through design. "The space reflects our originality and imagination, and best yet, it's a trophy that impresses clients and attracts new talent. It is truly a 'Wow!' environment," Fryer concludes. Now there's a site to click on. C

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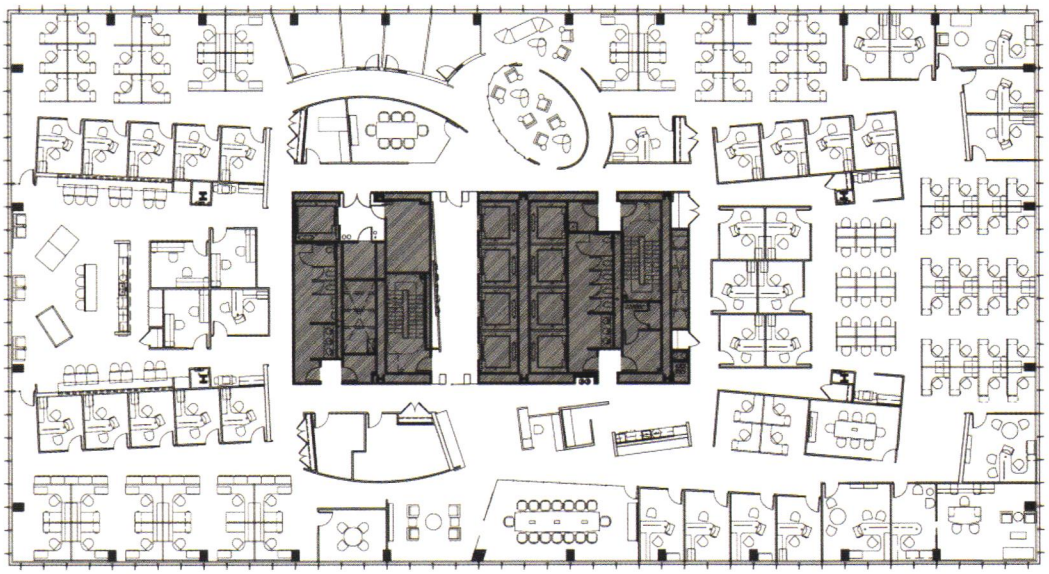

The frameless glass façade of the main conference room features A/V with a docked touchpad for preset lighting scenes and a motorized projection screen that is linked to a flat-screen monitor in the adjacent waiting area (opposite). Banquette seating flanks the dining area and informal meeting space. Stained concrete floors, a backdrop of wood paneling, colored accent walls, and vibrant upholstery set a scene of edgy, creative playfulness (below left). A servery ledge with cabinetry has dual purposes: It's a space to display WhittmanHart's client work and a serving area for food and beverage facilitating the main conference and reception area (below right).

black, white and red all over

Beitler Real Estate Corporation makes a powerful statement in its Chicago office with the help of Powell/Kleinschmidt

By Amy Milshtein
Photography by Scott Shigley

The reception room in Beitler Real Estate Corporation makes a bold, red statement right off the bat. A large photo mural of the office's inspiration, Mies van der Rohe watches all from behind the reception desk.

The third photo mural of Crown Hall sits at the end of the corridor in Beitler's office (opposite) practically inviting guests to step into the building. The optical illusion becomes complete once inside Beitler's president's office (above)

J. Paul Beitler, president of Beitler Real Estate Corporation, would never build a plain vanilla office. When his company creates a regional mall, a skyscraper, or a train station, he strives to produce a stand-out structure. His own corporate offices have always expressed that ethic with eye-grabbing architecture and design. The latest, by Powell/Kleinschmidt in Chicago's iconic John Hancock Tower, lives up to past offices while pointing the company squarely into the future.

And those past spaces were quite glorious. The last two won major awards while expressing Beitler Corporation (as it was called at that time). When the company was located in 18 different states and had many institutional clients, the office featured ebony wood, bird's eye maple, silk wall fabrics, and terrazzo floors. "It was very Ayn Rand-ian," recalls Beitler. "The next space was more fanciful and playful. People really enjoyed it."

This space represents a totally new turn architecturally for the firm. Its location in the John Hancock Tower inspired the client and designer to pay homage to one of Chicago's great architecture masters, Ludwig Mies van der Rohe. His presence looms large in the space from the onset both figuratively and literally.

The most evident nod Mies to van der Rohe becomes obvious upon stepping into the lobby. There, behind the reception desk, stands a larger-than-life translucent photo mural of the master in an iconic, stogy, smoking pose. A sculptural model of downtown Chicago graces the reception area, as well, alluding to the power of architecture.

A second photomural appears in the reception area, and a third is in Paul Beitler's office. These two pieces of art are of a pair of the Mies van der Rohe work in Chicago: the Federal Center and the interior of Crown Hall. These oversized renditions along with the sweeping views of the real skyline outside the windows offer constant inspiration and a reminder to employees and guests of what buildings mean in this city.

Yet this 7,500-plus-sq.-ft. office is more than photomurals. A bold palette of black, white, grey, and red dominate the space. "Red was Mies's favorite color," says Beitler. Yes, the effect is stark and bold, but Beitler insists that it takes you out of your comfort zone and into a place where creative thinking just flows.

Only 13 employees are housed in the space and many are traveling at any given time. However, the office by no means feels empty. The red epoxy floors create the perfect echo effect making the office sound busy without seeming overwhelming. "We have five senses, but we really rely on our eyes. I wanted a space that played into our other senses, as well," says Beitler. "With these floors and the sound they produce, motion creates emotion."

Very little superfluous decoration is found in the space. A conference room features a contemporary wall sculpture, while a 1952 Schwinn Phantom bicycle sits in Mr. Beitler's office. "It's like jewelry on a beautiful woman," says Beitler. "The bicycle enhances the space and makes a great conversation starter."

Creating this bold space was a memorable experience for the designers. "People usually have a fear of strong color, so it was wonderful to be able to design a space like this," says William Arnold, design director at Powell/Kleinschmidt. "It's not often we get to pay homage to a great architect in a corporate fit out."

What was also amazing was the time line for completion. "Almost everything was done in three months," Arnold notes. The budget is also a wonder—$55 a sq. ft. "Good design doesn't have to cost a ton of money," insists Beitler. "In fact the hardest part of any design project is trying to decide what you want to create, not the budget."

Arnold would agree with that statement. "We cycled through a lot of different ideas before coming to rest on this one," he says. "Several strong concepts had to be cut, but in the end I feel this is a great, iconic Chicago interior." And it's one that would makes Mies van der Rohe proud.

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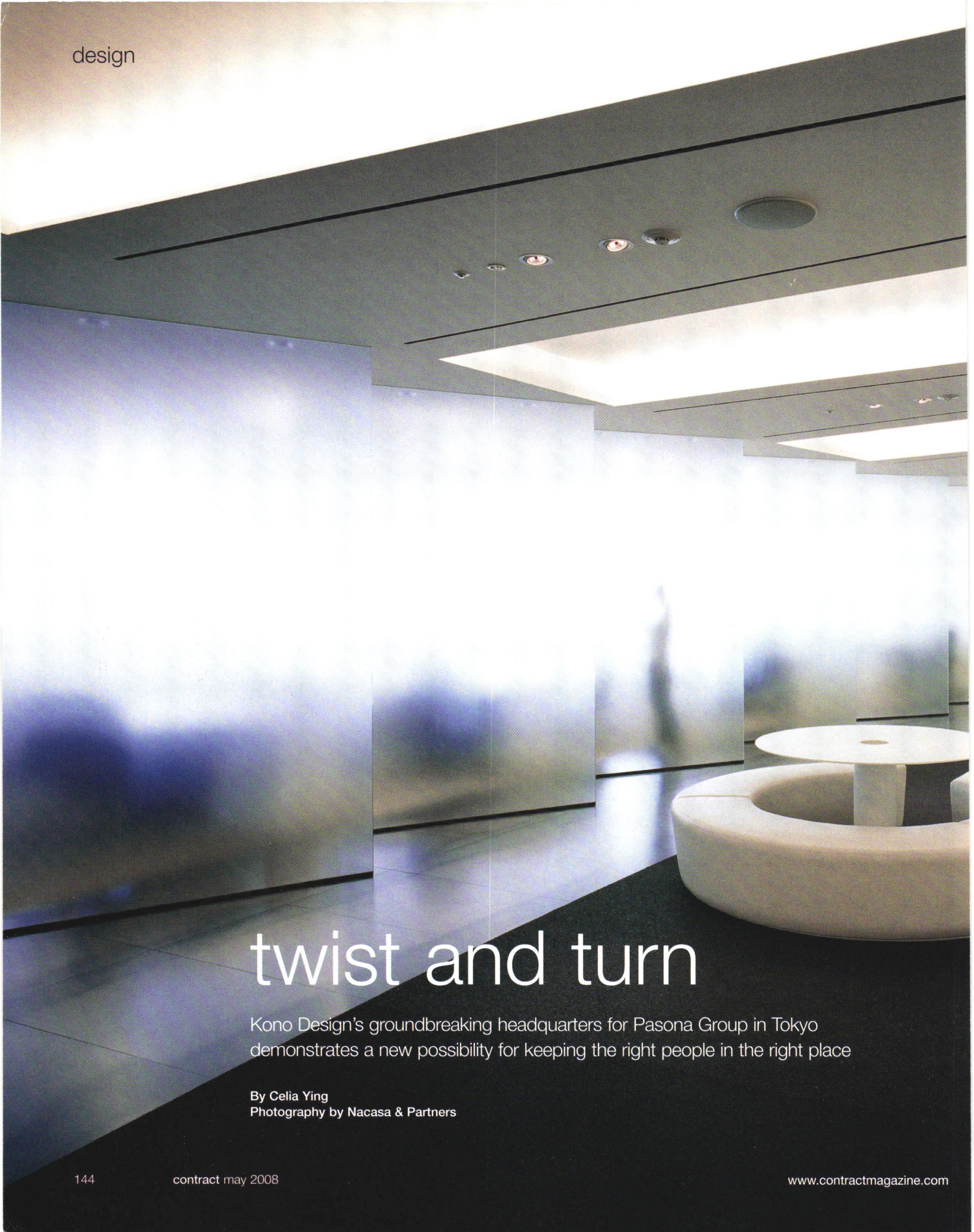
Another photo mural, this time of Mies van der Rohe's Federal Center (opposite), is found in the reception area. The iconic red color is pulled from the hallway floors into the conference rooms (right and below) and offices before transitioning into carpet.



twist and turn

Kono Design's groundbreaking headquarters for Pasona Group in Tokyo demonstrates a new possibility for keeping the right people in the right place

By Celia Ying
Photography by Nacasa & Partners

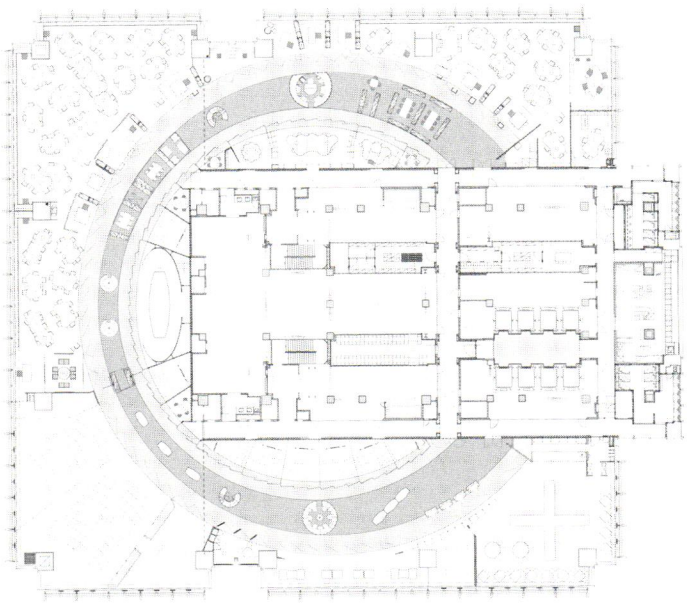
While many companies claim that people are their greatest asset, perhaps no other business would have as profound an understanding of this principle as the human resource industry. And for a company as successful as Pasona Group, Japan's largest outplacement agency with more than 40 subsidiaries spanning the globe, it knows exactly how to treat its employees with an incomparable working environment.

Facing the need of rapid expansion, the Pasona Group opened a new headquarters last December in order to establish a management structure that provides "social solution services" to the Asia Pacific region and beyond. "Harvesting the potential of the individual is the foundation of Pasona Group's services," notes Yasuyuki Nambu, CEO of Pasona Group. "Our new headquarters aims to promote group growth, share the same group values, strengthen compliance, and utilize shared-services such as IT systems and legal affairs."

Developed as both a reception/presentation area and an office for Pasona's employees, the 3,100 sq.-m. headquarters in Marunouchi Chiyoda-ku in central Tokyo was shaped by New York-based Kono Designs, which has been designing facilities for Pasona for more than a decade. Unlike the company's other workplaces and most of the typical Japanese offices, this new headquarters is a breakthrough with regard to its programming. "There is the desire of the client to create an office environment that's unexpected for both the visitors and the employees," explains Yoshimi Kono, principal of Kono Designs. "It is a new kind of office environment—new in terms of layout, use of space, materials, and employee work areas."

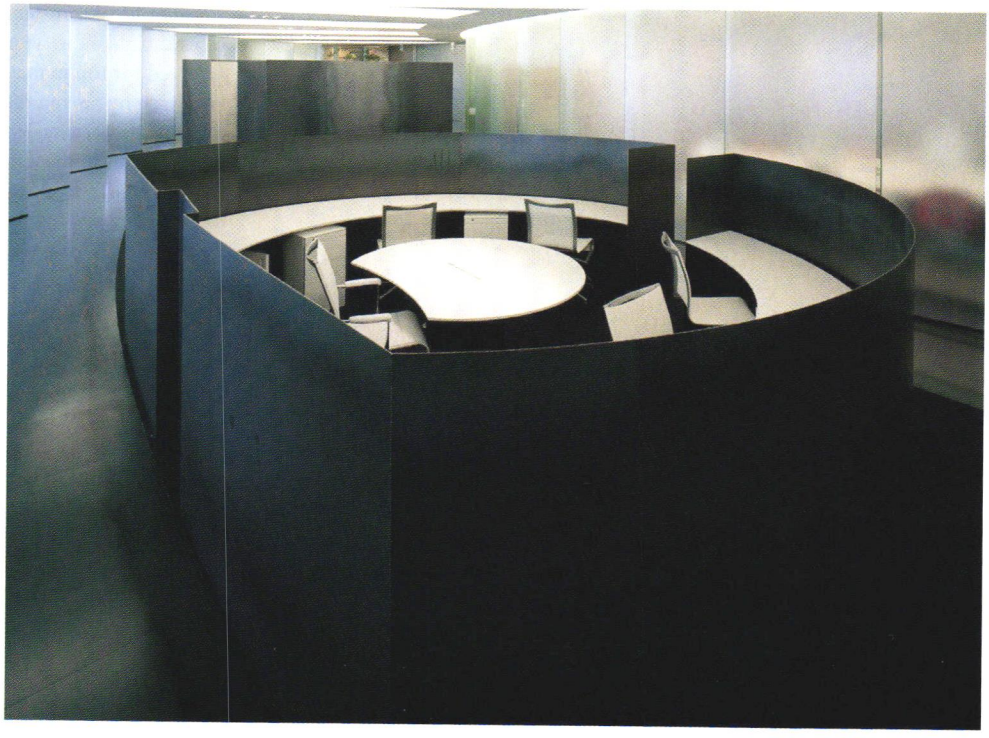
One of the major functions of this headquarters is to provide ample space that allows for holding regular HR seminars run by the Japan Society for chief human officers and Pasona Shadow Cabinet, an internal organization of 13 ministries that propose solutions to society's problems. There are also eight presentation booths, each carrying a theme like "Those with Career Experience," "Women," "The Young Generation," "Global Careers," etc. Besides the regular spaces, a "vitamin room" is opened to provide aroma therapy and massages to the staff, which helps bolster the company's values of well-being and accessibility.

The multiple conference rooms and offices that sit on the interior side of the corridor (left) are defined with a combination of frosted and transparent glass to maximize the transmission of light and give a feeling of openness and accessibility.



Complementing the long list of requirements are the extremely long spans (up to 20 m.) of the floor plate. This posed special challenges for lighting and space distribution, especially when there's a need to serve so many functions concurrently on the same floor. Kono's solution is unconventional yet sensible. By taking into account the company's non-traditional philosophy of a work environment that is more democratic, collaborative, and communicative, Kono overcame this obstacle by creating a circular corridor, whose width varies from 5 m. to 7 m. within its arc, that runs around the core of the building and acts as an artery, connecting all the rooms and other functional areas in the office.

Making this design even more interesting is a twist of angle in its circulation, which governs the users' experiences from different perspectives. From the elevator lobby visitors enter to the left and proceed in a clockwise direction along the circular hallway, while employees enter on the right. In order to create a visual rhythm and to allow light to penetrate from the windows to the inside space, floor-to-ceiling panes made of frosted glass are used to define the corridor. Furthermore, these panels are set at an angle with openings in between. As visitors proceed clockwise along the corridor they see the glass wall instead of the offices, meeting rooms, cafeteria, and other function rooms that lie beyond them. However, when people walk in a counterclockwise direction, the rooms and the activities within most of them are clearly visible, which creates a welcoming sense of



The CEO's office in the middle of the hallway (right) encourages more direct communication between the top management and the staff. Much of the office furniture is custom-designed, such as the conference room table with metal legs (above) and the sinuous workstations in the middle of the corridor (opposite). Geometric shapes outlined in thick, steel sheets define many of the function "pods" at the corridor.

openness. Kono remarks: "The uniqueness of the corridor achieves new ways of connecting spaces in the work environment and redefines the relationships between them."

Another breakthrough in the design is the arrangement of the top executive offices. Unlike the typical workplace where the window side is always reserved for top management, the Pasona headquarters takes an inverse approach by having the cafeteria, the seminar rooms, and workstations in the outside corners, leaving the CEO's office and many of the key functions placed right on the corridor. Surprising to many staff, the CEO's desk is a large pod with a central desk and several peripheral workspaces for his team of collaborators and assistants. According to Nambu, it makes it easier for him to talk to his employees and vice versa.

Good communication is key to success in all businesses, especially in the case of a human resource consultancy. By breaking the traditional practice, Kono's new arrangement allows for more agile communication and more effective and democratic accessibility between departments, which further strengthens the company's core value of team-building. "I always keep in mind creating an environment where employees are able to communicate smoothly. The classy cafeteria has also been a hit among our guests," shares Nambu. "Every time I hear kind compliments regarding the new headquarters, it makes me happy to think that the new office has become an enzyme to create communication." ◘

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The use of natural, raw materials and light creates a high-impact space that is distinct but calm (above left). Recycled materials, such as rubber tile floors and hot-rolled steel, are used in the conference room (above right) to show the company's support of sustainable design. The origami-inspired coffee table at a waiting area (opposite top) lends a modern twist. The countertop of the communal "x" shaped cafeteria table (opposite bottom) is made of Corian for its seamless qualities that are perfectly in tune with the elegant and linear design of the entire space.

a delicate balance

A San Francisco architect with Israeli roots brings sleek, minimalist design to a new financial services firm in Herziliya, Israel

By Barbara Horwitz-Bennett
Photography by Amit Geron

A black wall leading from Global Factoring's lobby to office space (above) introduces a linear theme with recessed lighting inside the wall and in the ceiling. A circular light element breaks the linear language (opposite).

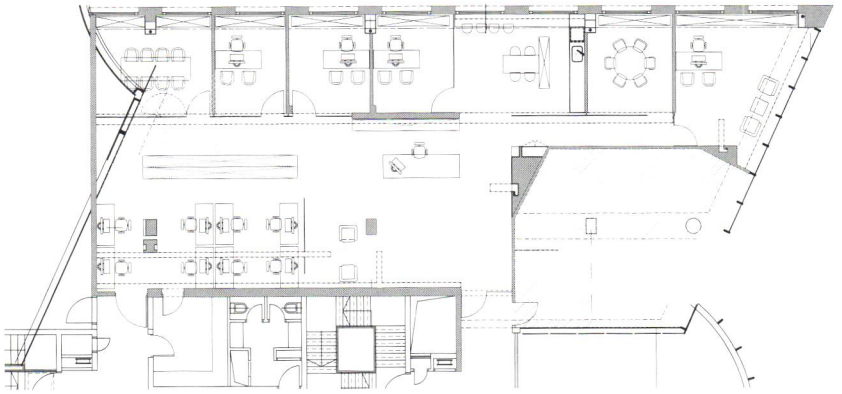
When a group of veteran Israeli business professionals got together to launch a new global financial services firm, they were in search of an architectural solution to convey precision, strength, and transparency balanced with privacy. Global Factoring vice chairman Nir Dor had a long-standing relationship with architect Irit Axelrod, having worked together on another project for spring water manufacturer Mei-Eden's corporate offices a handful of years ago, in addition to commissioning Axelrod to design his own private home in Israel in 2003.

"We share the same design view, and Nir trusted me to translate the company's ideas and solutions into the architecture and design," relates Axelrod, principal and owner of San-Francisco-based Axelrod Design.

As an out-of-bank funding operation that helps local companies to globalize their businesses, the 2,500-sq.-ft. office space—set in the Mediterranean coastal town of Herzilya, just north of Tel Aviv—had to both serve as a sophisticated, distinguished place for visiting clients, namely senior executives, while also creating a feeling of progressiveness and collaboration for the new company's employees.

"People in this kind of business need to work together, sharing ideas," explains Dor. Consequently, the space had to achieve a delicate balance of visual connection and physical separation throughout the program elements. These included a lobby/reception/waiting area, four private offices, two conference rooms, one common work area with eight workstations, a kitchen, and file storage.

In line with Axelrod's minimalist and modern style, the design solution features a strong linear theme, a monochromatic color scheme, natural light, an open layout, and the use of natural materials, such as concrete, glass, and wood. "The linear language is everywhere," explains Axelrod, "from the furniture to the lighting to the floor plan to the glass door handles."



For example, long, linear, pendant fixtures accent the lobby, conference rooms, and executive rooms, while linear recessed lighting washes up and down a number of the walls, essentially merging the ceiling, wall, and floor planes. Blending into this theme is a recessed banner in the lobby area that combines graphics and light and literally folds down from the ceiling onto the wall while displaying the company's slogan: "Factoring Your Success."

Serving as a backdrop to the lobby, a black wall leads toward the offices and contains recessed lighting, which actually causes the black wall to pop out and appear as a free-standing element. Similarly, perpendicular to the wall is a unique, freestanding, glass partition, enhanced with graphics in classic stripes.

Essentially, the recessed lighting within the wall niches and slots either serve to define the freestanding elements or bathe the walls in light. In either case, "being highly detailed, they create the impression of sleekness and precision," suggests Axelrod.

The semi-transparent partition also serves to balance a sense of openness with the amount of privacy the firm requires for the sensitive financial transactions that take place there. The private offices feature full-length glass doors to achieve that same delicate balance.

"What we tried to do in the design was to give a house to this new company in a sleek, transparent way," emphasizes Axelrod. And the application of glass, wood, and sealed concrete within a black, grey, and white color scheme creates a modern and up-to-date, yet elegant feeling.

"The design is very comfortable," explains Dor. "It's an efficient use of space with calm colors, which is suitable for the young people that work at our company. They have said that they like it very much as it gives them an impression of working for a fresh-thinking company."

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Full-length glass doors with linear handles serve as a private, physical separation for the executive offices (right) and conference rooms (opposite), while maintaining an open, visual connection to the rest of the work-space. A striped glass partition maintains the linear theme, while a ball of light on the floor lends modernity and elegance (above).

detail oriented

A landmark building that exemplifies the finest in mid-century Modernism provides the perfect backdrop for a West Coast investment company's New York City outpost, designed by Tobin+Parnes

By Danine Alati
Photography by Vanni Archive, Ruggero Vanni

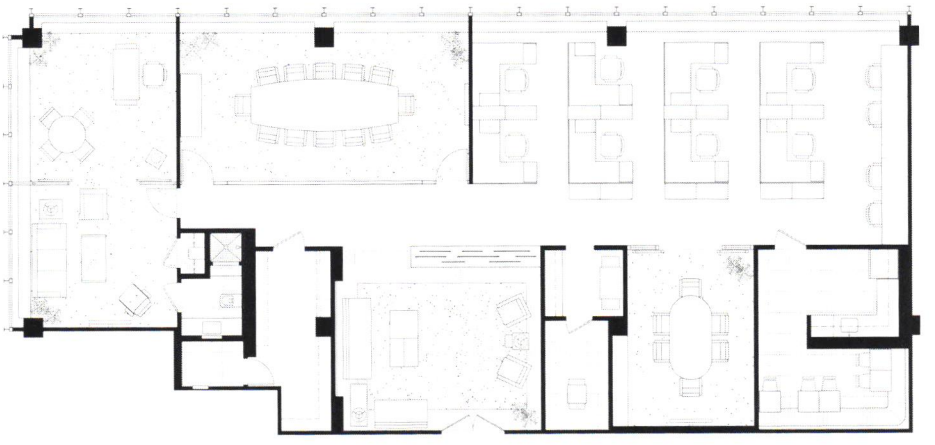
When designing the New York office for Mazama Capital Management in the iconic Seagram Building, Tobin+Parnes took to heart building architect Ludwig Mies van der Rohe's infamous words: "God is in the details." Josh Sherman, project manager from the New York-based design firm, says, "Working out the details was the best part of the project. It's incredibly interesting and satisfying to select all the materials and see how they work together."

Tobin+Parnes painstakingly created every design element of this 5,000-sq.-ft. office to reflect Mazama's western mountain roots. "The Portland office had been updated recently," explains Amanda Meyer, project manager at Mazama, "and in New York we wanted an aesthetic of similar woods, finishes, and warm colors." Mazama CEO Ron Sauer adds, "Our new space needed to be a human environment, rather than a cold, dark, corporate space. The overall design mimics the natural beauty found in Oregon, while creating a space where employees and clients can relate and communicate."

Mazama very much favored a natural palette of wood, greens, and blues, and Tobin+Parnes took the design in a direction that is slightly different than Portland, but still feels like a familiar environment, says Carol Tobin, firm principal. "The client had strong ideas—they wanted rich materials and textures, like wool carpets, and were very much into bringing in wood, so we had that as a basis."

Tobin+Parnes enjoyed experimenting with various materials, including the wood veneer wall-covering that is introduced in reception (above) and carried throughout the office. Since it was the first time working with this delicate material, the designers carefully collaborated with the craftsman who installed it. In another innovative material use, designers seamlessly applied 32-in. by 32-in. textural plaster panels (opposite) to create an accent wall in the reception area.

A crafty installation of vertical, layered, acrylic panels (left) delineates the reception area from the rest of the office, while blurring the line between Mazama and its clients. The rich palette of textural materials, warm woods, and natural colors introduced in reception is carried through the workspaces (opposite top). An illuminated ceiling grid occupies 60 to 70 percent of the entire space above workstations, conference rooms (opposite bottom), and the CEO office (above). In addition to lending a sense of uniformity, the landmarked light-box ceiling coupled with floor-to-ceiling windows allows Mazama's office to glow like a lantern from the street.



Sherman says that Mazama wanted to suggest a feeling of financial stability without being pretentious. "We didn't want it to look like typical Wall Street," Tobin adds. The designers accomplished this upscale yet inviting aesthetic with lush, warm furnishings and finishes. An accent wall in the reception area is seamlessly clad in highly textural 32-in. by 32-in. plaster panels, crafted by Modular Arts, while wood veneer covers the other reception walls. With no receptionist, acrylic panel screens are layered to delineate the reception area from the rest of the office, while maintaining a connection and blurring the lines between Mazama and its clients. "There's no hierarchy here," Tobin says. "There's no distinction between Mazama and the client. It feels like walking into a corporate living room."

This office maintains a cohesive, high-end aesthetic beyond the reception area—from workstations and the CEO's office to the kitchen and bathroom. Tobin+Parnes carries the wood veneer wallcovering from reception throughout the office. (Since it was the first time working with this delicate material, they closely collaborated with the craftsman who installed it.) Floor to ceiling windows allow natural light to penetrate all spaces. A large conference room off of reception enjoys a full window wall, while an interior conference space is conducive to video conferencing.

The most noteworthy aspect of the interiors (originally designed by Philip Johnson)—and the greatest challenge for Tobin+Parnes—is the light-box ceiling of this landmark building. Fluorescent lamps behind 4-ft. by 4-ft. acrylic panels set in a stainless-steel grid form the ceiling in 60 to 70 percent of the office, leaving that portion untouchable by the designers. The illuminated ceiling, along with the floor-to-ceiling windows, give all floors of the building an analogous aesthetic from the outside. "The ceiling not only lends a uniformity, but it also is very elegant and simple," Tobin says. The designers added supplementary incandescent and fluorescent lighting for the purpose of enhancing the materials, and to allow the space to "glow like a lantern, day or night," she notes.

The ceiling grid creates a great geometry to the space, while also somewhat dictating the layout of the office. The CEO's office is set in the southwest corner of the floor plate, perpendicular to the windows—where he can enjoy expansive Manhattan views from the 37th floor—and sliding glass partition doors can close off his office when necessary. Since the majority of Mazama's workforce is based in Portland, the designers built this New York outpost to accommodate business travelers when they are in the city, with several complete workstations and other worksurfaces at the wall opposite the CEO's office outfitted with phones and touchdown space for laptops.

Overall, Tobin+Parnes took care to respect the historic building, a process that was facilitated by the client's enthusiasm for design. "The Mazama team saw the real value of being in a world-class, landmark building, and they appreciate design and architecture and wanted us to use our creativity. We worked out different scenarios, and I enjoyed exploring all the options," Tobin says, adding, "All the success in a project is in how the details work together. I think we pulled it off here." C

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gone country

Two new floors in Country Music Television's Nashville offices, designed by TVS Interiors, have employees singing a happy tune

By Katie Weeks
Photography by Brian Gassel/TVS

Country music may be full of woeful lyrics, but the genre is having a grand ol' time today with box office successes like "Walk the Line" winning awards, and artists such as Sara Evans collaborating with pop chart toppers like Maroon 5 to blur the lines between musical realms. Prospering alongside this popularity is Country Music Television (CMT)—so much so, in fact, the country music giant recently expanded to two additional floors in its Nashville, Tenn., offices.

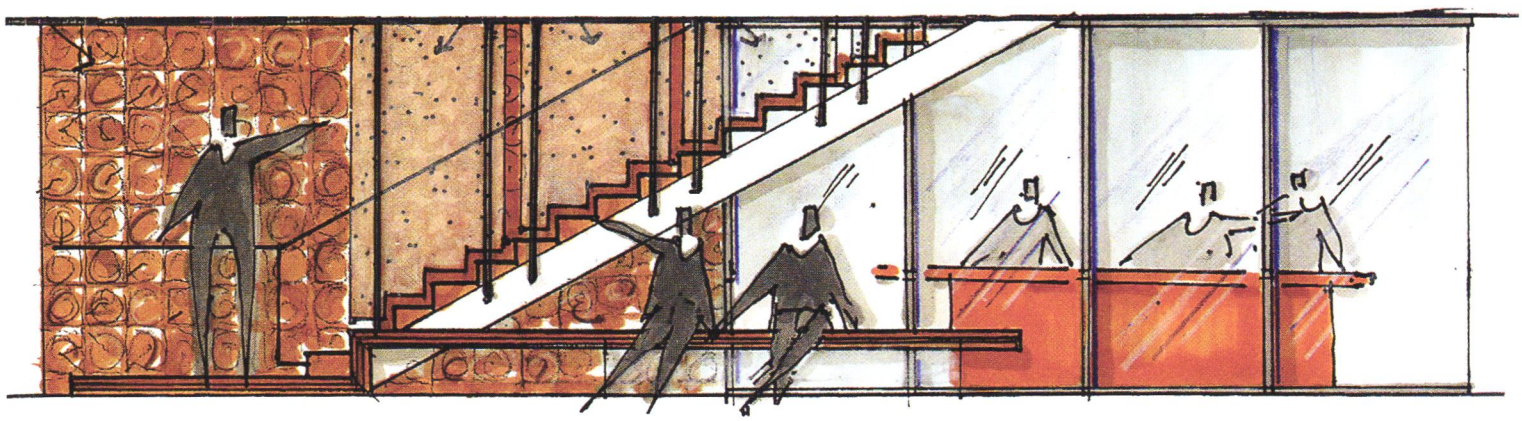
When it came time to move on up, CMT turned to Atlanta-based TVS Interiors. Although CMT occupies several other floors in the building, those areas are a little bit country but much more rock 'n' roll, and the new floors provided a clean palette to instill the essence of CMT. "The client developed those spaces shortly after MTV Networks bought CMT, and when they designed the space, they did so in the personality of MTV, as CMT hadn't quite developed its brand of distinction at that time," explains Steven Clem, AIA, ASID, principal at TVS Interiors in Atlanta. In contrast, TVS set about designing a showcase that truly reflected CMT's roots and its future.

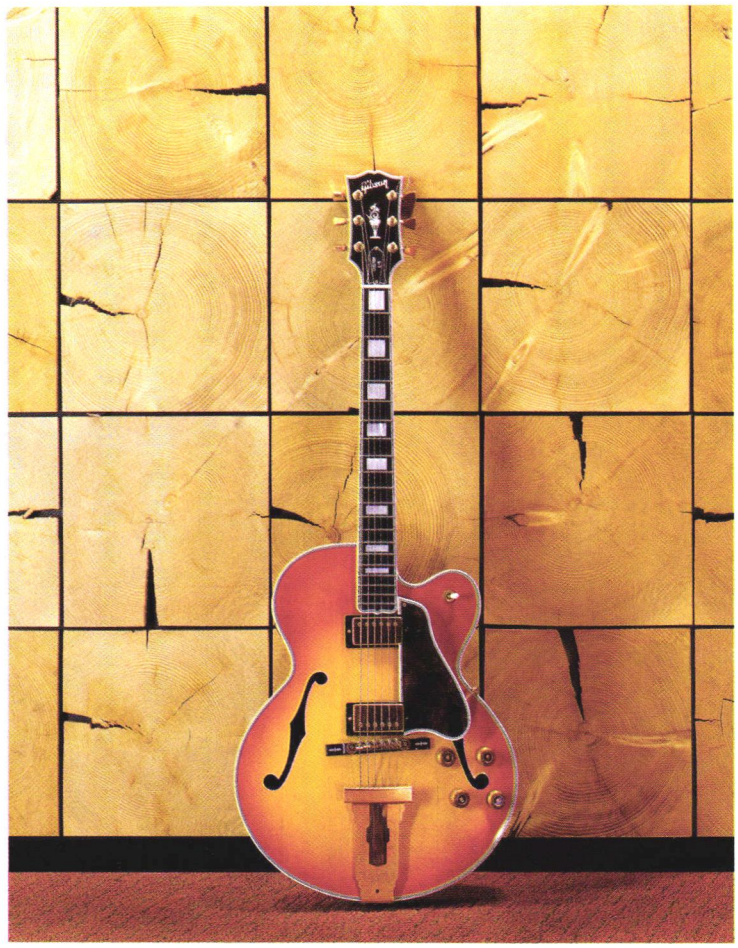
The resulting two floors are a subtle interpretation of CMT's personality, filled with warm earth tones and woods that were directly influenced by the company's on-air graphics. "CMT has some outstanding video graphics that they use between spots and entertainment. Early on, we took our inspiration from those images and used a color palette derived from those graphics as a springboard," Clem says. A large zone off of the elevator, which doubles as reception and an entertainment area where visiting artists may be interviewed or may play a song or two, celebrates the brand in big and small ways. Flat-screen TVs along the wall feature CMT programming in an obvious showcase, but only music enthusiasts may notice the curved wooden ribs that arch up from the perimeter and across the ceiling in a pattern that reflects frets on a guitar.

The public area of CMT's two new floors (opposite) contains branding elements both big and small, from the flat-screen TVs playing the channel's latest programs and videos to the arching wooden ribs that cross the ceiling panels to represent frets on a guitar.

CMT

The rich, warm color and materials palette, including an abundance of wood, as seen on the exterior wall of a CMT radio station booth (above and opposite top), was inspired by on-air graphics from CMT's programs. Previously private, walled-off offices were moved to the core and outfitted with glass panels. To provide visual privacy, the glass was then covered with popular lyrics or large-scale names of country music giants (opposite bottom).

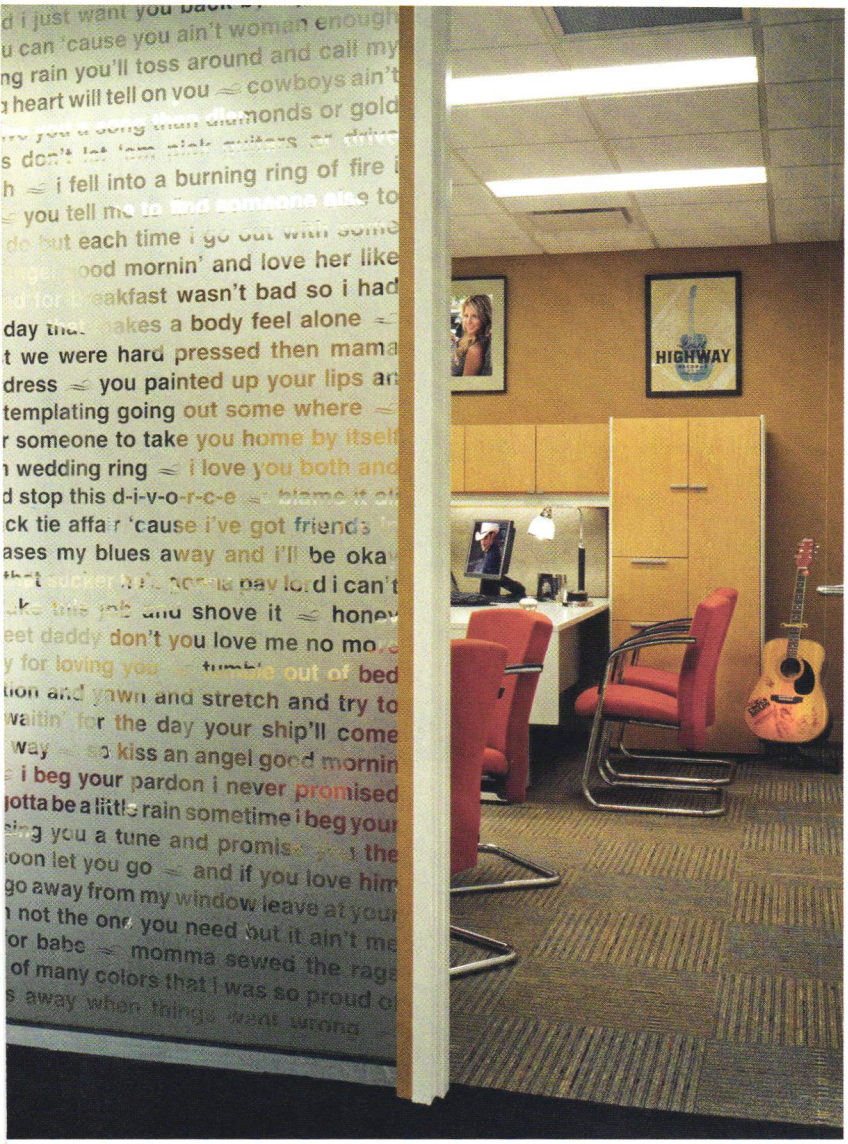


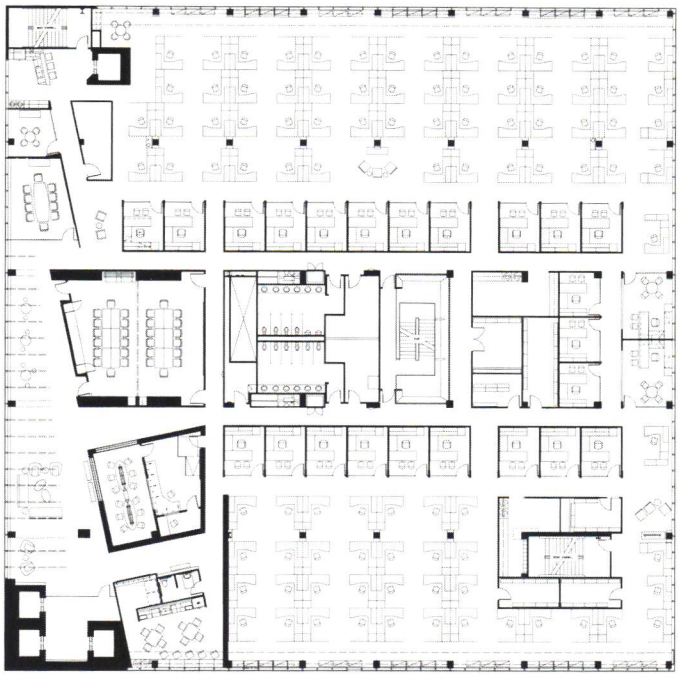


Programmatically, collaboration was key. "On the other floors, the organization was somewhat departmentalized. Here, there was a keen desire to have cross-departmental pollination," says Margaret Gilchrist Serrato, Ph.D., AIA, ASID, LEED AP, associate principal at TVS Interiors. To accomplish this integration, the team devised three circulation zones. Perimeter circulation eliminates dead ends at the end of workstation rows, internal circulation lanes connect workspaces, and a circulation zone at the core allows people to move around the building without interrupting individual workspaces.

Private offices were moved from the perimeter of the building to the core and were also outfitted with full-height glazed windows to further open them up and help spread daylight to interior spaces. Light permeation had been a challenge for previous tenants as the older shell has limited windows arranged in a narrow ribbon wrapping around the building.

Knowing that some employees were hesitant to move from their enclosed offices to the more open glass-paneled spaces, TVS collaborated with CMT's internal team to develop large-scale graphics that would help alleviate fears about a total loss of privacy. As a result, some spaces feature lyrics from iconic country songs, while others are emblazoned with the





names of country legends like Patsy Cline and Tammy Wynette. "The names and text give people enough of a sense of enclosure to feel that they have privacy yet there's also enough openness that people walking around the office can easily see who is available," says Serrato.

"One of the biggest challenges was to get people to buy in to the change in physical planning because there was a predisposition to having private offices on the perimeter," Clem notes. But the time spent convincing CMT leadership to change plans was worth it. In fact, the collaborative environment has been well received beyond the 28,000-sq.-ft. expansion—Serrato says feedback so far indicates that people are moving between CMT's various floors at a higher rate than ever before.

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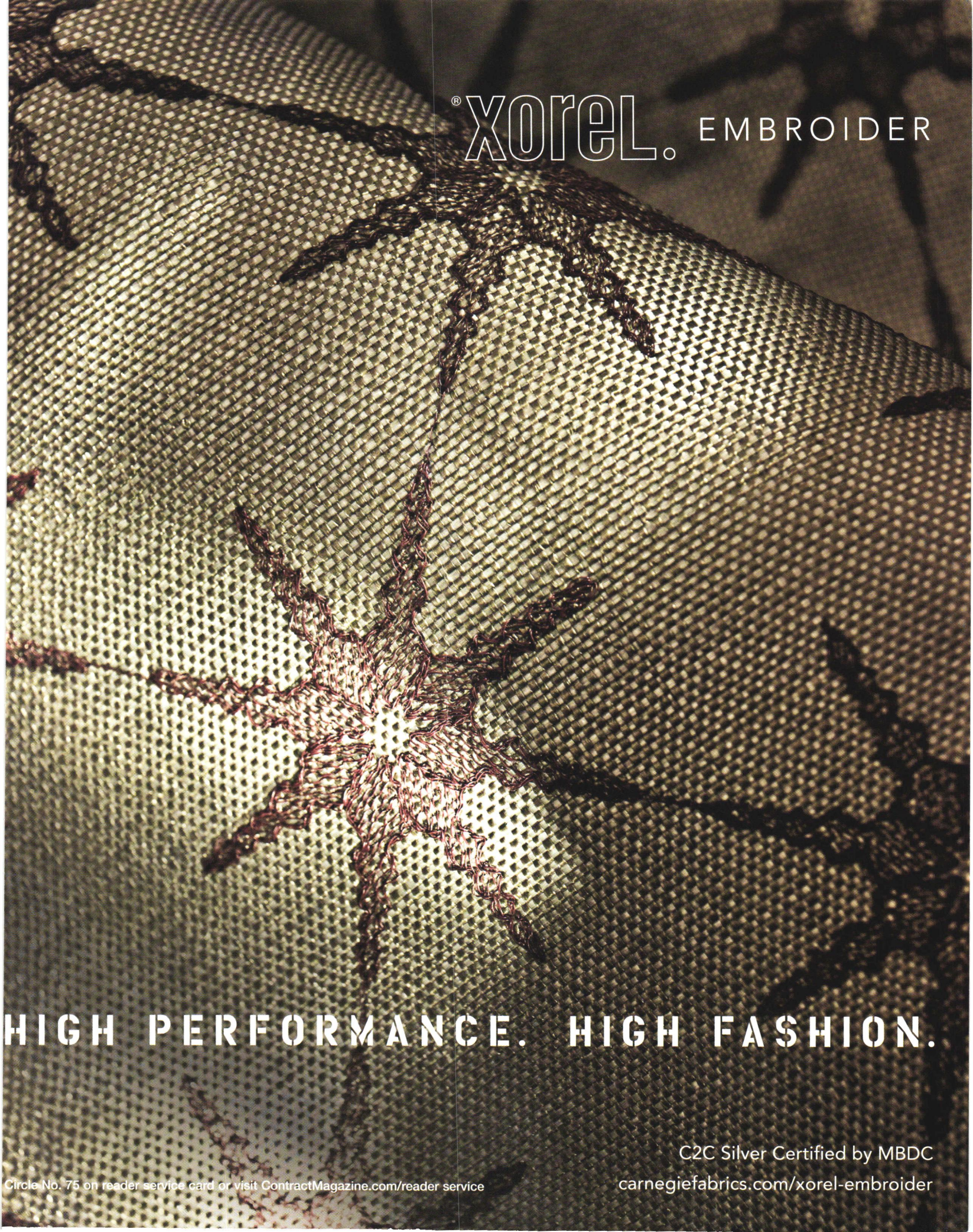
Workstations mix departments together to encourage collaboration (left). Graphic treatments such as glass panes featuring lyrics from popular country songs (above) provide a sense of privacy.



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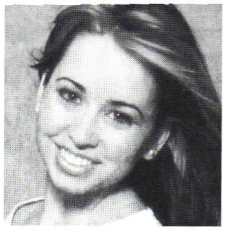
Amanda Kaleps
Associate IIDA
Senior Project Manager
Wolcott Architecture + Interiors
Culver City, Calif.



Vanessa DeLeon
Owner
Vanessa DeLeon Associates
Ridgewood, N.J.

wallcoverings

Contract asks two designers to name and explain their preferred products

KnollTextiles,
Screenplay Series, Subtitle.
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Maharam
Tek-Wall, Scatter.
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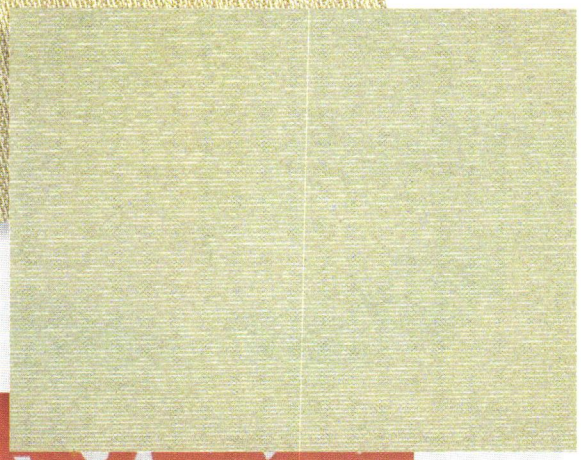


KnollTextiles, Grammar Collection, Merge.
Circle No. 247

Amanda Kaleps
Wolcott Architecture + Interiors

Knoll Textiles
Screenplay ™ Series, Subtitle
www.knoll.com
Designed by Suzanne Tick, this GREENGUARD-certified, durable, polyester wallcovering has a subtle vertical stripe and contemporary, clean color options. In addition to standard surface application, Screenplay also works well on adjacent upholstered walls as it provides good acoustical ratings.

Maharam
Tek-Wall™ Scatter
www.maharam.com
An easy-to-clean, environmentally friendly, high-performance wallcovering, Tek-Wall is a workhorse that shows off an understated neutral color line, making it perfect for corporate applications.

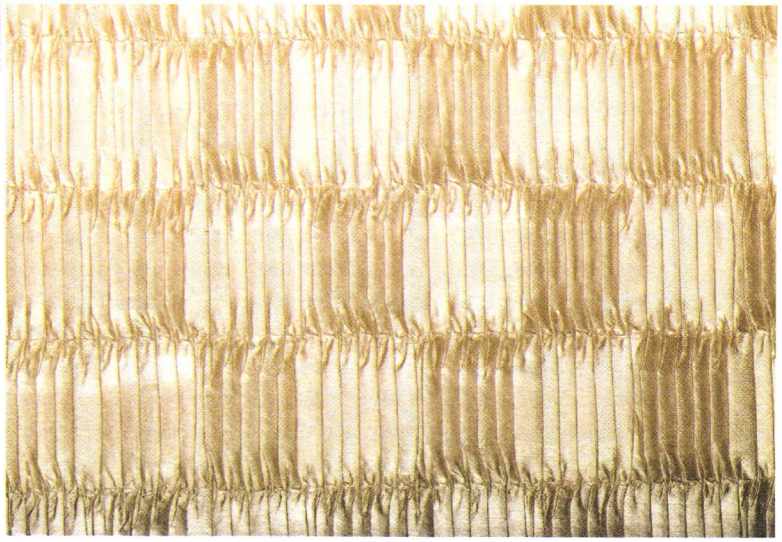
KnollTextiles
Grammar Collection, Merge
www.knoll.com
This wallcovering, designed by Abbott Miller, has a 100-percent vinyl face with cotton backing. The playful condensed letter pattern shimmering atop this durable vinyl face is perfect for a high-impact graphic in high-traffic areas.

Seabrook Contract,
Carey Lind Collection.
Circle No. 248

Vanessa DeLeon
Vanessa DeLeon Associates

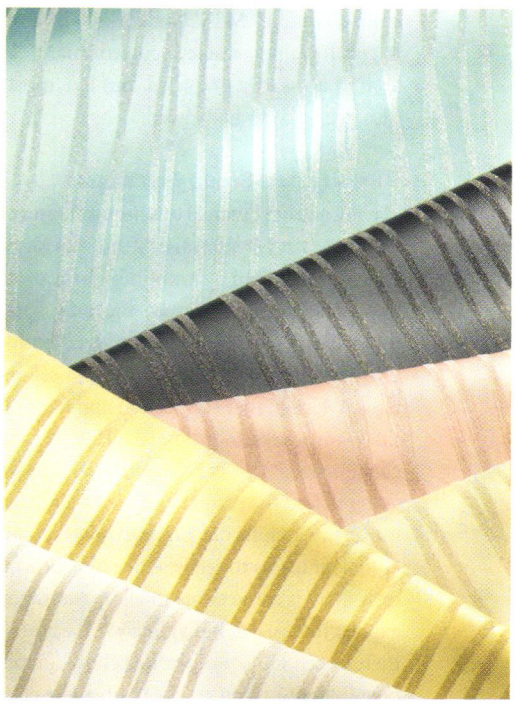
Seabrook Contract
Carey Lind Collection
www.seabrookwallpaper.com
Since 1910, Seabrook Contract has constantly evolved to provide the latest innovations. Its vast range of contract wallcoverings makes it easy to find the perfect one to match your design. The new patterns from the latest Carey Lind Collection bring a very natural element, making a timeless statement in any space.

Anya Larkin
Concertina
www.anyalarkin.com
Anya Larkin creates unique, yet timeless wallcoverings to enhance any room from traditional to transitional spaces. The range of textures and patterns offer a distinctive elegance that cannot be beat. The detail in the pleated Concertina pattern is impeccable, and it will become a conversational element in any room.



Anya Larkin, Concertina.
Circle No. 249

Phillip Jeffries
Wall Candy, Rock Candy and Sugar Cane
www.phillipjeffries.com
Phillip Jeffries manufactures and imports beautiful handcrafted wallcoverings, keeping up with design trends, so you can always find something to fit your décor. More than 800 of its natural wallcoverings are commercial rated. The Rock Candy and Sugar Cane patterns of the Wall Candy collection lend a tasteful accent with a nice textured look that is not overpowering. There are many different colors to choose from that can dress up or dress down your space. Silver leafing is very hot right now. Not only are these wallcoverings beautiful, but they are easier to maintain and install than an actual silver leaf wall.



Phillip Jeffries, Wall Candy, Rock Candy (above left) and Sugar Cane (above right).
Circle No. 250

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perfect pitch

A look at selection process presentations from the client perspective

By Katie Weeks

What does it take to win a project? When it comes to client presentations, chances are strong that you'll need more than awe-inspiring design to seal the deal. So what do clients really look for in successful project pitches? Before you load up your next PowerPoint program or put together that set of presentation boards, consider the following tips:

• Be prepared.

Address the basics: Be on time, make sure your technology functions properly, and dress appropriately for the client's corporate culture. "If you're coming to win, bring your A game," says Yetta Banks, vice president of design and construction for MTV Networks/Viacom. "Some people come to MTV Networks thinking of us as a comfortable, relaxed environment, and they aren't necessarily prepared. But like most companies, we want to be wowed."

• Incorporate Group Participation

Having a firm principal or senior person at the presentation is often essential, if only to signal to the client that the firm is committed to the project—but that person should not be the only speaker. "It's important that we hear from everybody because those are the people we're going to see on a daily basis. We need that connection and have to see how the team works together," Banks notes, and other clients agree. "The lead speaker should be whoever is going to lead the project," says Jennifer Fabrick, AIA, university architect at Emory University in Atlanta. "I look at teams to see whether it's a one man show or if there is some effort to allow team members to express themselves individually…We also prefer it if there's been some pre-planned choreography so that people know when to speak and feel comfortable backing each other up."

In addition to explaining each team member's role on the project, taking it one step further is beneficial. "A name tag really helps because it's hard for us to keep track of who's doing what on the project during the presentation," Fabrick adds. "We always reserve 15 to 20 minutes for questions, and we want to know to whom we should address a specific question and why." Consider giving clients a one-page round up of team members including two or three sentences on each participant's specific role on the project. "Sometimes people give us what we call 'the place mat,' which explains project scheduling and how whiz-bang the firm is, but not the basics," says Fabrick. "Who is the head person? It's not all design, design, design. It's also people."

Group participation also should extend to the audience. "Make sure that everyone is on board. My philosophy is one person can kill it so you want to neutralize anyone who might be sitting there with his arms folded," says Kaye Gosline, creative director at Milliken, who has been on both sides of the presentation table numerous times. "Watch for body language, and try to figure out who is going to be the naysayer. Maybe it's the financial guy who is afraid things are going to cost too much money. Try to address that person from his standpoint and alleviate concerns."

• Visualize

One way to win over skeptics is to help them to visualize your solution through digital flybys or walk-throughs. "We're a creative company, but I find that our end users may not understand the 3-D perspective, so it's important to walk them through it. Technology can present it to them instantaneously," notes Banks. Remember, however, to take it slow. "Everyone tries to impress us with technology, but sometimes the person running the computer just flies through things and you don't have time to stop and look at what you want to see," Fabrick says. "It ought to be interactive so that whomever is presenting stops to ask questions. Ask if we can visualize it. Does it make sense? Give us a chance to absorb it."

• Keep it simple

Don't unnecessarily complicate matters. Eliminate industry jargon from your vocabulary. (Fabrick and her team dub it "archibabble.") "Just for simplicity's sake, the more straightforward you are and the less jargon you use, the better off you're going to be," says Gosline. "You do want to have a certain amount of romance to what you're selling, but enthusiasm and straight talk are the keys to winning the project, even beyond the flash of technology."

• Sell yourself

Last but not least, sell your work and experience. Underneath it all, "first and foremost I look at the quality of their work and their understanding of the project and its unique problems," says Fabrick. No matter how slick a presentation is, the biggest deciding factor is often something uncontrollable: chemistry. "In the end, you want to do business with people who share your passion and have a vision that matches what you want to achieve," Gosline says. "The important thing about chemistry is that it is indefinable. You're dealing with corporate cultures, team cultures, and individuals. In the end, it's all about selling skills 101." And when in doubt, cracking a smile can't hurt, either. Says Fabrick, "We all appreciate a little humor."

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problem seeking

Project programming that includes an extensive visioning process delivers successful results

by Don Crichton

Whenever a client approaches HOK with ideas for a project, our first task is to acquire an understanding of what the client request really means in terms of its business, culture, work processes, and brand. We all know programming is an important first step, but too often designers jump into the process before truly understanding the project objectives. At HOK Workplace Solutions, we've developed an interactive visioning process to help us understand the client's business, in order to create spaces that fully support and enhance their operations while acting as a 3-D calling card of their brand.

HOK wrote a book on architectural programming in 1961, which was the impetus to this visioning process: *Problem Seeking* (now in its fourth edition) offers innovative analytic and benchmarking practices that accelerate the design process and demystify it for clients. Problem Seeking® is a proprietary tool that has been developed and applied worldwide by the HOK Advance Strategies' team, empowering HOK's clients to make smarter business decisions for their people and spaces.

The programming process at HOK follows the original set of fundamental principles laid down in the problem-seeking methodology: establish the goals, state the problem, collect and analyze facts, determine needs, and test concepts. The result is a thorough discovery phase that enables the design team to get to the heart of a client's real business drivers, image, culture issues, functional imperatives, and appetite for change.

This depth of understanding can be achieved in various levels of interaction with the organization, depending on a client's desire for engagement. For the "deep dive," we deploy three tools: visioning; an online survey, called the "Nature of Work;" and an on-site observation tool, called a "Day in the Life." Taken together, this methodology correlates "what the visionaries want, what their people say they need, and what we see."

HOK's use of visioning for the new 45,000-sq.-ft. Canadian headquarters of MediaCom, a global media investment management company in Toronto, is a case study in the benefits of this process. The client team already had an idea of the image they hoped to convey. They wanted an urban-chic office with the charm of a brick and beam loft as a new home for cool advertising and business types. But we wanted to ensure we understood their business drivers, as well.

We started the visioning process by bringing together a broad cross-section of the organization, not just senior management. Diversity in the client group results in a deeper level of engagement and supports change management objectives and effective communication. The process also promotes consensus among participants and clarifies the client's vision in a short time frame. We met for a half-day session on-site with members of the client's staff. Utilizing our visioning tool kit, we elicited diverse viewpoints, explored key issues, and sketched out ideas. By the end of the session, we were able to arrive at a good understanding of the client's workplace culture, functional requirements, and business objectives.

HOK used its Problem Seeking tool to help design MediaCom's 45,000-sq.-ft. urban-chic headquarters in Toronto. Collaborative spaces, like a bistro area (above), express a warm, convivial feel. (Photo by Richard Johnson, Interior Images.)

There's another bonus to applying this comprehensive methodology. In workplaces everywhere, patterns of work are shifting. Not only is flexibility important to clients, but collaboration is becoming a business tool of choice for reaching performance and productivity targets. Our clients are keenly interested in our experience with designing collaborative workplaces that encourage creativity and innovation. Those same layouts simultaneously enhance our ability to design environmentally sustainable interiors.

After 10 years of working with this process at HOK, and more than 20 years in the profession, I've learned that successful buildings and interiors are the result of early strategic planning and sound functionality. Producing solutions that work means taking time to listen to what clients need, evaluating what they tell us, and then designing with those needs in mind. In the end, our clients are rewarded with richer design solutions that meet their needs now and well into the future.

Incidentally, the MediaCom team loves their new space. It's definitely young, hip, and creative, with a distinctive corporate image. HOK couldn't have done it without a tried-and-true visioning process.

Don Crichton, ARIDO, IDC, NCIDQ, is vice president, Workplace Solutions for HOK's Canadian operations in Toronto, Ottawa, Calgary, Edmonton and Vancouver.

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Holger Hampf
BMW Group DesignworksUSA, Director of Product Design

What do you consider to be your greatest professional achievement?

So far it has been the ability to deliver design on a day-to-day basis as an output from collaboration. I'm happy to see dissolving structures of ownership, where design is created by a group and not by an individual. Most recently, my greatest professional achievement in terms of a project is the successful renovation of the product design studio at BMW Group DesignworksUSA. It is very rewarding to see each day the impact of connecting an environment to work culture and staff.

What is the most fulfilling part of your job?

It's being able to mentor a wide variety of creative people in different disciplines. Even our administrative staff is empowered to think creatively. Working with younger, less-experienced designers and students is satisfying to a great extent—this specific interaction is always refreshing and also challenging in a positive way.

How would you define success?

Success to me is defined through the process and not so much the result. The most satisfying moment is a synergistic relationship with the design team, client, partners, and all involved. That is the start for success.

What are the biggest challenges facing designers today?

The biggest challenge is to not approach a project with the goal of creating "a thing," but rather to take context into consideration and think in a holistic way. Designers also need to re-learn "minimalist" design. The design premise "less is more" is more valid today than ever before.

What advice would you give to design students or those just starting out in the field?

I would tell designers just starting out to consider global design opportunities. Rather than taking a job in the same city where they studied, I would encourage them to investigate opportunities in other areas. If you are from a European school, give yourself global experience by looking at opportunities abroad. Also, I would always encourage design students to create a "what if" scenario and look far before compromising their creative process with constraints and limitations.

What do you find to be the most exhilarating interior space you have ever been in?

Of course, for me it's our new product design studio. Every time, I am in the space, I'm reminded of a well-planned cityscape. If I were to look at all of the spaces I've ever visited, then the most exhilarating interior space would probably be the Mies van der Rohe Pavilion in Barcelona.

What do you consider to be the worst invention of the last 100 years?

I would say the worst invention is everything that creates unnecessary noise.

What would you consider to be your most exciting recent discovery?

It is not really a recent discovery, but more a discovery process. It is discovering more and more about the place where I want to live and be able to combine personal life with professional life in harmony and balance. I'm not telling you where that is. Otherwise you will want to move there too…

How do you foresee the future of design changing?

I see the future of design as a discipline changing to play a much more of an important role generally. If designers can eliminate boundaries that typically are associated with a product development process and think about everything contextual—for example environment, communication, society, economics—then they will be the key to visualizing and telling new stories in the most convincing way.

To read additional Perspectives responses from Holger Hampf, please visit www.contractmagazine.com. And give us your feedback on this story at www.contractmagazine.com/contact.

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Frank Lloyd Wright

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credits

Project: Filmcore *(p. 114)*

who *Client:* Filmcore San Francisco/Ascent Media. *Architect, interior designer:* Melander Architects (San Francisco; 415.981.7087; www.melanderarchitects.com). *Mechanical/electrical engineer:* Randall Lamb. *General contractor:* Principal Builders. *Lighting designer:* H.E. Banks + Associates. *Acoustician:* Charles Salter Associates. *Furniture dealer:* CRI. *Photographer:* Matthew Millman (San Francisco; 415.577.3200; www.matthewmillman.com).

what *Paint:* Benjamin Moore. *Laminate:* Formica. *Dry wall:* USG. *Flooring:* sealed concrete (existing). *Carpet/carpet tile:* FLOR. *Ceiling:* exposed & tectum panels. *Lighting:* Corelite, Axis Lighting, Santa & Cole, Peerless, H.E. Williams, Illuminating Experiences, RSA Lighting, Global Lighting, Shaper Lighting, Prudential Lighting. *Doors, window frames, wall systems, glass:* C-Living. *Door hardware:* Schlage. *Window treatments:* Hunter Douglas. *Workstations:* OHIO Design. *Workstation seating, files:* Herman Miller. *Lounge seating:* Bonaldo, Herman Miller, Vitra. *Upholstery:* Bonaldo. *Conference table:* OHIO Design. *Cabinetmaking:* Tamalpais Commercial Cabinetry. *Access flooring:* Partition Specialties. *Plumbing fixtures:* Hansgrohe.

where *Location:* San Francisco, CA. *Total floor area:* 8,847 sq. ft. *No. of floors:* 1. *Total staff size:* 24. *Cost/sq. ft.:* $131.

Project: BMW/DesignworksUSA *(p. 120)*

who *Client:* BMW/DesignworksUSA. Architect: Daly Genik Architects (Santa Monica, CA; 310.656.3180; www.dalygenik.com). *Structural engineer:* Thornton Tomasetti Group. *Mechanical/electrical engineer:* MDC Engineers. *General contractor:* Staples Construction. *Furniture dealer:* Western Office. *Photographer:* Tim Griffith (San Francisco; 415.640.1419; www.timgriffith.com), Terrance Williams (Los Angeles; 310.845.9406; www.wundrstudio.com).

what *Carpet/carpet tile:* BMW/DesignworksUSA designed for Lees Carpet. *Lighting:* Prudential T5. *Doors:* storefront aluminum. *Exterior of conference pods:* Tectum. *Furnishings:* Vitra.

where *Location:* Newbury Park, CA. *Total floor area:* 1,400 sq. ft. *No. of floors:* 1. *Total staff size:* 130.

Project: Vans Headquarters *(p. 126)*

who *Client:* Vans, Inc. (a VF Outdoor Company). *Architect, interior designer::* POLLACK Architecture (San Francisco; 415.788.4400; www.pollackarch.com); David Gallulo, principal; Nathaniel Haynes, designer. *Structural engineer:* KPFF. *Mechanical/electrical/ plumbing engineer:* Pascoe Dirpes & Associates. *General contractor:* Caliber Construction. *Furniture dealer:* Corporate Express Business Interiors. *Photographer:* Benny Chan, Fotoworks (Los Angeles; 323.730.0100; www.fotoworks.cc).

what *Paint:* Dunn Edwards. *Laminate:* Nevamar. *Flooring:* Armstrong VCT. *Carpet/carpet tile, carpet backing:* InterfaceFLOR Commercial. *Ceiling:* Armstrong Acoustic Ceiling. *Lighting:* Lightolier, Artemide, Flos, Finelite, Lithonia, Intense. *Door hardware:* Schlage, Best. *Plastic panels:* Polygal. *Railings/stairs:* Merit Steel. *Workstations, workstation seating, other seating:* Allsteel. *Lounge seating:* Harter. *Cafeteria, dining, training tables:* Allseating. *Other tables:* Ahrend. *Files, shelving:* Hamilton Sorter. *Architectural woodworking:* Day Star Industries. *Wall plastic specialties:* WL Concepts. *HVAC:* Train/Leibert. *Security:* Honeywell. *Plumbing fixtures:* American Standard, Elkay, Just Mfg., Symmons, Floorstone.

where *Location:* Cypress, CA. *Total floor area:* 100,000 sq. ft. *No. of floors:* 1 + small open mezzanine. Cost/sq. ft.: $40.

Project: WhittmanHart Interactive *(p. 132)*

who *Client:* WhittmanHart. *Architect, interior designer:* Torchia Associates (Chicago; 312.664.2246; www.torchia.com). *Mechanical/electrical engineer:* Advance Consulting Group International. *General contractor:* Synchronous CT. *Furniture dealer:* Evolution Interiors. *Photographer:* Jamie Padgett, Padgett and Company (Chicago; 773.508.5846; www.padgettandco.com).

what *Wallcoverings:* Wolf-Gordon. *Paint:* Bejamin Moore. *Laminate:* Abet Laminati, Lamin-Art. *Flooring:* Stone Source. *Carpet/carpet tile:* Lees. *Ceiling:* USG. *Lighting:* Lightolier, Axis. *Doors:* Brown Elm - Rift Cut. *Glass:* Trainor Glass Co. *Workstations:* Kimball. *Workstation seating:* Sit On It. *Lounge seating, other tables:* Bernhardt. *Cafeteria, dining, auditorium seating:* Kimball, Davis, Knoll. *Other seating, conference table:* Neinkamper. *Upholstery:* Knoll, Luna, HBF, Maharam, Sina Pearson. *Conference chairs:* Davis Lucid with Webb Back. *Files:* Kimball.

where *Location:* Chicago. *Total floor area:* 27,638 sq. ft. *Total staff size:* 133. *Cost/sq. ft.:* $70.

Project: Beitler Real Estate Corporation *(p. 138)*

who *Client:* Beitler Real Estate Corporation. *Interior architect:* Powell/Kleinschmidt (Chicago; 312.642.6450; pk.chinetworks.com); Robert Kleinschmidt, William Arnold, John Padmore. *General contractor:* Bear Construction. *Furniture dealer:* Business Office Systems. *Photographer:* Scott Shigley (Chicago, 773.539.2940; www.shigleyphoto.com).

what *Paint:* Benjamin Moore. *Flooring:* General Polymers Epoxy. *Carpet:* Durkan. *Carpet fiber:* Nylon. *Wall murals:* Hedrich Blessing photographs through the Chicago History Museum; created by National Graphx & Imaging. *Lighting:* Lightolier, MP Lighting, Fabbian USA Corp., Mark Lighting BiFocal 6. *Glass:* PPG Starphire glass, Imaging Science. *Bar pull:* CHMI. *Workstations/seating, lounge seating, conference table, files:* Haworth.

where *Location:* Chicago. *Total floor area:* 6,300 sq. ft. *Total staff size:* 17.

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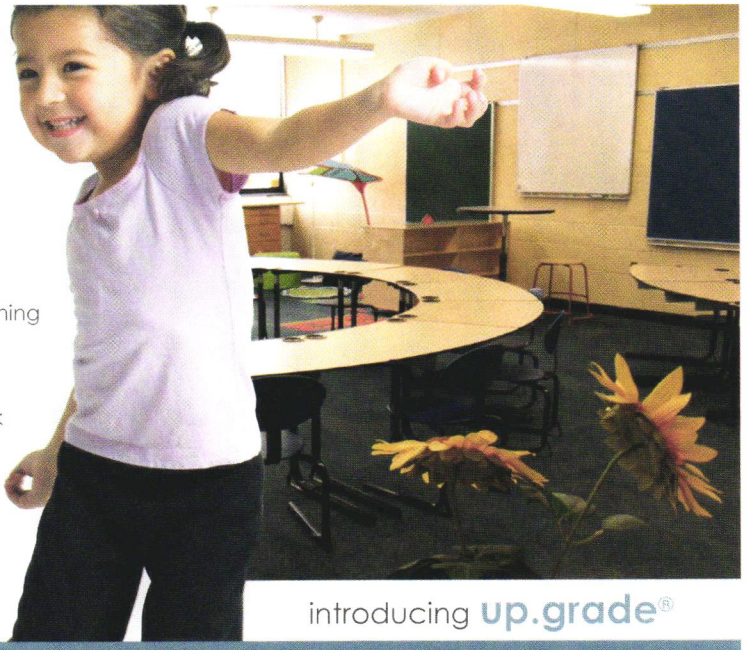

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Project: Pasona Group Headquarters *(p. 144)*

who *Client:* Pasona Group Inc. *Interior designer:* Kono Designs (Somerset, England; 011.79.088.876.178; www.kono-design.co.uk); Yoshimi Kono. *HVAC contractor:* Sanki Corp. *Plumbing contractor:* Nishihara Engineering Company. *Kitchen contractor:* Fujimak Corp. *Electrical engineer:* Toki Electric Contruction. *General contractor:* Takenaka Corporation. *Interior contractor:* Nomura Co. Ltd, Ryoko Co. *Lighting consultant:* Natsuko Yamashita, Ichi Lux. *Sound engineer:* Panasonic System Solutions Japan Co. *Photographer:* Nacasa & Partners Inc. (Tokyo; 011.81.3.5722.7757; www.nacasa.co.jp)

what *Wallcoverings:* Sangetsu, Chilewich. *Paint, ceiling:* Dai Nippon Torky. *Laminate:* Aica Kogyo Company. *Dry wall:* Yoshino Gypsum. *Flooring:* Nomura, Mizushima Corp. *Carpet tile:* Mitsubishi Burlington Tile Carpet. *Carpet:* Chilewich. *Lighting:* Matsushita Electric Industrial, Maxray, Endo-Lighting, Erco, Daia Keiko, Yamagiwa Corp., Flos. *Doors:* Boonedam. *Door hardware:* custom. *Glass:* Nippon Sheet Glass. *Cabinetry, tables, workstations:* custom; manufactured by Nomura. *Workstation seating:* Vitra. *Cafeteria/dining/auditorium seating:* ADAL, Wise-wise, B&B Italia. *Other seating:* custom by Nomura, Cassina, B&B Italia. Files: Okamura. *Planters, accessories:* FUGA. *Signage:* custom by Nomura.

where *Location:* Tokyo, Japan. *Total floor area:* 3,100 sq. m. *No. of floors:* 1. *Total staff size:* 150.

Project: Global Factoring *(p. 150)*

who *Client:* Global Factoring Ltd. *Architect, interior designer, lighting designer:* Axelrod Design; Irit Axelrod. *Mechanical engineer:* Noam Harari Eng. *Electrical engineer:* Lubatzki Eng. *Furniture dealer:* Teknion. *Photographer:* Amit Geron (Israel).

what *Paint:* Nirlat (Israel). *Flooring:* concrete overlay. *Ceiling:* Ecophon. *Lighting:* custom design by Axelrod Design, manufactured by Nisko. *Doors:* custom glass doors. *Door hardware:* Dorma. *Window treatments:* Oragon (Israel). *Workstations, conference table, architectural woodworking, Cabinetmaking:* Finish (Israel). *Workstation/other seating:* Sitland (Italy). *Lounge seating:* Magis (Italy). *Signage:* Doron Atelier, Drawn Signs.

where *Location:* Herzliya, Israel. *Total floor area:* 2,500 sq. ft. *No. of floors:* 1. *Total staff size:* 10-15.

Project: Mazama Capital Management *(p. 154)*

who *Client:* Mazama Capital Management. *Architect, interior designer:* Tobin + Parnes Design Enterprises (New York, NY; 212.462.4200; www.tobinparnes.com); Robert Mark Parnes, AIA, architect; Carol Tobin, principal in charge; Josh Sherman, project manager; Dorothy Dejkanovic, Chelsea Watlington, Gerard Orozco, design team. *Mechanical/electrical/plumbing engineer, sprinkler:* Atkinson, Koven, Feinberg. *General contractor:* Corporate Interiors Contracting. *Lighting designer:* Design One Corporation. *Furniture dealer:* George Ansis, Dennis Miller. *Photographer:* Vanni Archive, Ruggero Vanni (New York, NY; 212.226.1207; www.vanniarc.com).

what *Wallcoverings:* Wolf-Gordon, Maharam, Weitzner. *Plaster panel wall:* Modular Arts. *Wood veneer wall:* Sanitas. *Decorative wall finish:* Vitruv. *Paint:* Benjamin Moore. *Laminate:* Abet Laminati, Lamin-Art, Nevamar, Wilsonart. *Acrylic panel screens:* 3Form. *Flooring:* Pianeto Legnom Amtico International. *Carpet:* Atlas, Woolshire. *Area rug:* Tufenkian. *Ceiling:* Refurbished Landmark Acrylic Ceiling Panels & Grid. *Lighting:* Artemide, Boyd Lighting, USA Illumination, Bartco Lighting, Hemera, Linear Lighting, Waterworks, Celestial Lighting, Specialty Lighting Industries. *Door hardware:* FSB, CR Laurence. *Glass:* Bendheim. *Sliding door/wall system:* Steelcase. *Window treatments:* Existing landmark blinds replaced to match existing. *Workstations:* Teknion. *Workstation seating:* Herman Miller. *Conference seating:* Davis. *Lounge seating:* Bright, HBF. *Cafeteria, dining, auditorium seating:* Knoll. *Other seating:* Antoine Proulx. *Upholstery:* Maharam, Bernhardt Textiles, Pollack, Designtex, Texstyle. *Conference table:* Tuohy. *Cafeteria, dining, training tables:* Falcon, Bam Bam Designs. *Other tables:* Holly Hunt, Bernhardt, Antoine Proulx. *Files:* Teknion. *Shelving, architectural woodworking:* Bauerschmidt & Sons. *Planters, accessories:* Starbright Floral Design. *Signage:* Standard Seagram Building Signage. *Plumbing fixtures:* Duravit, Dornbracht, Kohler, Geberit, Blanco.

where *Location:* New York, NY. *Total floor area:* 5,000 sq. ft. *No. of floors:* 1. *Total staff size:* 13.

Project: Country Music Television *(P. 158)*

who *Client:* Country Music Television/MTV Networks. *Interior designer:* TVS Interiors (Atlanta; 404.888.6600; www.tvsinteriors.com). *Construction manager:* CD Management Group. *Structural engineer:* KSI/Structural Engineers. *Mechanical engineer:* Lee Company. *Electrical engineer:* Volunteer Electric. *General contractor:* Brasfield & Gorrie. *Lighting designer:* Quentin Thomas Associates. *Acoustician:* Cerami Associates. *Furniture dealer:* Facility Planners. *Photographer:* Brian Gassel/TVS.

what *Wallcoverings:* Wolf-Gordon, Walltalker. *Timbertiles:* Kennebec Wood. *Paint:* Benjamin Moore, ICI. Base: Johnsonite, VIP. *Laminate:* Abet Laminati, Formica, WilsonArt. *Dry wall:* USG Building Products. *Flooring:* Specialty Coatings, General Polymers. *Carpet/carpet tile:* Interface. *Carpet fiber:* Aquafil Struttura. *Carpet backing:* Interface GlasBac. *Ceiling:* Armstrong, USG Building Products. *Lighting:* Alkco, Barco, Bruck, Celestial, Flos, Gammalux, Lithonia, Louis Poulsen, Lucifer, Prescolite, Puck, Specialty, Zumtobel. *Doors:* Industrial Acoustics Company, CECO, Algoma. *Door hardware:* Hager Companies. *Glass:* Southern Glass Company. *Window frames/wall systems:* Industrial Acoustics Company, Southern Glass Systems. *Workstations:* Teknion. *Workstation seating:* Knoll. *Lounge seating:* Brayton, Teknion, Keilhauer. *Cafeteria, dining, auditorium seating:* Brayton, Herman Miller. *Upholstery:* Luna, Carnegie, Brayton, Unika Vaev. *Conference table:* Vecta. *Cafeteria, dining, training tables:* Izzy. *Other tables:* Brent Comber, Sanus. *Files:* Teknion. *Architectural woodworking:* Woodbyrne Cabinetry. *Cabinetmaking:* Cumberland Architectural Millwork. *Plumbing fixtures:* Kohler, Elkay.

where *Location:* Nashville, TN. *Total floor area:* 28,000 sq. ft. *No. of floors:* 1. *Total staff size:* 120.

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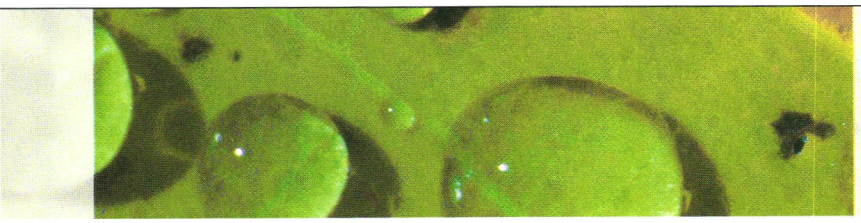

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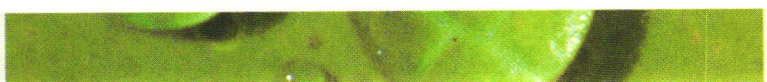

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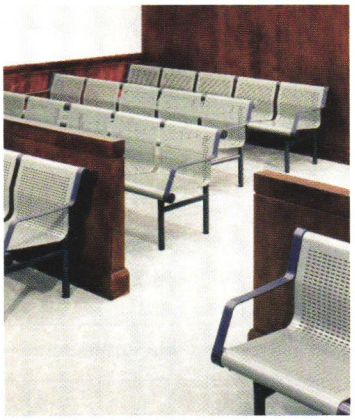

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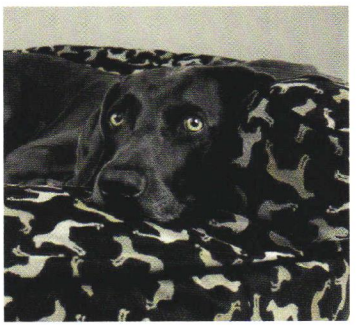

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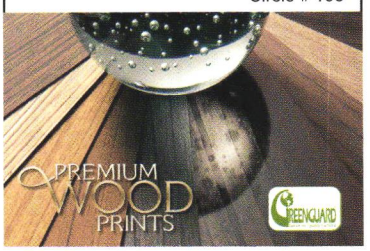

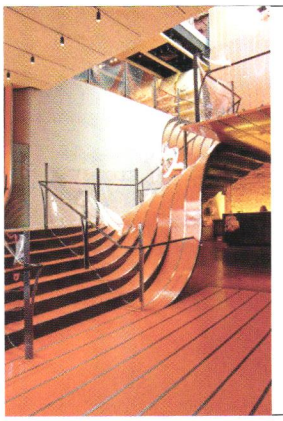

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proceed with caution

After strong growth in recent years, the corporate market is flattening out

By Katie Weeks

Despite economic ups and downs and year-end slowdowns across a number of markets, 2007 turned out to be a relatively good year for corporate design and construction, with office space remaining in high demand across the globe. In fact, despite the ever-darkening picture in the U.S. housing market, spending on non-residential construction increased by nearly 20 percent over the year. The future, however, is not so bright.

Grubb & Ellis predicts a 40 to 50 percent probability of a recession starting in 2008, and while it's arguable as to whether it already has begun, the national economic slowdown is having a definite impact on all design market sectors. The Architecture Billings Index (ABI), a leading economic indicator of construction activity that is produced by the AIA Economics Market Research Group, fell to 39.7 in March 2008, its lowest level since October 2001. (Any score above 50 indicates an increase in billings.) The ABI dates back to 1995, so the 1991–1992 recession is not included in its records, but the 11-point fall that occurred during the first quarter of 2008 does not bode well. "Aside from historically low project demand, all regions are showing very poor business conditions. This is not likely to reverse itself anytime soon," AIA chief economist Kermit Baker, Ph.D., Hon. AIA, comments on the findings.

Job growth, a driver of commercial office construction, clearly is slowing. According to the AIA's Consensus Construction Forecast, less than 40 percent of the payroll positions added in 2007 were done so during the second half of the year. And in 2008, Grubb & Ellis predicts payroll growth to average less than 100,000 a month, which would in turn absorb 36 million sq. ft. of space, nearly half of that absorbed in 2007.

Those firms looking for foreign investments in the United States to level out the playing field should proceed with caution. "The extraordinary cocktail of economic and fiscal forces, which have made real estate the investment medium of choice around much of the world this decade, has been watered down by a global crisis of confidence in the credit market," report Grubb & Ellis. The AIA's Consensus Forecast Panel not only projects a meek 1.7 percent growth for office construction activity in 2008, but it also does not expect improvement in 2009. In fact, the panel is predicting office construction to decrease by 3.7 percent next year.

Those frustrated by rising construction and material costs should take heart as the economic downturn is predicted to be mild. In the meantime, markets expected to hold up against the weak economy are Seattle, Los Angeles County and the Bay Area in California, the Mountain region including Denver and Salt Lake City, Texas, the Carolinas, the District of Columbia, Manhattan, and Boston. In addition, Phoenix and Las Vegas, South Florida, Atlanta, and Chicago may see growth even as their residential areas struggle. And overseas, market growth looks stronger, with large increases in the construction pipeline from 2007 continuing over into 2008 in Dubai, Abu Dhabi, Bucharest, Kiev, and Vilnius.

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	*2007 $	2008 % change	2009 % change	Source
Nonresidential Total	154.2	-4.6	-2	McGraw-Hill Construction
Commercial Total	68.7	-9.2	-5.8	
Office	23.5	-6.2	-7.6	
Retail/Other Commercial	36.6	-10.6	-2.6	
Nonresidential Total	301.8	-0.2	-5.4	Global Insight
Commercial Total	98.4	-1.9	-12.5	
Office	42.6	-6.8	-12.3	
Retail/Other Commercial	55.5	-9.5	-12.9	
Nonresidential Total	230.3	1.7	-1.6	Moody's Economy.com
Commercial Total	112.1	-0.3	-5.7	
Office	39.1	1.7	-9	
Retail/Other Commercial	58.2	-7.2	-3.9	
Nonresidential Total	257.6	2	0.4	FMI
Commercial Total	115.6	-0.5	-0.7	
Office	44.3	-1	-0.5	
Retail/Other Commercial	60.3	-1.1	-0.6	
Nonresidential Total	267.1	8	4.9	Reed Business Information
Commercial Total	123.1	8.4	5.4	
Office	46.1	10.9	8.3	
Retail/Other Commercial	61.7	0.7	1.4	
Nonresidential Total		0.7	-0.9	Consensus
Commercial Total		-1.3	-3.6	
Office		1.7	-3.7	
Retail/Other Commercial		-5.7	-3.65	

*2007 estimated figures in billions

Source: AIA Consensus Construction Forecast