

# contract

inspiring commercial design solutions june 2008



Kasa Digitalia by Karim Rashid  
**Art and Light**  
The Children's Hospital of Denver  
by Zimmer Gunsul Frasca Architects  
Decorative Paint  
Solar Shading



VISIT US AT NEOCON • SHOWROOM #377 AND #3-121



PRODUCT SHOWN:

## DesignConnect Modular

### HIGHER PERFORMANCE EVERY STEP OF THE WAY.

Lees congratulates Elizabeth Anne Redmond on her commitment to high performance and true sustainability. At Lees, we engineer all our products with the planet in mind. Take our DesignConnect Modular for example. It's an Environmentally Preferable Product that blends stylish design with high performance features like Duracolor's permanent stain resistance. And it's yet another example of the many Lees innovations that create better performing carpets every step of the way.

To learn more about Lees products, please visit [leescarpets.com](http://leescarpets.com), or call us at 1-800-545-9765.

**LEES**  
the art of performance

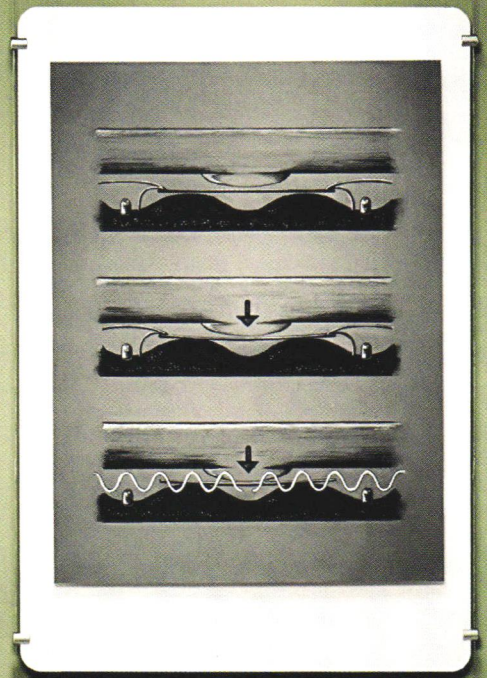
©2008 Lees Carpets: A Division of The Mohawk Group.



©2008 Antron® is a registered trademark of INVISTA for carpet fiber







## Real Life Performance No. 47

### SAVING THE PLANET ONE STEP AT A TIME.

At 23 years old, Elizabeth Anne Redmond is inventing new ways to save the planet. One of her latest creations, POWERleap, uses floor tiles to generate electricity. It is actually able to harness kinetic energy as people walk across the tiles, and it won this young designer and inventor a \$10,000 grant from The Mohawk Group.



## CEILING & WALL SYSTEMS

[ Between us, ideas become reality. ]®



Optima® Capz™ | 2' x 6' in White with Silver Cap | Arium Inc., Columbia, MD





## open-minded acoustics

**Optima® Capz™** is the new way to solve the noise problem in exposed-structure spaces. This innovative ceiling panel uses easy-to-install Capz accent hardware and pre-drilled, fine-textured Optima acoustical panels. Now you can have the exposed-structure look you want without sacrificing the acoustics you need.

visit [armstrong.com/capz](http://armstrong.com/capz) call 1-877-ARMSTRONG





Keep arms  
and hands inside  
car at all times





20161-062292012095 610030

[NURTUREBVSTEELCASE.COM/CHAOS](http://NURTUREBVSTEELCASE.COM/CHAOS)

*It's a nurse's station, not a carnival ride. That's why we've teamed up with architects, designers and caregivers to improve the vital relationships among nurses, patients, processes and spaces. Together we hope to promote healing and wellness like never before. To learn more about these fresh perspectives and possibilities, visit us online.*

**LET'S REDUCE THE CHAOS.**

CASE FILE RECCO:



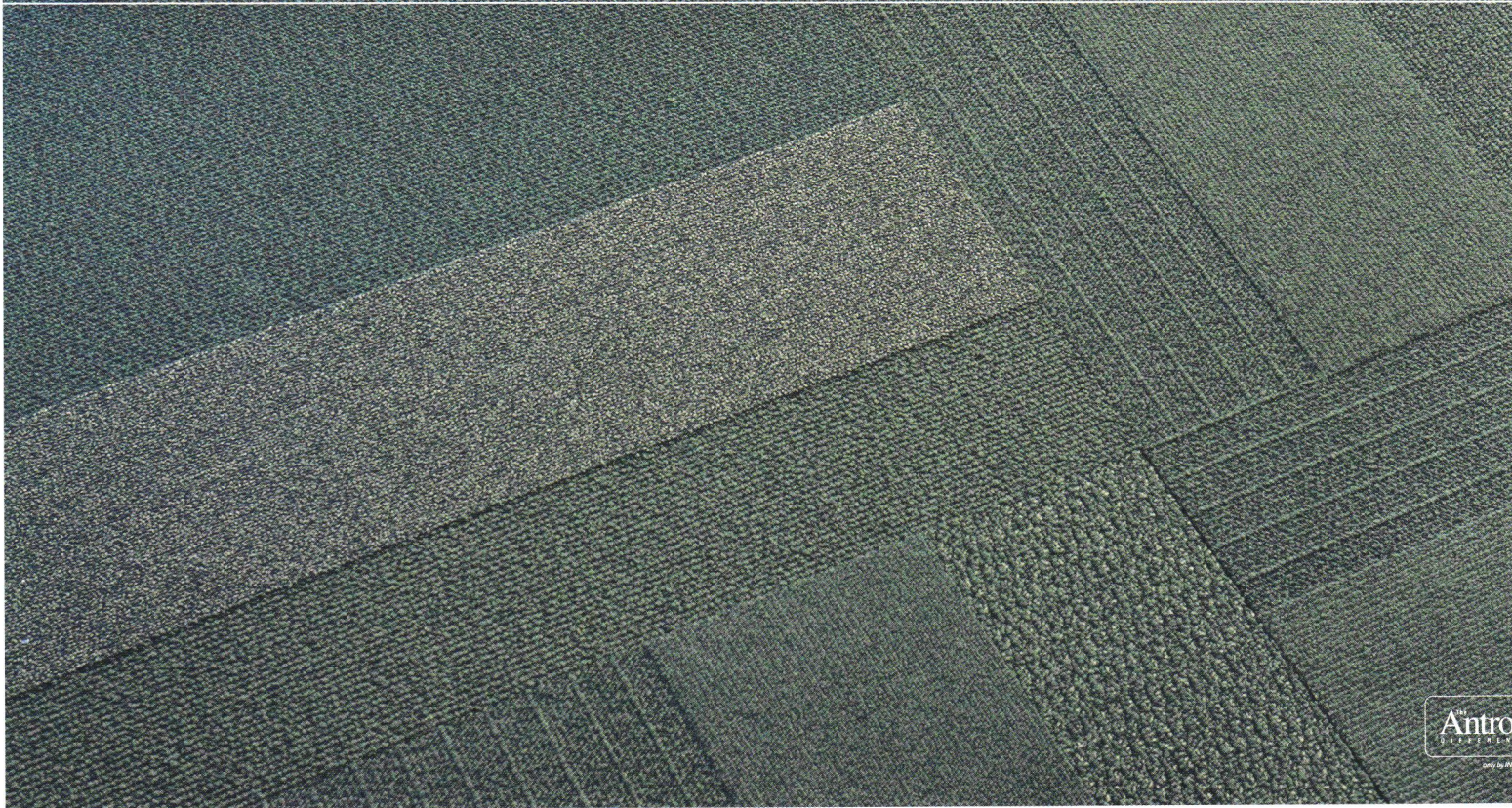
**nurture™**  
by Steelcase

← Intensive Care Unit





suzanne tick design





Introducing Manufactured Landscapes by C&A In both six-foot and modular,  
it's infinitely configurable – its only constraint – your imagination.



See it at the Neocon 08 Tandus showroom 3-391 800.248.2878 [tandus.com](http://tandus.com)

Circle No. 181 on reader service card or visit [ContractMagazine.com](http://ContractMagazine.com)

 **Tandus**  
MONTEREY C&A CROSSLEY



## contents

### focus

#### 66 Got Wood?

Casegoods now mix traditional construction with innovative, contemporary materials for unexpected results

#### 70 Wally's World

Architex's WBF2 Collection draws inspiration from its namesake, Walter Buhl Ford II

#### 74 A Face Lift

The Mohawk Group takes on a more cohesive business and product strategy

### material

#### 78 The New Artisan

Decorative painting techniques are transforming an age-old material into an art form

### trends

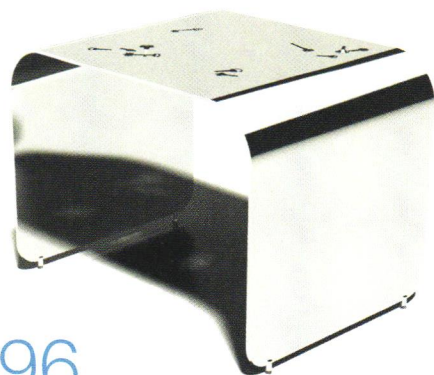
#### 82 Beyond Sign Language

Graphics in interior design and architecture offer a multitude of ways to marry communication design and the built environment

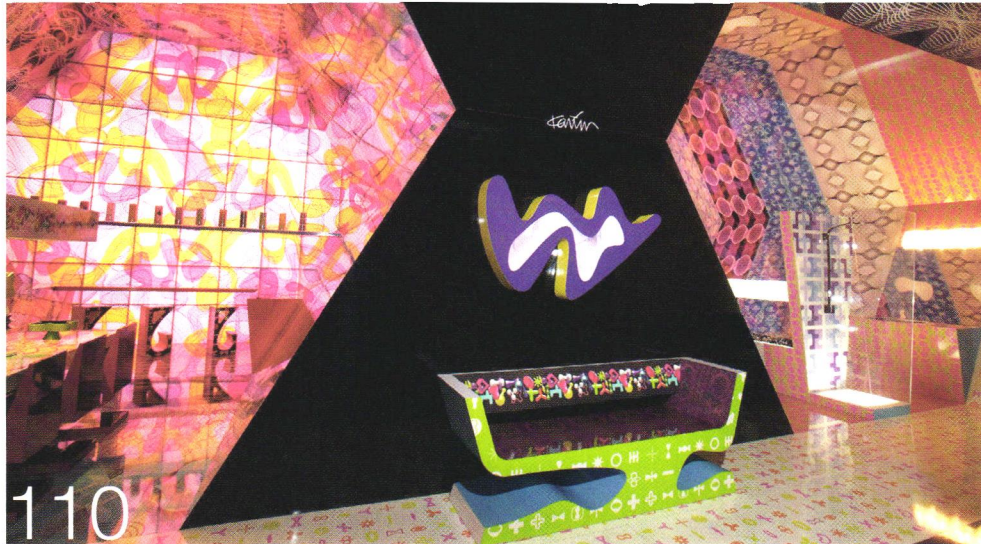
### essay

#### 90 Architecture for Art

A new generation of museums fuses substance with style



96



#### 96 Seeds of Change

Orange22's Botanist Blank Canvas Project is designed to blossom with a new batch of creativity and charity each year

### design

#### 98 A Healing Palette

Zimmer Gunsul Frasca Architects draws on the region's natural iconography to merge family-centered care with the art of healing at The Children's Hospital of Denver

#### 104 A Sense of Place

Designed by Andersson•Wise Architects, the Beach Museum at Kansas State University pays quiet homage to the American heartland and the artists who embrace it

#### 110 La Dolce Colorato

Home is where the art is with Kasa Digitalia, Karim Rashid's eye-popping exhibit space in Milan for Abet Laminati

#### 116 Kid Corner

Illness gets left behind in this new specialized healthcare center in Amsterdam with a design full of love and care

#### 122 Blank Canvas

I. Michael Interior Design uses artistic savvy to create a stunning solution for a Maryland ad agency with delightful touches at every turn

### departments

- 20 editorial
- 26 industry
- 38 exhibition: NeoCon® 2008
- 132 designers rate: laminates
- 138 credits
- 140 ad index
- 144 perspectives

#### 126 Ebb and Flow

VOA Associates develops a design and a brand for a Dade Behring showroom that takes cues from the body's most vital element

### practice

#### 134 Perfect Pitch

A look at selection process presentations from the client perspective

### process

#### 136 Let the Sun Shine In

The art of successful solar control in museums and galleries

### on the web

Salone Internazionale del Mobile  
Light and Color in Healing  
Retail Design Outlook

### directory of online services

**News:** For the latest headlines, visit [www.contractmagazine.com/designnews](http://www.contractmagazine.com/designnews)

**Products:** [www.contractmagazine.com/products](http://www.contractmagazine.com/products)

**Newsletters:** Sign up for *Contract's* weekly newsletter at [www.contractmagazine.com](http://www.contractmagazine.com)

**Connect with Advertisers:** Request information about products in the magazine at [www.contractmagazine.com](http://www.contractmagazine.com)

**Awards and Competitions:** See winners lists and download entry forms at [www.contractmagazine.com/competitions/index.jsp](http://www.contractmagazine.com/competitions/index.jsp)

**Letters to the Editor:** Send us feedback at [www.contractmagazine.com/contact](http://www.contractmagazine.com/contact)

Cover: Kasa Digitalia, designed by Karim Rashid.  
Photography by Tino Gerbaldo. Page 110.



get  
what you want



Productivity doesn't have  
a favorite position.

Get is a chair that makes sense any which way work happens. Designed for diverse environments, Get goes easily from buttoned-up to feet up. So play with possibility. Design your own: [www.getselector.com](http://www.getselector.com)

Take Get for a spin at this year's NeoCon, space 11-100 800.543.5449 [harter.com/contract](http://harter.com/contract) Circle 51

harter [♥]  
at the heart of the solution



SCION Bellavue



## eco-friendly wallcovering

**SCION™** wallcoverings from OMNOVA Solutions features **ECORE™** Advanced Wall Technology. Classic prints and textures for corporate and healthcare environments.

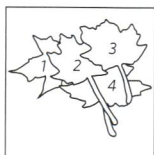
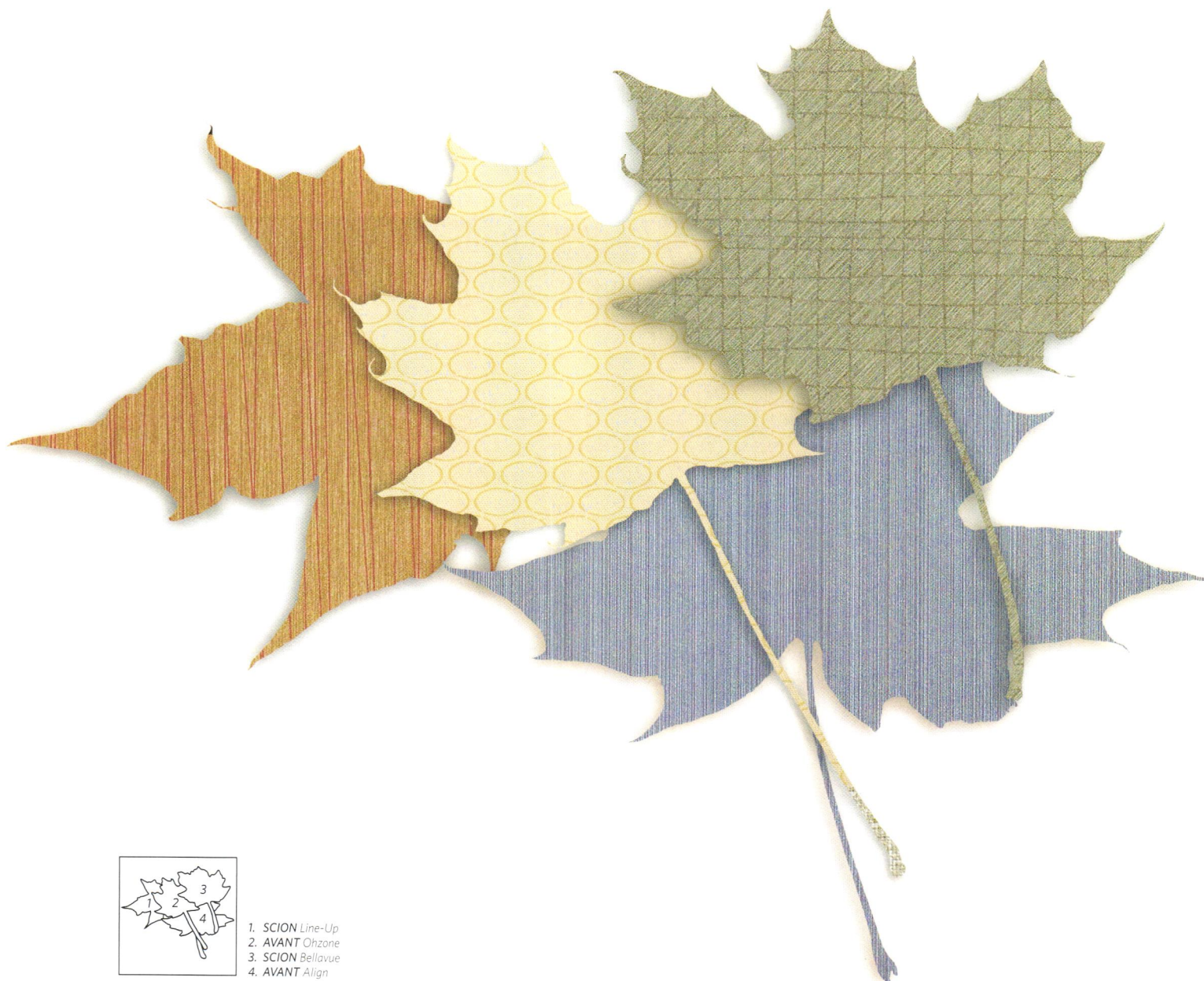
Distributed by:  
**WALLCOVERING SOURCE**

<b>D.L.Couch</b> WALLCOVERING SOURCE 800.433.0790 www.dlcouch.com	<b>tri</b> WALLCOVERING SOURCE 800.200.8120 www.tri-kes.com	<b>eykon</b> WALLCOVERING SOURCE 800.222.7866 www.eykon.net
--	--	--

OMNOVA  
SOLUTIONS INC.







1. SCION Line-Up
2. AVANT Ohzone
3. SCION Bellavue
4. AVANT Align

## eco-friendly wallcovering

**ECORE™** Advanced Wall Technology sets the standard for “no-compromise,” eco-friendly wallcovering. Non-PVC nano-structures give it Type II performance in a lightweight, energy-saving construction. 100% recyclable.

GREENGUARD Certified for low emissions. Breathable. Beautiful.

Featured in the leading OMNOVA wallcovering brands – **SCION™** and **AVANT™**.



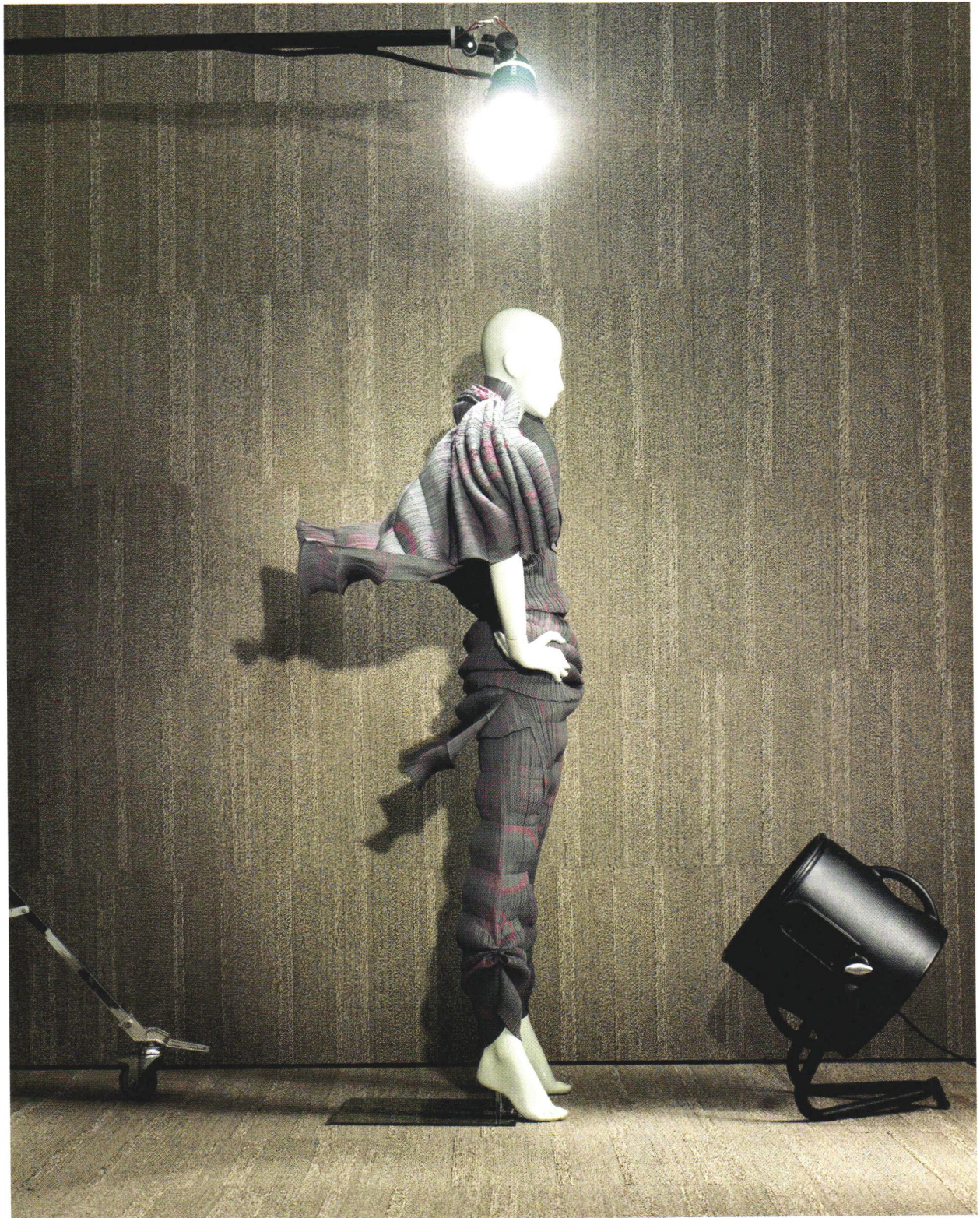
[omnova.com/ecore](http://omnova.com/ecore)

© 2008 OMNOVA Solution Inc.



ReDiscovered

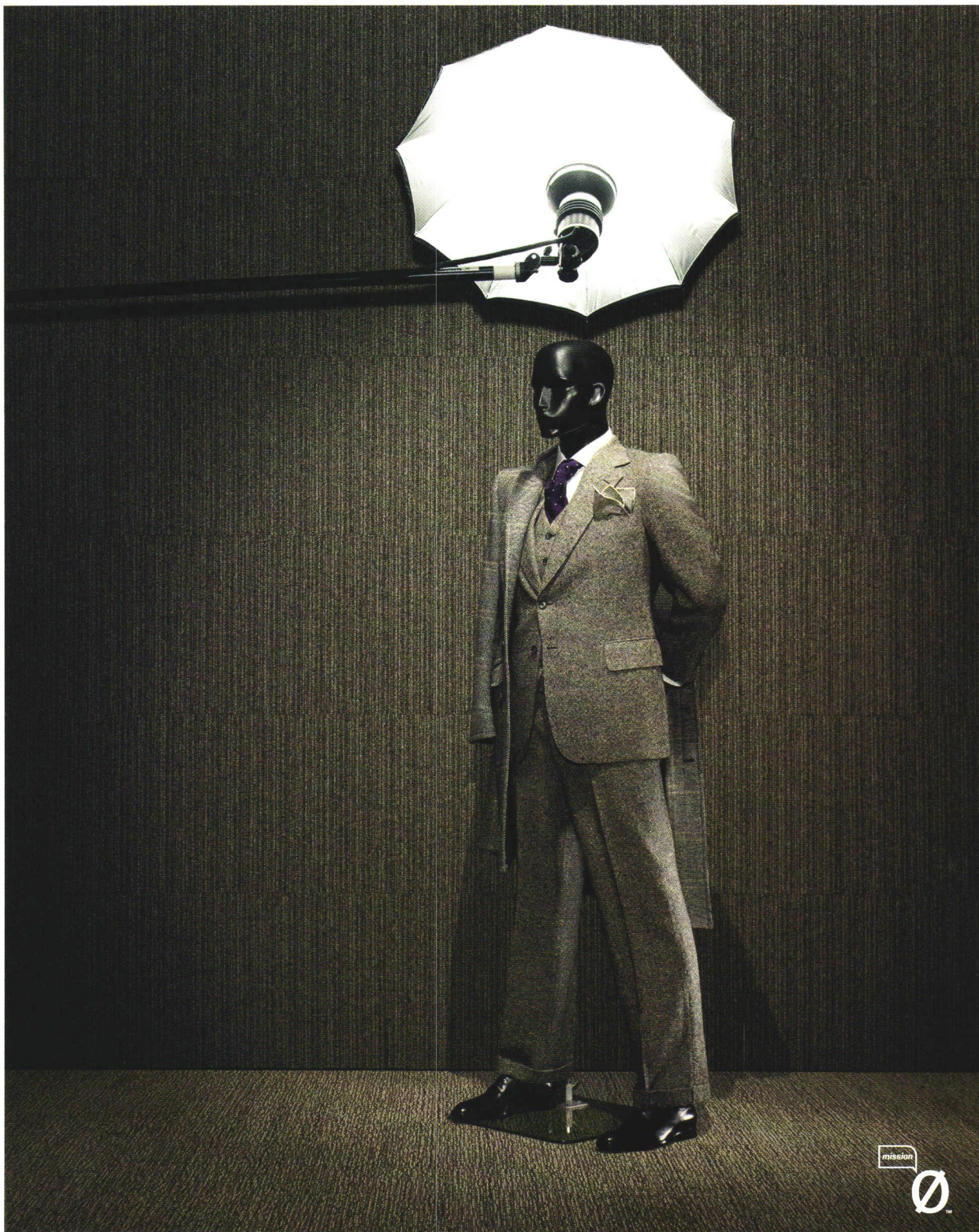
*Interface* FLOR®



CARPET SHOWN : ABOVE: OUTSIDE THE LINES™ COLLECTION: HIGH LINE™. OPPOSITE: WORN AGAIN™, REVIVAL™ COLLECTION: RESURRECTED™



*Classic ideas deserve to be revisited. In designing our new products made with post-consumer yarn, David Oakey took inspiration from great moments in fashion history, and drew parallels to the allure of vintage fashion and the yarns harvested through InterfaceFLOR's closed loop recycling program. The result is a line of modern, relevant modular carpet with truly iconic styling. And like vintage couture, these elegant products debunk the myth that something reclaimed and recycled can't also be beautiful and fashionable.*



To learn more call 1 800 336 0225 ext 6511 or visit us online at [www.interfaceflor.com](http://www.interfaceflor.com). © 2008 InterfaceFLOR, LLC. Mission Zero and the Mission Zero mark are trademarks of Interface, Inc.



**Jennifer Thiele Busch**  
Editorial Director

**Katie Weeks**  
Senior Editor  
kweeks@contractmagazine.com

**Danine Alati**  
Managing Editor  
dalati@contractmagazine.com

**AnnMarie Marano**  
Associate Editor  
amarano@contractmagazine.com

**Steven Betts**  
Art Director  
sbetts@contractmagazine.com

**Megan Alexander**  
Editorial Assistant  
malexander@contractmagazine.com

**Linda Burnett**  
**Amy Milshtein**  
**Jean Nayar**  
**Holly Richmond**  
**Michael Webb**  
Contributing Editors

**Jean Jaworek**  
Group Directories Editor  
jean.jaworek@nielsen.com

**Antoinette Beckles**  
Directory Editor  
antoinette.beckles@nielsen.com

**Editorial Offices**  
646-654-4500 phone  
646-654-4480 fax  
770 Broadway, 6th Floor  
New York, NY 10003

## Editorial Advisory Board

Kelly Bauer, FIIDA, richard+bauer  
Betsy Beaman, Stanley Beaman & Sears  
Robert Brown, AIA, IIDA,  
CBT/Childs Bertman Tsekares  
Shashi Caan, IIDA,  
The Shashi Caan Collective  
Steven Clem, AIA, ASID, IIDA, TVS Interiors  
Joseph Connell, IIDA,  
The Environments Group  
Tamara Dinsmore, Associate IIDA, SOM  
Tama Duffy Day, FASID, IIDA, LEED AP  
Perkins+Will  
Arturo Febry, Associate IIDA,  
IA/Interior Architects  
Dina Frank, IIDA Mancini•Duffy  
Neil Frankel, FAIA, FIIDA, Fankel + Coleman  
Guy Geier, FAIA, IIDA,  
FXFOWLE ARCHITECTS  
Mark Harbick, AIA, IIDA, Huntsman  
Architectural Group  
Eileen Jones, Perkins + Will | Eva Maddox  
Branded Environments  
Pam Light, FIIDA, LEED AP, HOK  
Jeff Logan, AIA, Anshen + Allen  
Richard Pollack FAIA, FIIDA, POLLACK  
Brigitte Preston, lauckgroup  
Joe Rondinelli, Associate IIDA,  
Shepley Bulfinch Richardson Abbott  
Lauren Rottet, IIDA, DMJM Rottet  
Rysia Suchecka, IIDA, NBBJ  
Kendall Wilson, AIA, IIDA, LEED AP,  
Envision Design  
Douglas Wittnebel, AIA, LEED AP, Gensler  
Barbara Zieve, IIDA, Butler Rogers Baskett

[www.contractmagazine.com](http://www.contractmagazine.com)



Copyright © 2008 Nielsen Business Media, Inc. All rights reserved.

## SHEER BEAUTY

**Introducing**  
A COLLECTION IN WHITES  
**by award winning designer,**  
**Suzanne Tick.** Tick reinvents  
glass with ten fresh patterns  
inspired by weave structures,  
infused with luminosity.  
The new collection features  
environmentally friendly  
eco-etch™ and is available  
in all standard glass sizes  
and thicknesses.

## SKYLINE DESIGN

Architectural Art Glass  
[skydesign.com](http://skydesign.com)

Tel: 888.278.4660  
MADE IN CHICAGO

suzanne tick GLASS™ For Skyline Design

All Skyline Glass is 100% RECYCLABLE

NEOCON BOOTH 8-6106

PHOTO: ADHEMAR DELLAGIUSTINA JR.



WATSON DESKING



MIRO

THE NEW TRADITIONAL EXPERIENCE





# The Puck<sup>TM</sup> System

Puck is a popular and stylish workhorse alternative to slatwall. Puck combines all the versatility expected of a panel-based system with a simpler, more modern look. With a robust collection of shelving, hangrail, graphic, and display pieces, Puck satisfies the design needs of all merchandise categories.

See the full collection of all accessories, and tons of installation ideas at [www.BNind.com](http://www.BNind.com).

**(800) 350-4127** [www.BNind.com](http://www.BNind.com)

**New York: 420 West 14th Street, New York**  
**California: 1409 Chapin Avenue, Burlingame**



# contract

## Main Advertising Offices

Nielsen Business Media  
 770 Broadway, 6th Floor  
 New York, NY 10003  
 646-654-4471 phone  
 646-654-4480 fax

*New York*

Danielle Koza  
 646-654-4477 phone  
 646-654-4480 fax  
[dkoza@contractmagazine.com](mailto:dkoza@contractmagazine.com)

*New York*

Vito Salvatore  
 646-654-4576 phone  
 646-654-4480 fax  
[vsalvatore@contractmagazine.com](mailto:vsalvatore@contractmagazine.com)

*Chicago*

Marie Kowalchuk  
 6636 N. Loron Ave.  
 Chicago, IL 60646  
 773-792-1830 phone  
 773-792-1831 fax  
[mkowalchuk@contractmagazine.com](mailto:mkowalchuk@contractmagazine.com)

*Southeast*

Ellen Cook  
 736 Georgia Ave., Ste. 106  
 Chattanooga, TN 37402  
 423-648-5623 phone  
 423-648-5624 fax  
[ecook@contractmagazine.com](mailto:ecook@contractmagazine.com)

*Los Angeles*

Larry Shore  
 805 Avalon Drive  
 Seal Beach, CA 90740  
 562-598-5560 phone  
 323-692-6141 fax  
[lshore@contractmagazine.com](mailto:lshore@contractmagazine.com)

*International*

Oliver Casiraghi  
 Viale Varese 39  
 22100 Como, Italia  
 031-261407 phone  
 031-261380 fax  
[oliver@casiraghi.info](mailto:oliver@casiraghi.info)

## Reprint Sales

Beth Dever  
 248-625-1372 phone  
 248-625-7810 fax  
[beth.dever@sbcglobal.net](mailto:beth.dever@sbcglobal.net)

## Subscription Office

847-763-9050 phone  
 847-763-9037 fax  
[cdes@halldata.com](mailto:cdes@halldata.com)

## Licensing

Barbara Grieninger  
[barbara.grieninger@nielsen.com](mailto:barbara.grieninger@nielsen.com)

## John M. Rouse

*Publisher*  
 646-654-5747 phone  
[jrouse@contractmagazine.com](mailto:jrouse@contractmagazine.com)

## Lynda Gerber

*Marketing Manager*  
 646-654-5777 phone  
[lgerber@contractmagazine.com](mailto:lgerber@contractmagazine.com)

## Megan Alexander

*Marketing Coordinator*  
 646-654-4471 phone  
[malexander@contractmagazine.com](mailto:malexander@contractmagazine.com)

## Barbara W. Lau

*Production Manager*  
 646-654-7308 phone  
 646-654-7318 fax  
[barbara.lau@nielsen.com](mailto:barbara.lau@nielsen.com)

## Gene D. Williams

*Classified Production Manager*  
 646-654-5186 phone  
[gene.williams@nielsen.com](mailto:gene.williams@nielsen.com)

## Michele Wiesner

*List Rental Product Manager*  
 646-654-7220 phone  
[michele.wiesner@nielsen.com](mailto:michele.wiesner@nielsen.com)

## Patrick Brennan

*Vice President, Building Design*  
 646-654-4404 phone  
[patrick.brennan@nielsen.com](mailto:patrick.brennan@nielsen.com)

*Building Design Group Publications:*  
 Commercial Property News, Contract,  
 Hospitality Design, Kitchen + Bath Business,  
 Multi-Housing News



*President: Greg Farrar*  
*Senior Vice Presidents: Michael Alicea (Human Resources); Mark Hosbein (Marketing); Derek Irwin (Finance); Gerry Byrne (Entertainment); Sabrina Crow (Marketing, Media & Visual Arts); David Loechner (Retail); Linda McCutcheon (Online); Joe Randall (Building & Design); Mary Kay Sustek (Central Services)*  
*Vice Presidents: Howard Appelbaum (Licensing); Jennifer Grego (Manufacturing and Distribution); Joanne Wheatley (Audience Marketing)*



# Imagine. Explore. Define.

The Cartography Collection

Provenance, Terrain and Landmark blend fresh, sophisticated styling with eco-savvy attributes, including our Infinity® RE backing, which diverts post-consumer carpet and drywall from landfill and converts it into new product. Beauty with conscience – a choice that works.

Choices that Work.

**MANNINGTON**  
COMMERCIAL.

800 241 4206 [manningtoncommercial.com](http://manningtoncommercial.com)



Mannington Works.

Circle No. 104 on reader service card or visit [ContractMagazine.com/reader-service](http://ContractMagazine.com/reader-service)



Visit this office at

**three-h.com/OS2**



# New Generation

**'Exploring new ideas in shared storage, open spaces and the integration of private places.'**

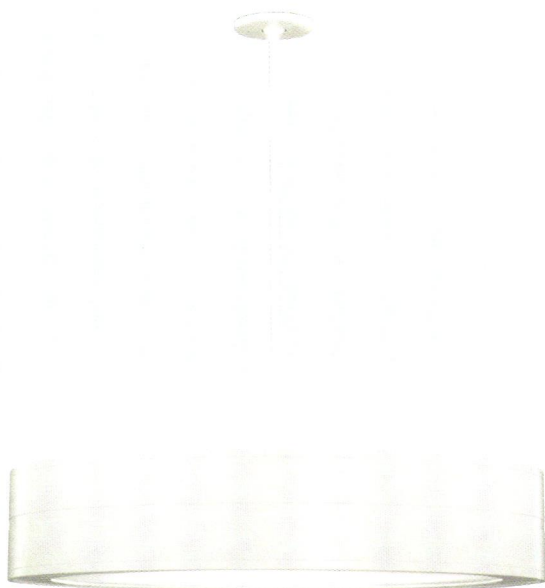
- [www.three-h.com](http://www.three-h.com)

Precisely engineered office furniture designed for the way we work now and in the future. And given our family history, something else: legendary customer service. Add this to our broad product line, in standard & custom sizes, with unique features such as our optional solid wood edge detailing and you can expect a confidence inspiring source of office furniture for all generations.





# VISA LIGHTING, where RESPONSIBLE is BEAUTIFUL



Omnience

## Responsible...

- ▼ Energy efficient fluorescent lamping available with dimming
- ▼ Crafted from partially recycled aluminum
- ▼ Low VOC Powder Coat Paints
- ▼ Available with Impact Resistant Lens for multipurpose applications

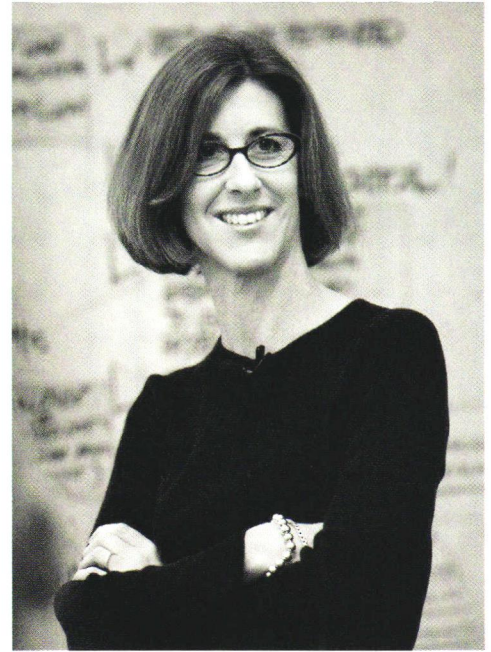
## Beautiful...

- ▼ Stem or Aircraft Cable
- ▼ Beautiful new palette of powder coat paints and metal finishes
- ▼ High efficiency direct pendant with a luminous upward glow to meet strict energy codes
- ▼ Optical lens to control lamp image
- ▼ Shallow Profile with clear acrylic edge lit accent (Capience)



Capience





Jennifer Thiele Busch  
Editor in Chief

## the art of design

Epic disaster comes to the forefront once again with the devastating cyclone in Myanmar, the earthquake in China's Sichuan Province, and tornadoes closer to home in the American Midwest. And as the A&D community pores over design details, sustainable characteristics, and materials options during a busy trade show season that encompasses the Milan Furniture Fair, the AIA Convention, HD Expo, ICFE, and NeoCon®, it's a good time to pause and remember that our concerns are not nearly so large as the tens of thousands recently left homeless, injured, alone, and hopeless—for those who have managed to survive—by the capricious forces of nature. I often have to remind myself that design is not a life or death enterprise.

Or is it? Among the thousands of families left childless by flattened school buildings in China, structures designed to sub-par safety standards are suspected to have played an important role in the heavy losses among the school-age population. In Myanmar and Oklahoma, design might contribute significantly toward helping people regain some semblance of normal life. Architecture for Humanity has already begun its campaign to rebuild in affected areas not only shelter but culture and community, as a basic responsibility of restoring the built environment. Put in this light, architects and interior designers can be confident that their trade has a huge impact on life itself, and all of its activities. And while health, safety,

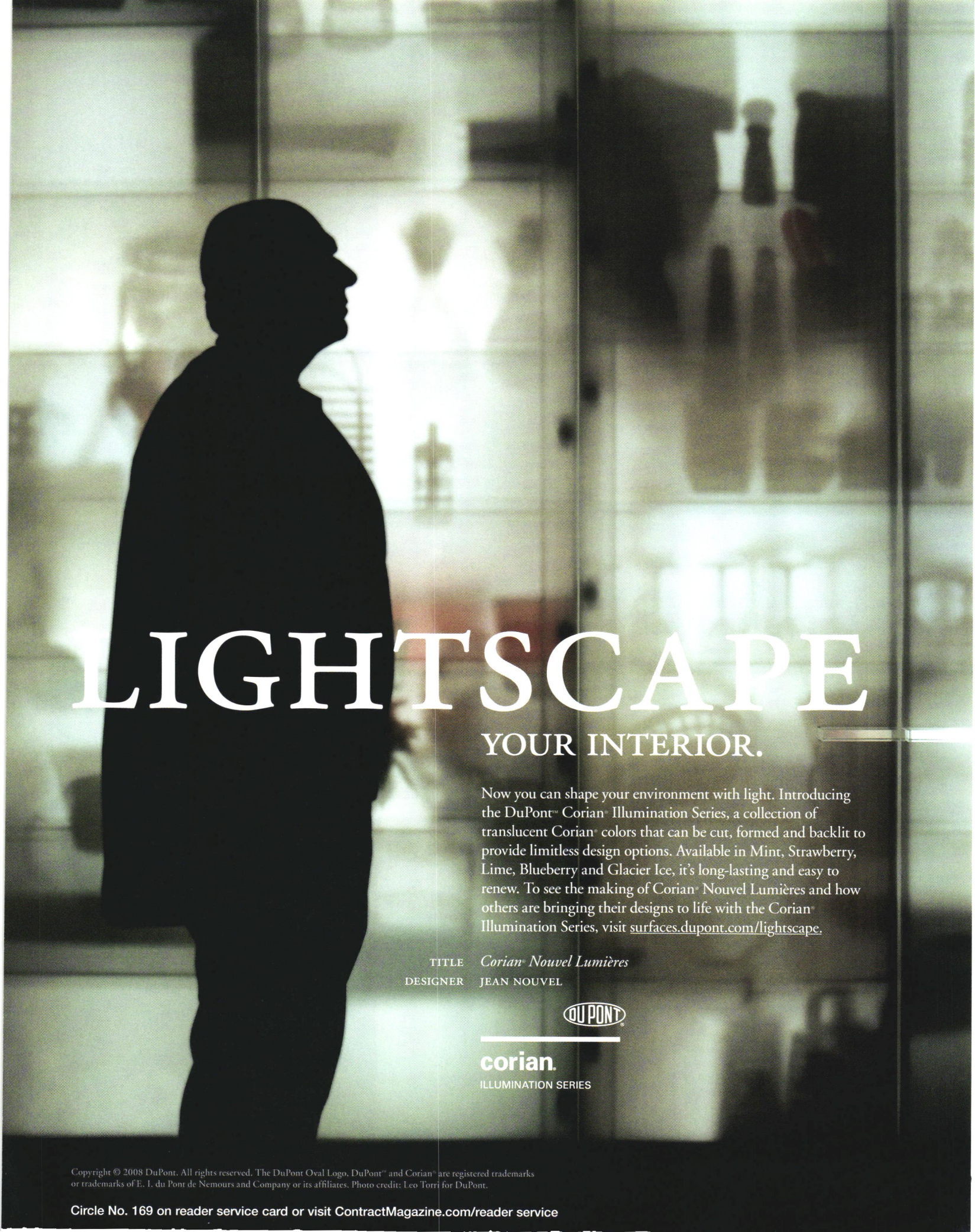
and welfare may take precedence in building design and construction, beauty is no small thing.

In June, *Contract* focuses on some of the elements of design that can enhance the beauty of space and thereby its function. Architecture and art have forever coexisted as mutually supportive disciplines in grand public spaces and places of worship, but in more recent years there has been a growing belief that art can contribute meaningfully to the success of even the most institutional of building types, including education and healthcare facilities and the corporate environment. Moreover, in many instances art forms as varied as the fine arts, graphic arts, decorative arts, or the art of light are no longer considered afterthoughts, but instead have become central to the design concept of a space.

We live in a world where the possibilities of color, pattern, texture, and image literally have exploded, and where technology advances can turn even the most seemingly banal materials into works of artistic expression. As evidenced by the projects that appear in this issue, the commercial A&D community has a keen understanding of how these aesthetic elements can impact a space and its users, and have risen their application to an art form. ■

 Submit a Letter to the Editor at [www.contractmagazine.com/contact](http://www.contractmagazine.com/contact).





# LIGHTSCAPE

YOUR INTERIOR.

Now you can shape your environment with light. Introducing the DuPont® Corian® Illumination Series, a collection of translucent Corian® colors that can be cut, formed and backlit to provide limitless design options. Available in Mint, Strawberry, Lime, Blueberry and Glacier Ice, it's long-lasting and easy to renew. To see the making of Corian® Nouvel Lumières and how others are bringing their designs to life with the Corian® Illumination Series, visit [surfaces.dupont.com/lightscape](http://surfaces.dupont.com/lightscape).

TITLE *Corian® Nouvel Lumières*  
DESIGNER JEAN NOUVEL



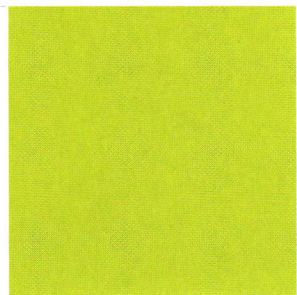
**corian.**

ILLUMINATION SERIES

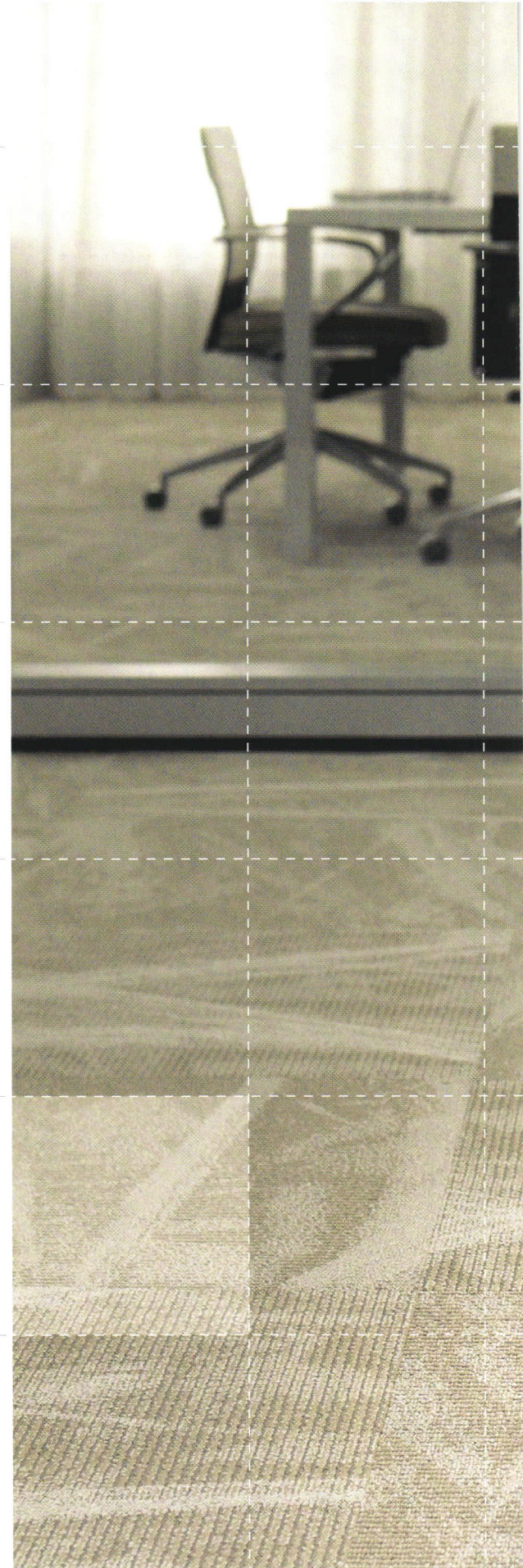
Copyright © 2008 DuPont. All rights reserved. The DuPont Oval Logo, DuPont® and Corian® are registered trademarks or trademarks of E. I. du Pont de Nemours and Company or its affiliates. Photo credit: Leo Torri for DuPont.

Circle No. 169 on reader service card or visit [ContractMagazine.com/reader service](http://ContractMagazine.com/reader service)





MASLAND**MODULAR**™

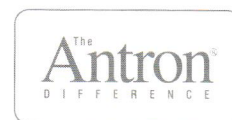






BRUSH STROKE FROM MASLAND CONTRACT

Circle No. 99 on reader service card or visit [ContractMagazine.com/reader-service](http://ContractMagazine.com/reader-service)





an apple a day...



win a MacBook Air

Visit us at NeoCon<sup>®</sup>, and join the *Contract* Network.  
You will be automatically entered to win one of three Apple MacBook Airs.  
*Contract* Connection Lounge, 8th Floor, Space 8118

[www.contract-network.com](http://www.contract-network.com)

**contract**  
inspiring commercial design solutions





Delco Model R-1230A  
by Walter Buhl Ford II

## WBF2

Mid-century modern textiles inspired by the work of American designer and philanthropist, Walter Buhl Ford II; a part of the continuing Homage Collection. Please stand by for the NeoCon release.

In support of the College for Creative Studies.

Circle No. 166 on reader service card or visit [ContractMagazine.com/reader-service](http://ContractMagazine.com/reader-service)

**Architex**<sup>®</sup>  
[architex-ljh.com](http://architex-ljh.com)  
800.621.0827





## Grand Celebration

**Holland, Mich.**—Haworth's new global headquarters in Holland, Mich., is now open for business in more than a strict sense thanks to abundant glass, ample outdoor views, open floor plates, and an emphasis on collaboration.

Designed by Perkins+Will | Eva Maddox Branded Environments, One Haworth Center features a total renovation of 300,000 sq. ft., including a new 1,000-sq.-ft. façade and a three-story, 35,000-sq.-ft. glass atrium. "This opening marks a new beginning for Haworth and for the community," said president and CEO Franco Bianchi during a grand opening celebration on May 21 that included a ribbon-cutting ceremony with Haworth chairman of the board Dick Haworth, USGBC founder and president Rick Fedrizzi, assistant secretary for manufacturing and services for the United States Commerce Department Admiral William Sutton, architects from Perkins+Will, and a range of industry guests. "We built this building to practice what we preach and challenge how we do business, and we wanted to do it in a world-class way," noted Haworth.

Registered for LEED-NC Gold certification, One Haworth Center features a number of sustainable initiatives. Although the construction added 20 percent more space, energy consumption as a whole was reduced by 30 percent. During the deconstruction phase of the renovation process, more than 98 percent of the old building was recycled including all but two percent of a total 3,566 yards of waste. Concrete floors and steel beams were reused, and more than 321 tons of steel and 12.5 tons of other metals were recycled. Through a partnership with Aggregate Management, all window glass from the old building (a total of 9.23 tons) and 3.25 tons of concrete waste dust from the Haworth Kentwood manufacturing site were reused in new concrete construction blocks, in turn creating more than 8,000 blocks for One Haworth Center. In addition, 578,240 lbs. of carpet tiles were recycled by either donation or reuse in other Haworth facilities.



One Haworth Center. (Photos by Hedrich Blessing.)

The new façade, featuring floor-to-ceiling windows, spreads daylight throughout the building and into the 100-ft.-deep floor plates, and provides outdoor views for 90 percent of the 800-plus workstations. The atrium also features a green roof that, at 45,000 sq. ft., is one of the largest modular green roofs in North America. What's more, the atrium and abundant use of glass are not only meant to blur the line between indoors and out, but also to open up the space vertically. Employees at the ground-level café, for instance, can easily see up through the atrium to third floor balconies, and entering into the space, visitors are given a clear view to all three floors.

In organizing the new space, Haworth researched employees' individual and team work habits to determine how to best cluster groups in the new floor plan. To further promote a sense of company-wide openness, previously private offices are outfitted with floor-to-ceiling glass, and high-level executives like Haworth and Bianchi are front and center in the mix. Employees, which at Haworth are dubbed "members," work in various arrangements of Haworth product across all three floors and among them are product showcases that allow the entire building to act as a showroom. One Haworth also includes the first "Innovation Lab" of New York-based Material ConneXion, featuring large-format materials samples from Material ConneXion's library with focuses on sustainability, illumination, processes, and functional surfaces.

While the new design has already made an impression on members and visitors alike, Bianchi says the biggest impact lies in the details. "The big elements create the 'wow,' but once that disappears, the quality of the design remains," he says. "We have a duty to challenge each other, our competitors, and the way we think about interiors."



For more industry news, visit [www.contractmagazine.com](http://www.contractmagazine.com).



Allsteel®

DiscoverNewAcuity.com



# Discover new Acuity.™

Clearly sharp. Clearly comfortable.

Our process began by observing. What do people want from their chairs? Bruce Fifield from Milan-based Continuum scrutinized every detail until there was acuity in his mind's eye: Design and ergonomics that work seamlessly, controls that work intuitively, posture maintained invisibly through new AcuFit™ comfort technology. Mesh that breathes, a yoke that flexes, aluminum that recycles, cushioning that soothes, stitching that whispers, a leather jacket that speaks with confidence.

The result: Allsteel has created a chair that enhances any environment, any body and your own acuity.

**Never before has final execution so perfectly reflected fine design.**

DiscoverNewAcuity.com

Circle No. 90 on reader service card or visit [ContractMagazine.com/reader-service](http://ContractMagazine.com/reader-service)





contract magazine + shaw contract group

PRESENT

# VIS-A-VIS

VISIONARIES. ONE ON ONE.

## John Passacantando + Ken Wilson

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

Part 03: Online June 15th, only at [www.contract-visavis.com](http://www.contract-visavis.com).





design is good.

When it looks good and does good.  
When it's Eco Solution Q® on top,  
EcoWorx® underneath, carbon neutral  
throughout. Behold Essay of Clues,  
the latest cradle-to-cradle collective  
between William McDonough and  
Shaw Contract Group.

essay of clues

**shaw contract group**

Be good. Go to [shawcontractgroup.com](http://shawcontractgroup.com)

Circle No. 110 on reader service card or visit [ContractMagazine.com/reader-service](http://ContractMagazine.com/reader-service)



industry



WFHC waiting room. (Photo © 2008 Ballogphoto.com.)

## Quality Care

**Franklin, Wisc.**—Omaha-based HDR Architecture has brought a much needed midpatient facility to Franklin, Wisc., with the opening of a new Wheaton Franciscan Healthcare Center (WFHC).

Catering to the needs of the midpatient and outpatient communities, the 275,000-sq.-ft., \$89.6-million center has 16 overnight beds and is licensed as a hospital. It was conceived for patients who are less acute than typical medical or surgical patients but more acute than typical outpatients—the length of stay is less than 72 hours.

Historically, patients in the Franklin area traveled to neighboring Racine or Milwaukee for this type of care. The new Wheaton facility provides convenient healthcare services that are close to home, eliminating stressful travel for those who are ill.

Wireless communication systems, bedside computerized charting, and computerized check-out are all design elements catering to the midpatient, minimizing costs and reducing turnover time for rooms. Also included is an 18-room emergency department, surgery center, full-service imaging, gastroenterology/endoscopy suites, lab, primary care and specialty physician offices, physical therapy including a continence center, physician-based walk-in care, cardiac rehabilitation, sleep lab, and headache center. A conference center, pharmacy, café, and gift shop were also included to serve the surrounding community as well as patients and their visitors.

Stained-glass windows, wood features, and light fixtures that create more of a residential warmth to the spaces grace the interiors. Energy efficiencies can be found in low-flow plumbing fixtures and low-mercury fluorescent lamps. The hospital is modeled after a natural nautilus, symbolic of the delivery of care within, reducing the walking time of caregivers.



For more industry news, visit [www.contractmagazine.com](http://www.contractmagazine.com).

[www.contractmagazine.com](http://www.contractmagazine.com)

Carves this deep usually  
only happen on a surfboard.

Chemetal introduces the new Ultra Brushed Collection.  
5 dimensional deep metal carves with a modern aesthetic.  
Over 100 metal laminate designs. Call or visit to see them all.

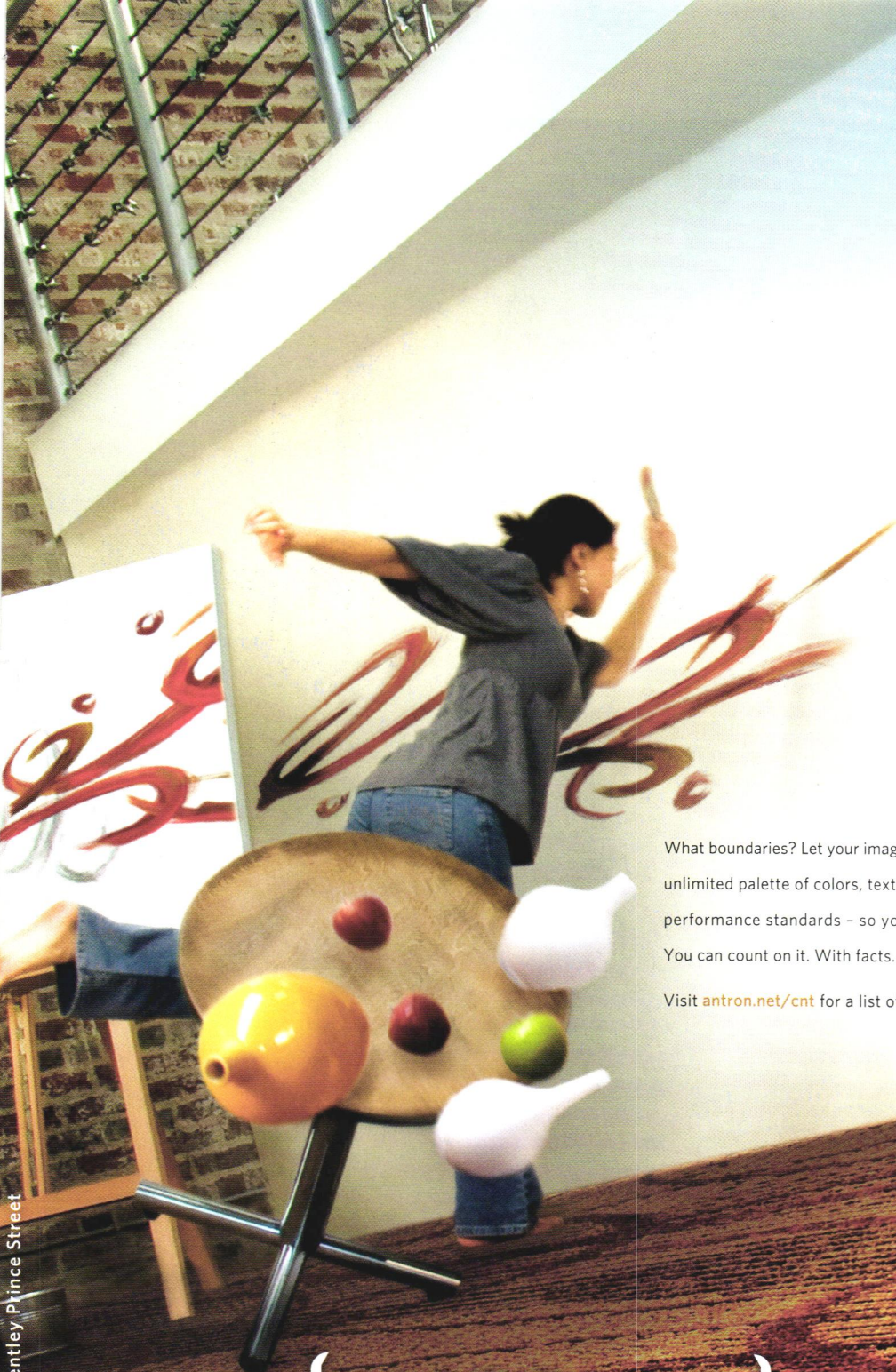
800 807 7341 [chemetalco.com](http://chemetalco.com)

**CHEMETAL**

The many moods of metal.



Featured carpet: Structural Obsession by Bentley Prince Street



What boundaries? Let your imagination run free with Antron® carpet fiber and its virtually unlimited palette of colors, textures and dyeabilities – all tested to meet our demanding performance standards – so you can create stunning carpets that stay beautiful. You can count on it. With facts. With action. With carpet that lasts.

Visit [antron.net/cnt](http://antron.net/cnt) for a list of available styles and to discover our Facts in Action.

say **(DO)**  
FACTS IN ACTION

**(INSPIRE)**



Antron® is a registered trademark of INVISTA. © INVISTA S.p.A. 2008. All rights reserved.

**Antron**®  
carpet fiber

Circle No. 170 on reader service card or visit [ContractMagazine.com/reader-service](http://ContractMagazine.com/reader-service)





## Savoir Faire.

Charm. That's what flatweave is about. Understated wall and floor carpet make the backdrop for unexpected interiors. Woven wool/nylon blend.

**Concourse wall carpet.**

Rated Class A for resistance to flame and smoke.  
Flameproof unitary back.

**ConFlor.**

High-compression EZRoll™ back.



*Exploring surfaces*

*Uncommon solutions for floors and walls*

800.523.0731 | [specurotex@prodigy.net](mailto:specurotex@prodigy.net) | [www.eurotexinc.com](http://www.eurotexinc.com)

Circle No. 111 on reader service card or visit [ContractMagazine.com/reader-service](http://ContractMagazine.com/reader-service)





*...not your average puppy.*

modulararts®  
**Interlocking-Rock™**

*- a new breed of wall paneling -*

entirely non-combustible • no off-gassing • no formaldehyde • mold resistant • seamless installation • self-aligning joints • smooth, paintable surface  
www.modulararts.com • 206 788 4210 • design: STREAM™ ©2003 modularArts, Inc. • U.S. & foreign patents pending • designed & manufactured in the U.S.A.

Circle No. 156 on reader service card or visit [ContractMagazine.com/reader](http://ContractMagazine.com/reader) service



## Roll of the Dice

**Mashantucket, Conn.**—The MGM Grand celebrated its debut last month at Foxwoods Resort Casino. Designed by Dallas-based Wilson Associates, the interiors take inspiration from the beauty of the building's natural surroundings, expressed through modern materials and textures.

The project includes a main lobby, 825 guestrooms and suites, a 21,000-sq.-ft. spa, a 4,000-seat MGM Grand Theater, 50,000 sq. ft. of casino gaming area, an entertainment lounge, and meetings and convention space that features the largest ballroom in the Northeast.



MGM Grand at Foxwoods Resort Casino lobby rendering, Greengrass Studios.

### V A L E R I C O L L E C T I O N



Lounge Chair | Settee | Guest Chair | Occasional Tables



lelandinternational.com • 800-859-7510

design: Liovere Altherr Molina • licensed by Sellex



Pattern, texture, and nature interplay—as illustrated in the lobby with Esmeralda onyx, shades of amber in glass mosaics, a chrome cascading fountain, and a large window framing an outdoor view. Public areas are equipped with touch-screen plasma directories that display the property's amenities and show guests where they are within the space. These devices are also located in the meetings and convention facilities and can be programmed to indicate what functions are happening and to direct people, providing a more customized approach to meeting planning.

## Coming Events

DesignDC '08

July 8–10

Ronald Reagan Building and International Trade Center

Washington, D.C.

[www.aiadesigndc.org](http://www.aiadesigndc.org)

Decosit Brussels

September 13–16

Brussels Expo

Brussels

[www.decosit.com](http://www.decosit.com)

HD Boutique

September 17–18

Miami Beach Convention Center

Miami

[www.hdboutique.com](http://www.hdboutique.com)

For more events, visit [www.design-calendar.com](http://www.design-calendar.com).

1 D E S I G N - 9 10  
11 C A L E N D A R . 20  
21 C O M 25 26 27 28 29 30



IMAGINE **GREEN** IN BLACK & WHITE

The Black & White collection is the result of a multidisciplinary, collaborative effort to reduce the environmental impact of fabric & furniture.

Black and White is inspired by the primary elements of wind, water, fire & earth. It is made from 100% post-consumer recycled polyester re-using 16 20 oz. water bottles for every yard.

**MOMENTUM**  
TEXTILES

Debuting at NeoCon: Momentum Textiles (10-147)



# contract



Part 02:

**Nadja Swarovski + DB Kim**

*The entrepreneur and the designer. Swarovski + Starwood Hotels and Resorts Worldwide.*

search

site web

home

news

products

design

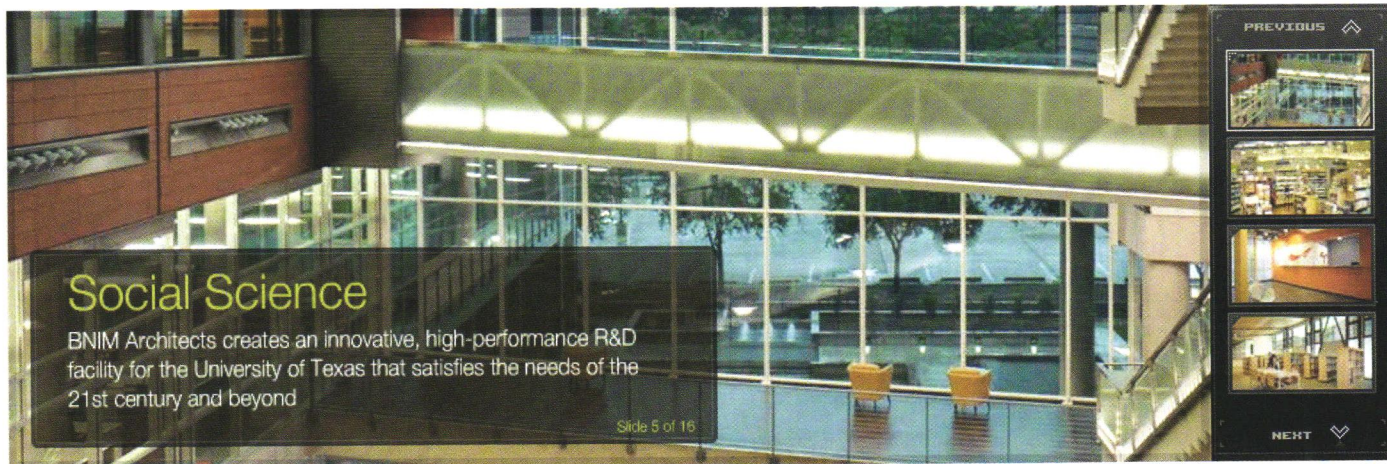
competitions & awards

industry resources

interact

magazine

newsletter sign up



## Social Science

BNIM Architects creates an innovative, high-performance R&D facility for the University of Texas that satisfies the needs of the 21st century and beyond

Slide 5 of 16

## Join the design conversation.

Visit *Contract's* new Web site to experience all our interactive features.

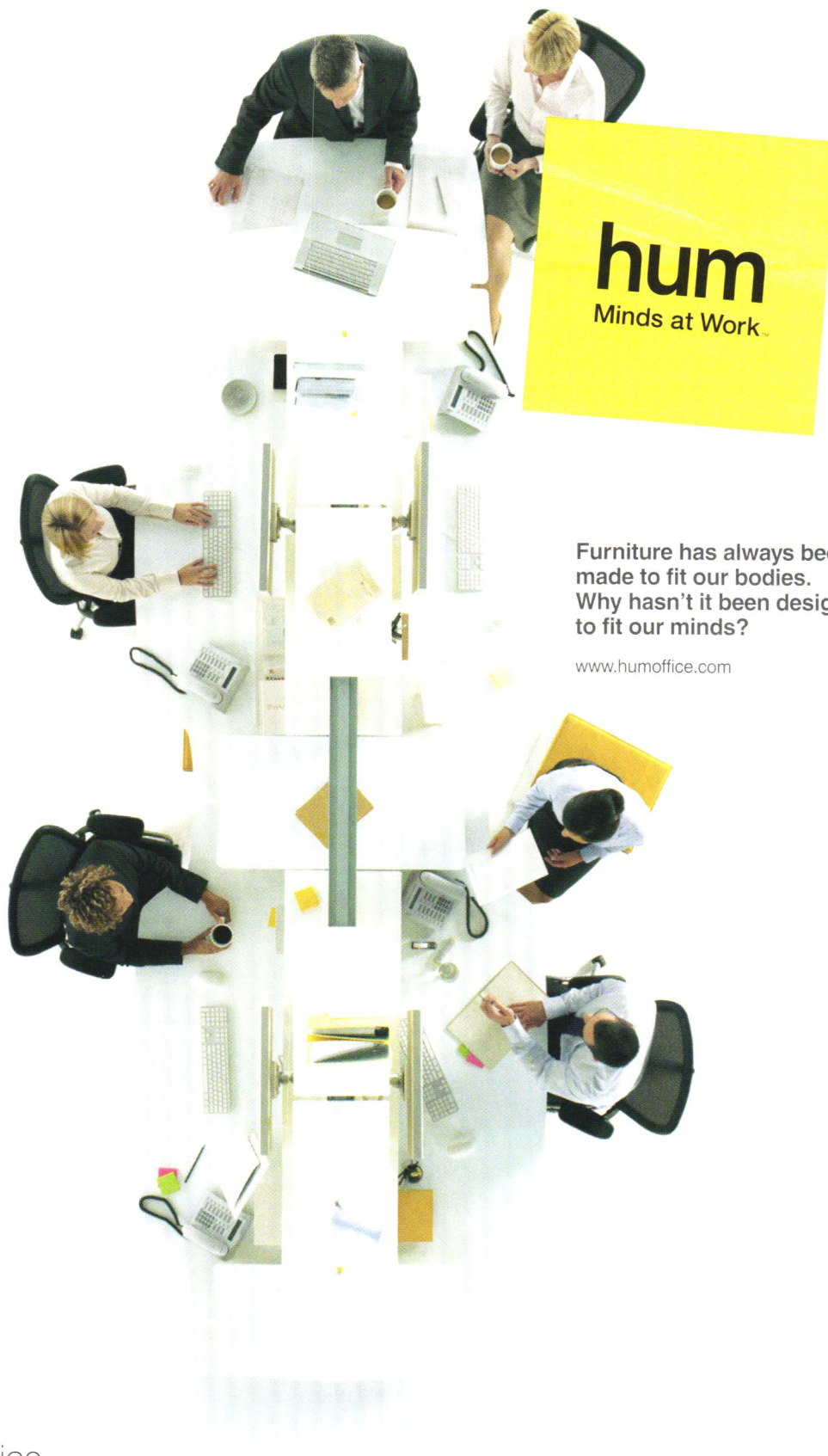
Talk to industry professionals, watch video tours, submit your products and projects, and take advantage of *Contract's* 24/7 Reader Service.

### features

- Submit a project or product for editorial consideration: Go to [www.contractmagazine.com/interact](http://www.contractmagazine.com/interact)
- *Contract* Widget: Put *Contract* stories on your blog or Web site.
- Video Tours: Watch walk-throughs of new design projects.
- Talk *Contract*: Voice your opinion on the latest hot topics.
- Newsletter: Sign up for our redesigned e-newsletter to get the latest design news.
- Reader Service: Go Green and take care of all your subscription needs online.

[www.contractmagazine.com](http://www.contractmagazine.com)





**hum**  
Minds at Work™

Furniture has always been  
made to fit our bodies.  
Why hasn't it been designed  
to fit our minds?

[www.humoffice.com](http://www.humoffice.com)

Kimball®Office

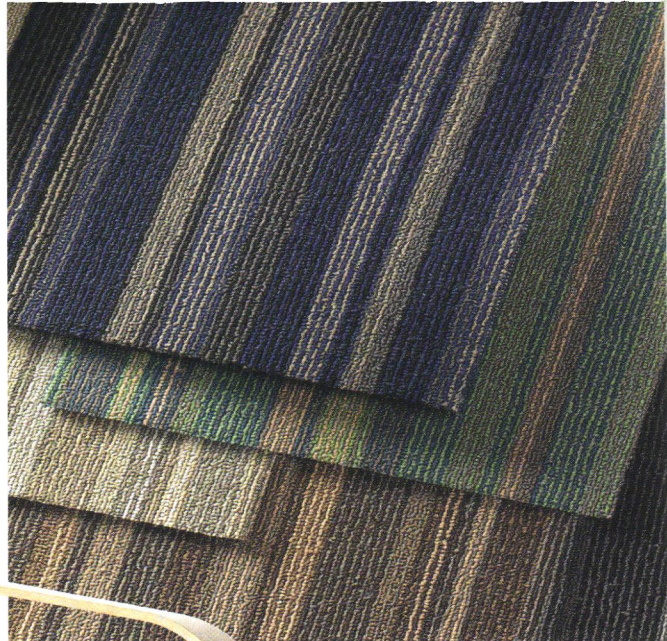


## Bigelow Commercial

Space No. 377

Capturing the “it-factor,” Bigelow Commercial presents X-Factor, a new carpet tile offered at the lowest price point in the industry without compromising style. It is manufactured with The Mohawk Group’s ColorStrand solution-dyed, fully recyclable Type 6 nylon, and is backed with its PVC-free Encycle™ backing system. X-Factor can be reclaimed and recycled through the company’s ReCover program.

[www.bigelowcommercial.com](http://www.bigelowcommercial.com) Circle No. 221



## Nienkämper

Space No. 365

Advanced in both construction and design, the Granger chair is made from an FSC-certified plywood shell that rests on a stainless-steel frame. The piece was designed by David Granger of Australia’s Bang Design. Lean, green, and lovely, the Granger combines fluid lines with a minimal use of materials.

[www.nienkamper.com](http://www.nienkamper.com) Circle No. 222



## Arcadia

Space No. 340

The Serafina Modular collection now has a baby sister: Serafinita, designed especially for children’s seating applications. Available in individual lounge and love seat units, the seats can be paired with connecting tables to create a variety of options. The tables come in four sizes from 6 in. straight to 30-, 45-, and 90-degree arcs.

[www.arcadiacontract.com](http://www.arcadiacontract.com) Circle No. 223



## Davis Furniture Industries

Space No. 3-115

The versatile Method modular lounge series from Davis can form groupings or be extended to create linear or curved configurations. Elements such as arm partitions, working tablets, boxed tables, floating tables, paper racks, and occasional tables may be added to the formation to support multiple functions.

[www.davisfurniture.com](http://www.davisfurniture.com) Circle No. 224





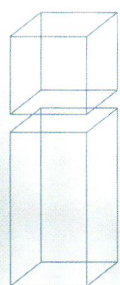
What if coordinating flooring were this easy?



Our integrated flooring system lets you coordinate colors, textures and patterns across our full range of solutions. So you can make sure the waiting room is aesthetically and functionally connected to the nurse's station, which flows into the patient rooms. We believe color is a powerful design tool, a way to make people safer, more motivated, more efficient, and ultimately, more productive. Check out the rest of our color story at [johnsonite.com](http://johnsonite.com).

**Johnsonite®**





# The 30<sup>th</sup> Annual interiors awards

presented by **contract**

## CALL FOR ENTRIES

### WHAT TO ENTER

Any interior design project occupied/open for business after January 1, 2007. Older projects will be disqualified. Previous publication is acceptable.

### CATEGORIES

01. Large Office (25,000 sq. ft. and up)
02. Small Office (up to 25,000 sq. ft.)
03. Hotels
04. Restaurants
05. Healthcare
06. Retail
07. Education
08. Public Space
09. Showroom/Exhibit
10. Sports/Entertainment
11. Spa/Fitness
12. Restoration
13. Environmental (Green) Design
14. Student/Conceptual Work

### FEES

Entry fees are \$175 for the first project submitted and \$150 for each subsequent project. (For design school students or Class of 2008 graduates who submit student work in Category 14, the fee is \$50 per project.) Please submit fee with entry and make checks payable to *Contract*.

### HOW TO ENTER

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

- This entry form completed and enclosed in a standard-sized plain white envelope tucked into the front pocket of the binder, along with the appropriate entry fee. Do not reveal your firm's identity on any materials except this form.
- A brief description of your project, including client objectives, design program, square footage, budget, if available, and date of

### THE JURY:

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

### IF YOU WIN:

You and your client will be honored at the 30th Annual Interiors Awards Breakfast in New York City in January 2009. Winners are expected to attend. Your project will also be published in the January 2009 Design Awards issue of *Contract* magazine.

Note: Winners will be notified by October 20 and will be asked to provide images—including professional-quality transparencies or high resolution electronic images of their projects, as well as drawings and renderings—for publication and use at the Annual Interiors Awards Breakfast in January 2009. Non-winning entries will be returned only if accompanied by a postage-paid envelope.

### JURORS:

James Biber • PentagramArchitects

Philip Freelon • The Freelon Group

Cat Lindsay • Lindsay Newman

Jennifer Luce • Luce et Studio

Larry Scarpa • Pugh+Scarpa

### DEADLINES & ADDRESS

Entries must be received by September 24, 2008, at the offices of:

Contract Magazine  
770 Broadway, 6th Floor  
New York, NY 10003

Download the entry form at:  
**[www.contractmagazine.com](http://www.contractmagazine.com)**

occupancy (important!) typed on a single sheet of paper and enclosed in a clear plastic binder page. If you are submitting student work, indicate the school and assignment.

- A floor plan no larger than 8 x 10 inches, enclosed in a clear binder page.
- No more than 10 color prints (8 x 10 inches in size) of professional architectural photography of your project (or in the case of student/conceptual work, two dimensional renderings) each enclosed in a clear binder page. Do not send slides with binders.

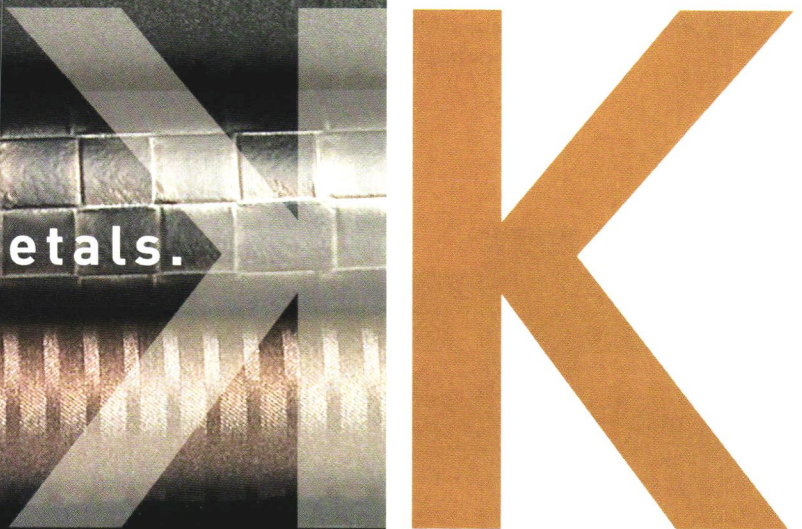




**kravet contract**

tel. 888.301.4112 [kravetcontract.com](http://kravetcontract.com)

**precious metals.**  
it's all in the details.



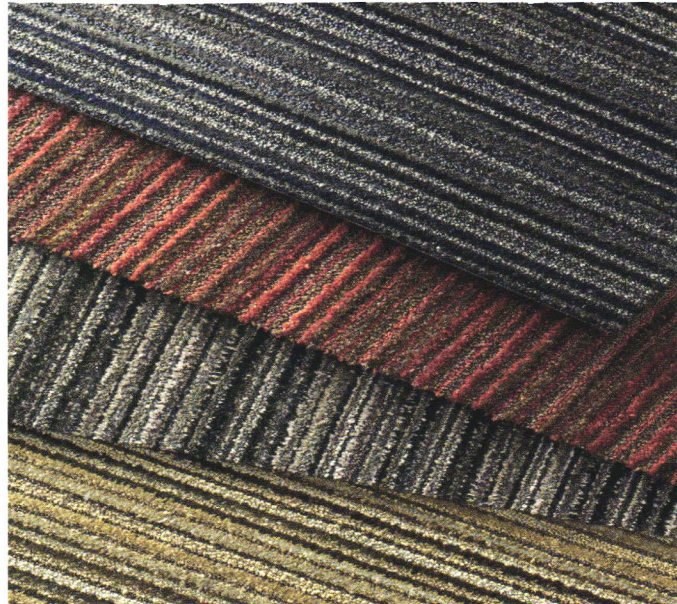


## Karastan Contract

Space No. 377

Modern Appeal from Karastan Contract is available in a palette of 12 colorways and features a rich cut-and-loop stripe. It is the company's first modular tile to coordinate directly with woven broadloom. Manufactured with The Mohawk Group's ColorStrand solution-dyed, fully recyclable Type 6 nylon, the tile is backed with PVC-free Encycle™ backing system.

[www.karastancontract.com](http://www.karastancontract.com) Circle No. 225



## Steelcase

Space No. 300

Steelcase's i2i chair is equipped with a dual swivel mechanism that allows for a variety of postures and positions, to which the chair actively responds with comfort and support.

It's available in 16 colors, with either a fixed or mobile base option and an eco-friendly, polished aluminum finish.

[www.steelcase.com](http://www.steelcase.com) Circle No. 226

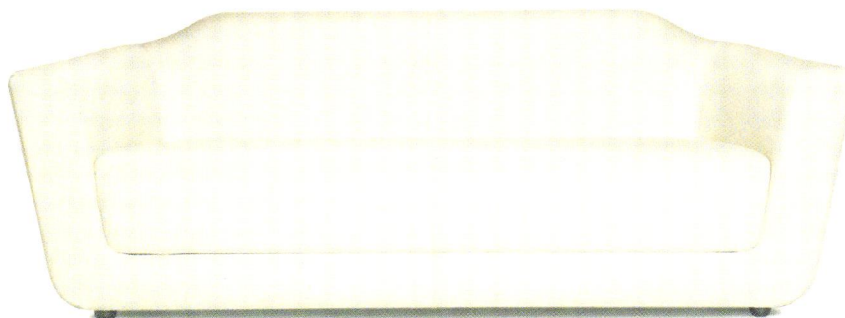
## Keilhauer

Space No. 373

Designed by Oksana Ulisko for Keilhauer, the Mabru lounge series dips and rolls like the landscape of the plains.

Comprised of a three-seater sofa and slipper chair, the collection features an engineered hardwood frame and CFC-free foam. Mabru is also GREENGUARD certified.

[www.keilhauer.com](http://www.keilhauer.com) Circle No. 227



## Three H

Space No. 339

Three H has expanded on its popular MultiStations OS series with MultiStations OS2™. The new line is built around shared, stackable storage with integrated worksurfaces. It also features a full range of light privacy panels to provide space division and worksurface support. Power management is fully integrated to accommodate floor or ceiling feeds as well as cable distribution at the floor or desk level.

[www.three-h.com](http://www.three-h.com) Circle No. 228







# Do you sguig?

## Sguig Syncro

Design by E00S

Keilhauer's groundbreaking ergonomic research on gender differences related to the biomechanics of sitting has led to the design and engineering of Pelvic Balance Point® design and T1-L5 Free Shoulders® technology in Sguig by E00S.

Sguig is the first computer task chair designed with this knowledge.

Sguig ergonomically supports BOTH men and women.



**KEILHAUER**

1 800 724 5665  
www.keilhauer.com

Circle No. 140 on reader service card or visit [ContractMagazine.com/reader-service](http://ContractMagazine.com/reader-service)





# healthcare environment awards competition 2008

## ■ Award categories

### Professional Categories:

- Acute (inpatient) Care Facilities
- 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

### Student Category:

Awards will be given for innovative design solutions that enhance the quality of healthcare delivery. Entries can include, but are not limited to, healthcare products (furniture, furnishings, etc.); healthcare settings (patient areas, examination rooms, corridors, etc.); or technology (equipment, systems, etc.).

## ■ 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](http://contractmagazine.com).

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

**Healthcare Environment Awards Competition**  
c/o *Contract* magazine  
770 Broadway, 6th Floor  
New York, New York 10003

Sponsors are not responsible for shipping and receipt of materials or for damage that may occur in transit. Submittals will be returned only at the entrant's request and **return postage must be provided at the time of submission for return.** The decision of the judges is final. The judges reserve the right to make no award.

contract

  
THE CENTER FOR  
HEALTH DESIGN

**HEALTHCARE DESIGN** 08






Linea, 46221 Gold: modular, 1/4 turn

Friends  
are made  
**On Us**

Life goes on **On Us**

TheNewPatcraftDesignweave.com • 800.241.4014 • Circle #17

 © 2008 Shaw, a Berkshire Hathaway Company

THE **NEW**  
patcraft  
& DESIGNWEAVE™



Elegant from  
every angle.

Redline™



landscapeforms®

800.290.6239 | [www.landscapeforms.com](http://www.landscapeforms.com)

Circle No. 135 on reader service card or visit [ContractMagazine.com](http://ContractMagazine.com)

exhibition | NeoCon® 6<sup>th</sup> floor

## Bright

Space No. 6-166

The Bright Eno Side Chair, designed by Douglas Levine, is equipped with high-quality spring and foam cushioning. It can be customized to anyone's specifications and only uses select North American solid woods, cut from sustainable forests. Eno's suppliers are Smart Wood Certified by the Forest Stewardship Council. Water-based adhesives and catalytic finishes with no VOCs are also used to create the Eno.

[www.thebrightgroup.com](http://www.thebrightgroup.com)

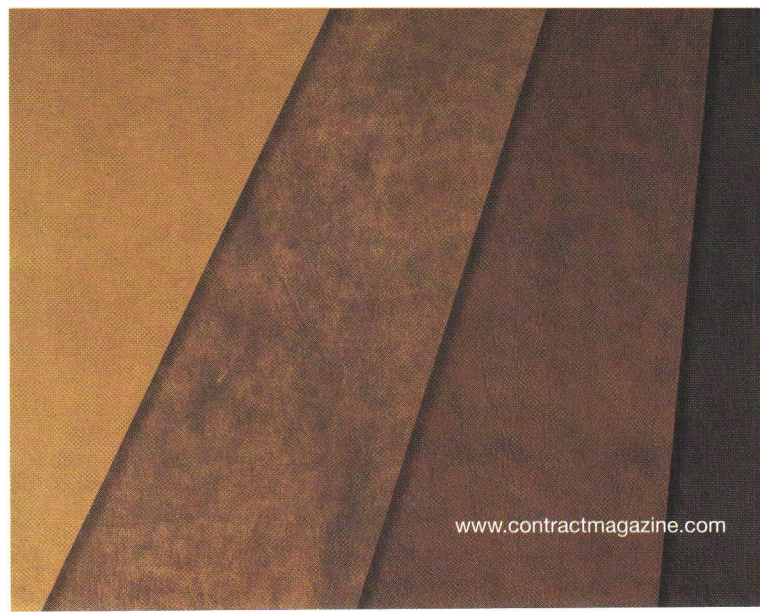
Circle No. 229



## Townsend Leather

Space No. 631

A unique collaboration has resulted in Townsend Leather's Arturo Fuente Collection, comprised of leathers inspired by Arturo Fuente's high-end brand of cigars and leaf tobacco wrappers. The hides are hand-glazed and dyed to resemble the colors of tobacco. In-stock colors include Cameroon, maduro, natural, and rosada, and the collection is recommended for moderate traffic areas. [www.townsendleather.com](http://www.townsendleather.com) Circle No. 230



[www.contractmagazine.com](http://www.contractmagazine.com)



ma|ha|r|am

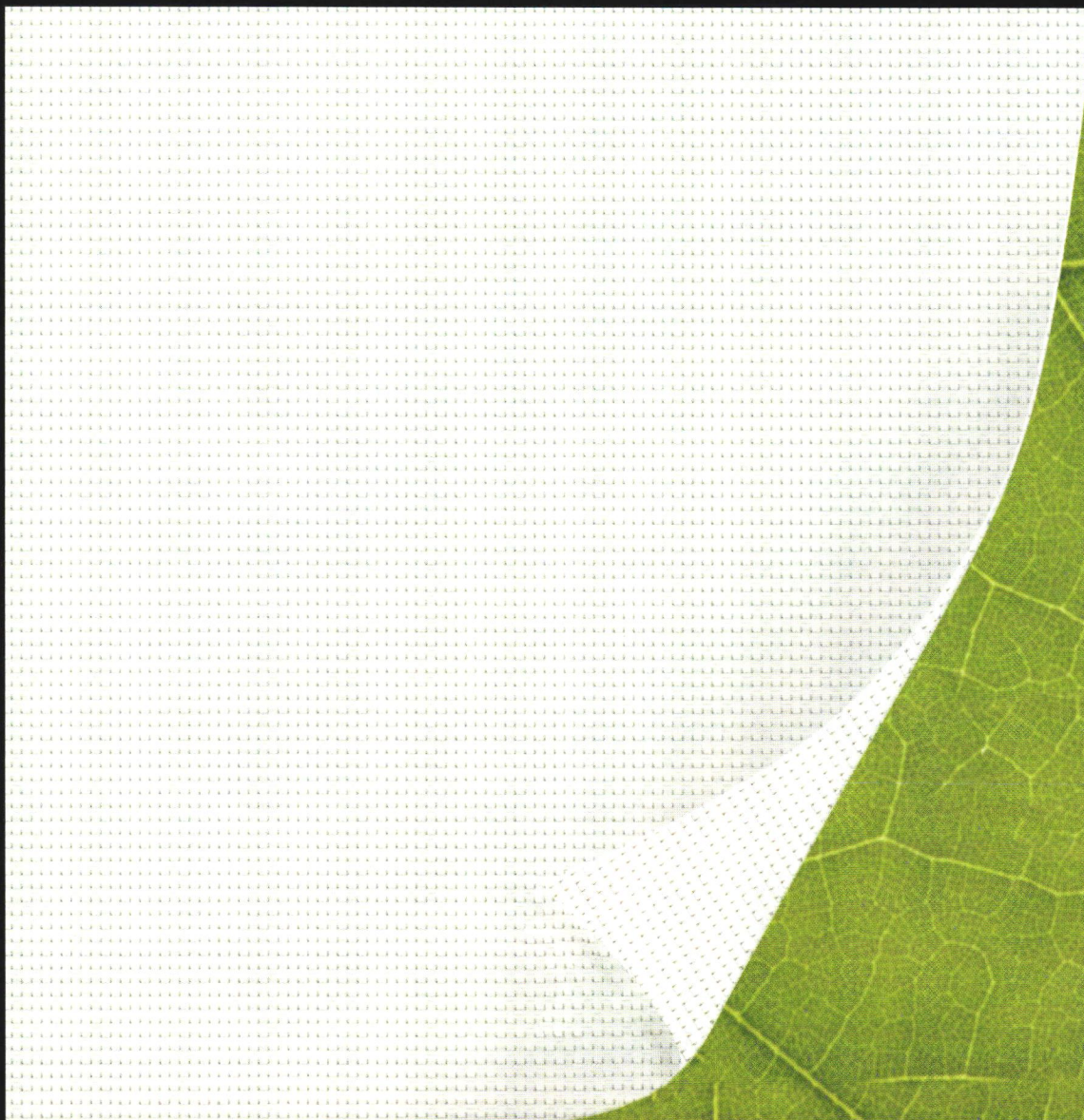
maharam.com

DIVINA. KVADRAT BY MAHARAM

800.645.3943



# Naturally inspired.



## EcoVeil®

 **MechoShade Systems**  
The Architect's Choice™

Tel: +1 (800) 437-6360 Fax: +1 (718) 729-2941  
[marketing@mechoshade.com](mailto:marketing@mechoshade.com)  
[www.mechoshade.com](http://www.mechoshade.com)

EcoVeil® shadecloth with the Mecho®/5 manual solar-shading system is the first complete window-treatment solution to receive the Cradle to Cradle™ Silver certification from MBDC.

Visit us at NeoCon World's Trade Fair,  
June 9-11, 2008, booth #8-5129.







paint on surprise.

SW 7742 | AGATE GREEN  
from the *Concepts in Color*™ collection

Want to give your space a startling new twist? Want to evoke a feeling that's now and wow? With our colormix™ '08 forecast colors, you can achieve your vision. To order large size color samples and fan decks, go to [swcolorsamples.com](http://swcolorsamples.com) or contact your local Architectural or Designer Account Executive.



**SHERWIN  
WILLIAMS.**



# Real wood, real wild.

It's not plastic, it's not printed. It's real wood and it's wildly beautiful. Our unique process ensures a reliable selection no matter how large your design space. Over 50 pre-finished real wood veneer laminates. Call or visit to see them all.



treefrog  
veneer



exhibition | NeoCon® 7<sup>th</sup> floor

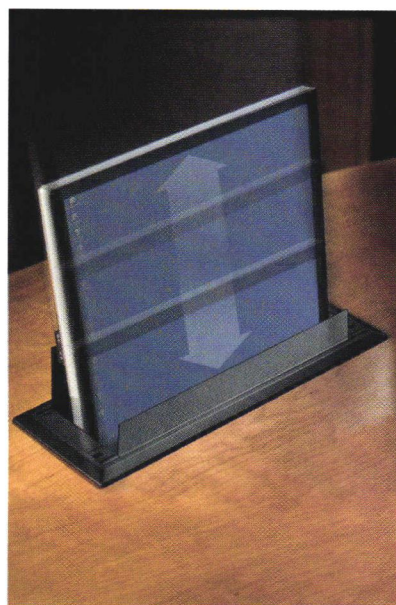
## NOVA Solutions

Space No. 7-6140

The Trolley™ H-Class provides a much-needed disappearing act at times when a monitor is no longer needed and valuable desk space is. The personal monitor arm system provides easy access to a flat panel display when needed and moves it beneath the worksurface when not in use. With the press of a button, The Trolley™ enables the flat panel display to emerge from the desktop with all cabling neatly hidden within its unique wire management system.

[www.novadesk.com](http://www.novadesk.com)

Circle No. 231



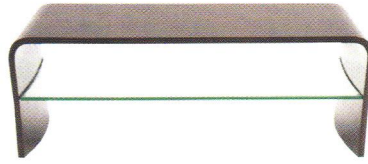
## Aramith

Space No. 7-8122

Aramith, a leading manufacturer of billiard balls, has created the fusion table—a combination dining and pool table that takes the word multi-purpose to new heights. Wood, metal, and cloth options are available. The table features a one-piece 3/4-in. slate, patent-pending, invisible stretch pockets, and dual height mechanism. [www.fusiontables.com](http://www.fusiontables.com) Circle No. 232



LOUNGE *for the* NEW ARCHITECTURE



GEIGER

800.444.8812

WWW.GEIGERINTL.COM

LISSOME™ TABLES *by* ERIC CHAN

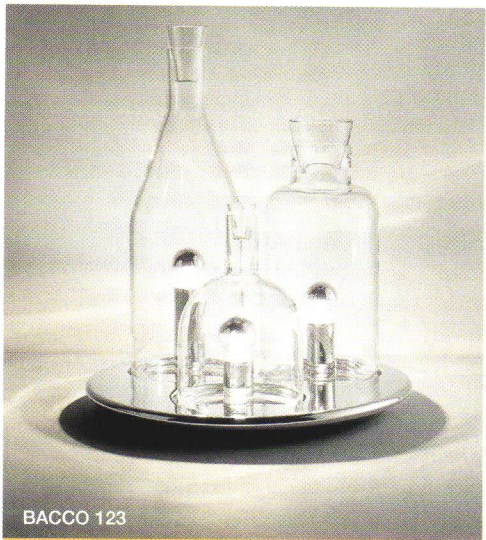
*Preview the new lounge collections at NeoCon 2008*

Geiger Showroom 300 West Hubbard Suite 400

Herman Miller Showroom 321 Merchandise Mart



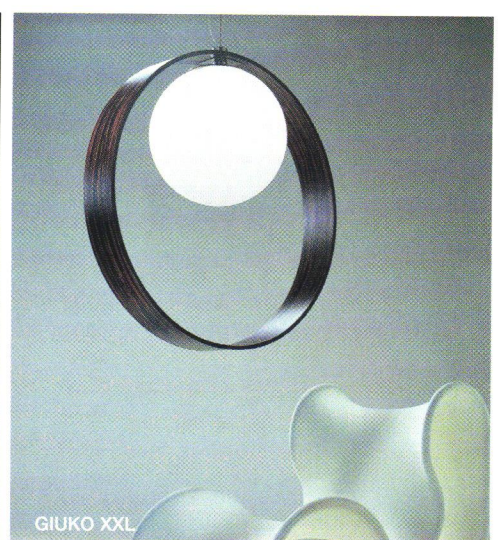




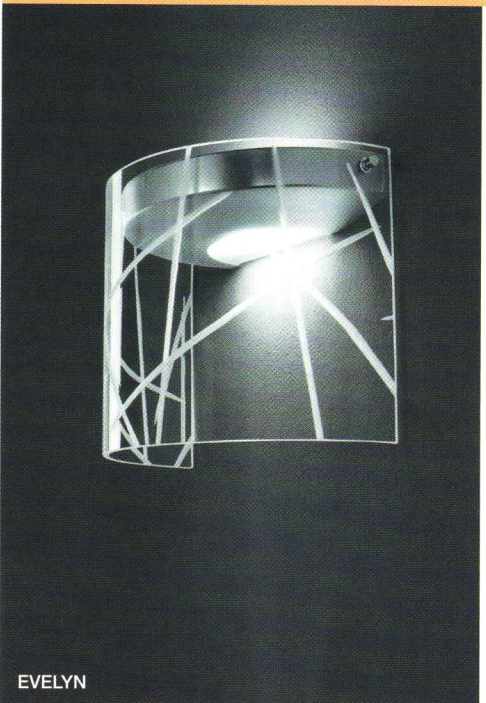
BACCO 123



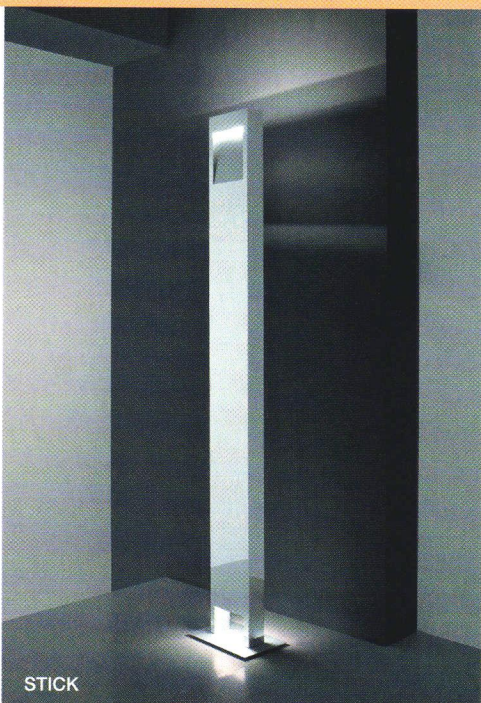
CLASS PLUS



GIUKO XXL



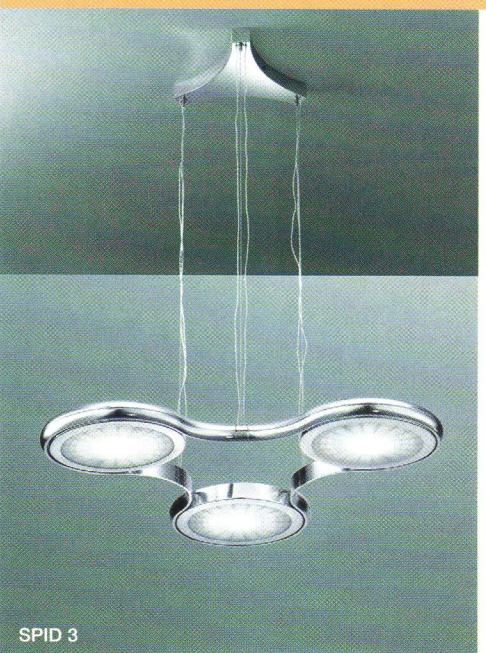
EVELYN



STICK



ALA

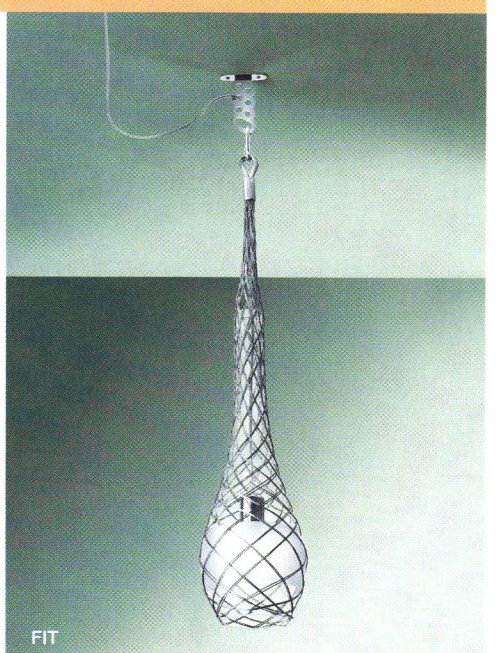


SPID 3

**ITRE**  
**USA Inc.**

104 Housman Avenue  
Staten Island, NY 10303  
Tel. 718-556-5400  
Fax 718-556-5773

[www.itreusa.com](http://www.itreusa.com)



FIT





NOW EVERY SQUARE FOOT  
DOESN'T HAVE TO BE SQUARE.



*Karim*  
for

With Karim Kolors your tile is anything but square. The vibrant new colors and shapes give you endless flooring possibilities. Contact us today for samples, and start experiencing the perfect palette for beautiful designs. Visit [Azrock.com/looksmart](http://Azrock.com/looksmart) or call us at 1.800.558.2240.

**AZROCK®**  
LOOK SMART

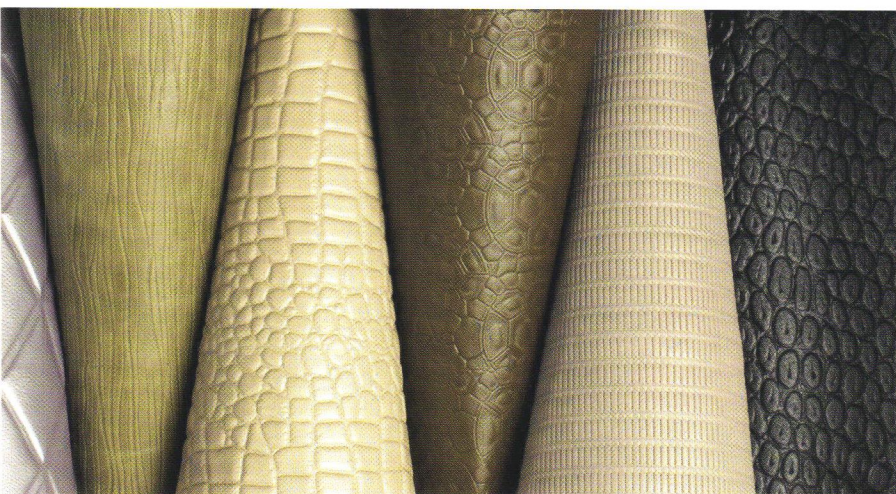


## 21C®

Space No. 8-7099

As a start-up formed by industry vets MM Reynolds, Jim Calhoun, and Allen Broach, 21C is set to provide the finest in next-generation shelving systems. Offering unlimited configurations for size and space demands, the system is 100 percent recyclable at the end of its life cycle. All products will be sold exclusively online to reduce consumer cost and environmental impact.

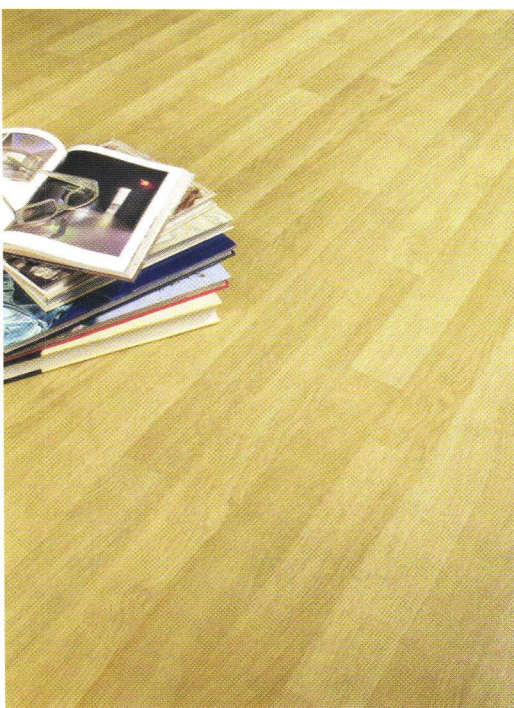
[www.21c-systems.com](http://www.21c-systems.com) Circle No. 233



## Garrett Leather

Space No. 8-6086

Garrett Leather has expanded its Impress line with eight new patterns. Each pattern may be embossed on any Garrett Leather color. Patterns range from animal prints to graphically inspired designs. All Impress patterns are available in 1/2-in. hide increments only. [www.garrettleather.com](http://www.garrettleather.com) Circle No. 234



## Johnsonite

Space No. 8-1480

The Accent Woods Sheet Flooring Collection from Johnsonite is classic, clean, and all natural. The flooring giant has updated its portfolio of rich wood patterns that offer low-maintenance and reduced life cycle costs with high-performance features. The line is FloorScore certified and has met CHPS 01350 requirements for recycled content.

[www.johnsonite.com](http://www.johnsonite.com) Circle No. 235

## PacifiCrest Mills

Space No. 8-4093

Abstract is a recyclable commercial carpet that emulates art in a level loop product made of Antron® Brilliance nylon fiber. It features StainRESIST™ fiber technology that exhibits stain resistance, soil resistance, and appearance retention qualities that enhance the life cycle of the carpet. Antron fiber is Environmentally Preferable Product (EPP) third-party certified.

[www.pacificcrest.com](http://www.pacificcrest.com) Circle No. 236







# Design cleaner, greener, smarter.

## Crypton **Green** Fabrics

Score LEED-CI (and good karma) points with Crypton Green. Certified SCS Indoor Advantage™ Gold and MBDC Cradle to Cradle™ Silver, Crypton Green fabrics resist moisture, stains, odors and bacteria. And they do it all using patented technology that's kinder to our planet. So it's easier than ever for your designs to be clean *and* green – a natural match. Live Clean with Crypton.



### FREE Green Guide!

Learn more about designing green.

Visit [www.cryptonfabric.com](http://www.cryptonfabric.com) to download our latest Green Guide or call 1.800.CRYPTON (279.7866).



Live Clean.



**Ilori**  
New York



## Woven wire fabric from Cascade Coil

Projects include multi-story wire mesh draperies for hotels, auditoriums, and casinos; curved dividers for visual merchandising; window treatments for private homes; safety screening for industrial settings; sculptural forms for urban gardens; decorative interior/exterior wall coverings for buildings and parking garages; aviary round weave screening for animal habitats, and see-through appealing barriers for commercial security. Whatever the application, let us help you realize your creative vision.



20 Years

**CASCADE COIL DRAPERY**

[www.cascadecoil.com](http://www.cascadecoil.com)

800-999-2645

exhibition | NeoCon® 8<sup>th</sup> floor

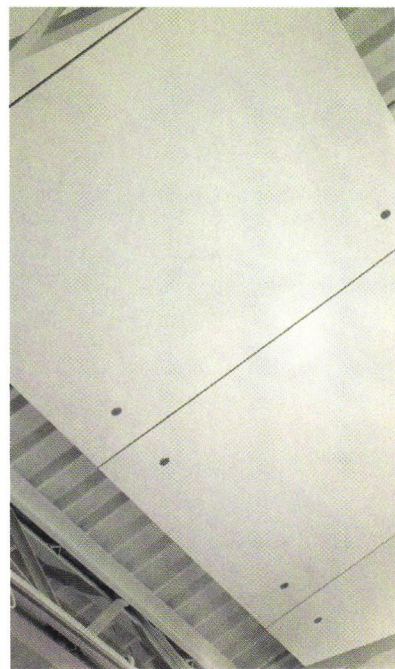
## Armstrong

### Space No. 8-1094

Everyone could use a little more peace and quiet. Armstrong's new Optima® CAPZ™ system is a new ceiling system that provides sound absorption properties to exposed structure and open plenum designs. It pairs CAPZ accent hardware with the acoustical benefits of Optima ceiling panels and can be installed directly to a metal deck to maximize ceiling height, onto dry-wall, or suspended with wires.

[www.armstrong.com](http://www.armstrong.com)

Circle No. 237



## The New Patcraft & Designweave

### Space No. 8-3094

The New Patcraft & Designweave presents Glamorous from the Simple Elegance collection. Three distinct geometric patterns make up this line of broadloom carpet. Glamorous, pictured here, features wide, bold stripes that meander lengthwise and resemble a maze.

[www.thenewpatcraftdesignweave.com](http://www.thenewpatcraftdesignweave.com) Circle No. 238



Teknion

03

Design: Carl Gustav Magnusson

Small moves, big shift

Teknion Marketplace  
[www.teknion.com/marketplace.html](http://www.teknion.com/marketplace.html)

Circle No. 101 on reader service card or visit [ContractMagazine.com/reader-service](http://ContractMagazine.com/reader-service)



## Designtex

### Space No. 1032A

A first of its kind, the Alchemy Collection is Silver Cradle-to-Cradle™ certified, 100 percent Trevira CS fabrics. Cradle-to-Cradle Trevira CS has now been established as a technical nutrient, allowing its materials to be reutilized in an industrial cycle.

Six multipurpose patterns are inspired by antiquarian and modern jewelry.

[www.designtex.com](http://www.designtex.com) Circle No. 239



## Harter

### Space No. 11-100

The Get chair from Harter is a new addition to its Action group of swivels. Designed by John Kaloustian, it combines synchronized seating technology with a wealth of finishing options. Choose from 12 colors for Harter's unique "perf" back, 13 metal trim colors, six base finishes, three arm styles, and synchro tilt or swivel tilt control.

[www.harter.com](http://www.harter.com) Circle No. 240



## KI

### Space No. 1181

The Intellect® Wave collection from KI weighs 20 percent less than conventional classroom furniture and comprises elliptical tubing with a thickness twice that of round tubing. Ribs have been replaced with rolled edges, allowing better support and adjusting options. The collection, with its comfortable, flexing shell, comes in multiple sizes, and includes four-leg, cantilevered, tablet arm, and task chair versions, as well as desks in cantilevered, double entry, and combined chair/desk configurations.

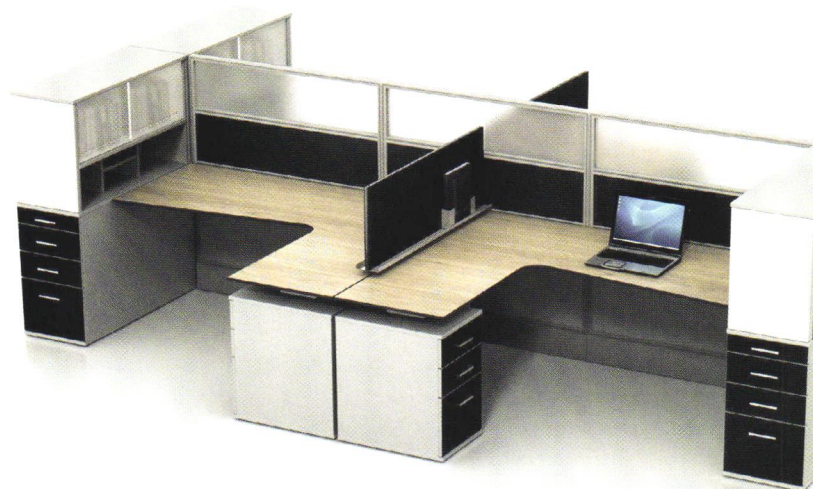
[www.ki.com](http://www.ki.com) Circle No. 241

## Watson Desking

### Space No. 11-104

Targeting open plan configurations, the M/2 from Watson Desking capitalizes on shrinking technology footprints and shifting work styles. Space efficiency is top priority as surfaces are storage-supported and feature new desk-mounted privacy and organization tools. M/2 was developed to deliver a similar aesthetic to Watson's award-winning Miro offering.

[www.watsonfurniture.com](http://www.watsonfurniture.com) Circle No. 242



## Teknion

### Space No. 1048

Teknion expands its fabric program with Ornament and Bargello panel fabrics that take traditional prints and give them a bold, graphic scale in a singular color. They add a residential feel to any corporate interior and can boast a 100 percent recycled polyester content. [www.teknion.com](http://www.teknion.com) Circle No. 243







## Where work is going.

The hard lines and glaring surfaces of contract's former life are being contoured and softened into a new sensibility. Quality, craft, and comfort are at its core. We all want premium experiences. Now you can have them where you work.

[coalesse.com](http://coalesse.com)

Circle No. 138 on reader service card or visit [ContractMagazine.com/reader service](http://ContractMagazine.com/reader service)



Republicans: ? Seats  
 Democrats: ? Seats  
 Dietiker: 5,000,000 Seats

Decide and vote.  
 Vote right for  
 Dietiker Switzerland  
 Over 5 Million seats sold  
 69 models

NeoCon - 8th Floor  
 - Space 4110

exhibition | NeoCon® 17<sup>th</sup> & 18<sup>th</sup> floor

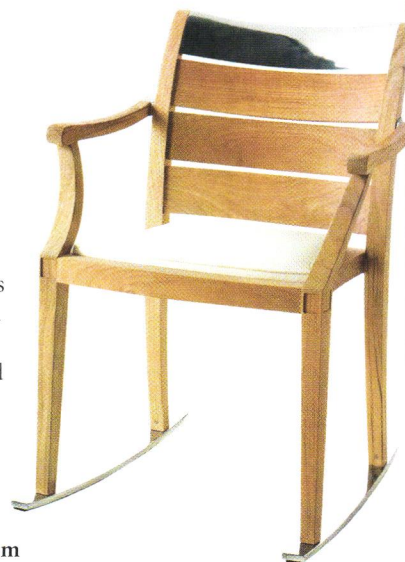
## Sutherland

### Space 1800

Sutherland By Starck presents the RobinWood Deluxe Collection. This line of outdoor furniture is inspired by the legend of Robin Hood, and combines wood and highly polished aluminum, and modern and classic design. Starck took cues from the legendary outlaw to provide bolder pieces than ever before in the Sutherland By Starck collaborative.

[www.davidsutherlandshowroom.com](http://www.davidsutherlandshowroom.com)

Circle No. 244



## Dakota Jackson

### Space No. 1728

Available in a variety of polychrome high-luster finishes, the Arabesque cocktail table set is part of a collection from Dakota Jackson that consists of cocktail, dining, and occasional tables. With winding forms and spiraling legs, the piece explores the relationship between organic shapes and nature and the human body. Arabesque is also available in high-luster and satin-finished walnut and cherry woods. [www.dakotajackson.com](http://www.dakotajackson.com) Circle No. 245

**SWISS DESIGN NOW:**  
 Base by Greutmann Bolzern.

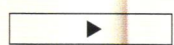
[www.dietiker.com](http://www.dietiker.com)  
[northamerica@dietiker.com](mailto:northamerica@dietiker.com)  
 1-877-438-9514

**Dietiker**  
 Switzerland

[www.contractmagazine.com](http://www.contractmagazine.com)

Circle No. 70 on reader service card or visit [ContractMagazine.com/reader-service](http://ContractMagazine.com/reader-service)





# TEXTURE

## Off the Wall

Introducing the ultimate marriage of material and form: 3form Wovin Wall™. This interior solution creates a striking sculptural surface of thick, dimensional texture that weaves rhythm into any space. And, with over 50,000 available hues of Varia™ Pure Color to play with, the design spectrum is virtually limitless.





Flooring created for every step you take...  
to enrich an environment.



1 • 888 • CENTIVA  
[www.centiva.com](http://www.centiva.com)

Event Contour Victory





# Tranquility

Introducing  
QUOIN

Edgy concept.

Thoughtful choices.

Exquisite hospitality.

*Designed by QDesign for Paoli.*



## PAOLI™

Make yourself comfortable

800.457.7415 • [www.paoli.com](http://www.paoli.com)

Visit us during NeoCon at Suite 380, third floor, Merchandise Mart, Chicago

Circle No. 81 on reader service card or visit [ContractMagazine.com/reader-service](http://ContractMagazine.com/reader-service)





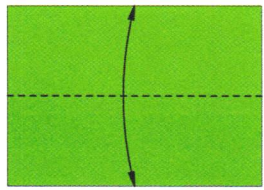
# LUNA

LUNA TEXTILES: FABRICS FOR CONTRACT AND HOSPITALITY INTERIORS  
2415 THIRD ST SAN FRANCISCO 94107 TEL 415.252.7125 LUNATEXTILES.COM

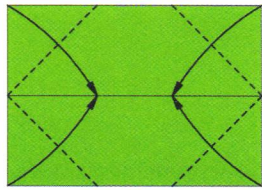
Circle No. 176 on reader service card or visit [ContractMagazine.com/reader-service](http://ContractMagazine.com/reader-service)



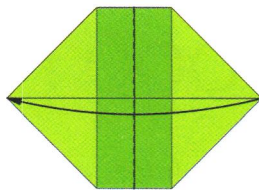
## The Pine Tree...



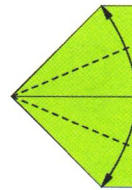
1



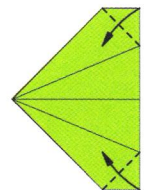
2



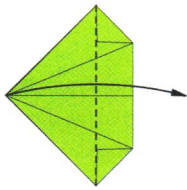
3



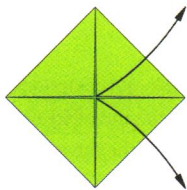
4



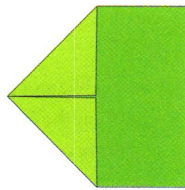
5



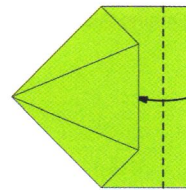
6



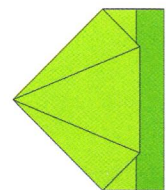
7



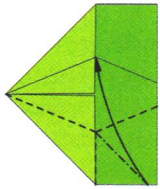
8



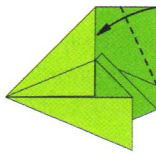
9



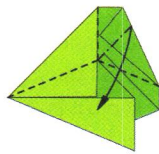
10



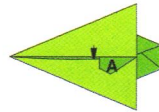
11



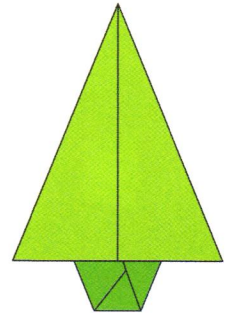
12



13



14



See this card? 

Not for long... It's going, going, gone.

*Contract* is moving our Reader Service cards online.

That means you get product information—both advertiser and editorial—weeks faster.

You'll also be helping *Contract* go Green by eliminating the printing of 400,000 cards annually.

Bookmark [www.contractmagazine.com/readerservice](http://www.contractmagazine.com/readerservice) today, and see how fast and easy it is to get the information you need.

Now what you do with the old cards is up to you....



Consider the environment. Print only if necessary.



# got wood?

Casegoods now mix traditional construction with innovative, contemporary materials for unexpected results

By Danine Alati



Nucraft, Nikos. Circle No. 215




Geiger, Tablet. Circle No. 216

The stodgy mahogany desk and casegoods were the ultimate status symbol back in the opulent '80s. Now that the office environment has weathered the dot-com boom, bust, and back again, the means of how we work has changed, as has the size and shape of our furnishings. While woods are still popular, casegoods have evolved from bulky, masculine furniture to sleeker, more eco-friendly pieces with mixed materials, smaller footprints, and better storage options and functionality.

The refined aesthetic of wood casegoods will not dissipate—nor will the association of high-end solid wood with status. As such, manufacturers are challenged to consider environmentally friendly options, such as the use of FSC-certified wood and rapidly renewable resources. Creating GREENGUARD-certified casegoods is practically a must these days, and big-name casegoods manufacturers—such as Bernhardt and Geiger, to name a couple—are obliging. Geiger produced a GREENGUARD-certified version of its Tablet series, while Nucraft's new Nikos collection meets LEED-CI requirements for recycled content, rapidly renewable materials, FSC-certified wood, and low-emitting materials.

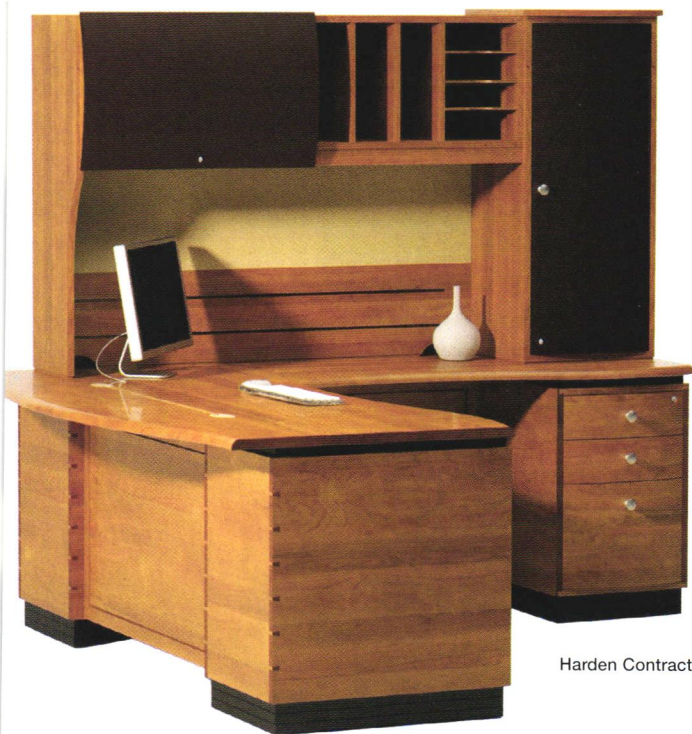
While we've not yet achieved the state of a paperless society, we are in a transitional period where improved technology has diminished the need for storage, which now can be accommodated through open shelving in overhead formation or stacked units, allowing for more flexibility in casegoods. Manufacturers willing to be bold, stray from tradition a bit, and mix up material options open up limitless possibilities. Combining wood with glass, metal, stone, laminates, marble, or Corian expands the palette exponentially, as does mixing finishes of glossy and matte or translucent and opaque. We're even seeing more unusual material applications, such as rice-paper encased in acrylic and leather-wrapped panels. Tuohy offers a stitched faux-leather accent panel for its Geneva casegoods, and its Uffizi collection's magnetized wood and glass panels allow users to post notes and photos on a surface that looks more high-end than the typical tackable board.

Harden Contract's Quin Collection exudes fine elegance with its detailed joinery and solid wood construction. In a new take on traditional casegoods, its worksurface also adjusts from 26 to 31 inches, making it not only pleasing to the eye but also to the rest of the body, as it is ergonomically correct for nine out of 10 U.S. body types.

In the future the way we work will continue to inform the design of our office furniture. Materials will become more lightweight and components more modular, but wood will not lose its appeal altogether, as the high-end solid wood aesthetic is so instilled in our collective cultural mindset. 

 Give us your feedback on this story at [www.contractmagazine.com/contact](http://www.contractmagazine.com/contact).





Harden Contract, Quin. Circle No. 218



Bernhardt, Shift. Circle No. 219

Tuohy, Uffizi. Circle No. 220





I'm where trying to  
run a small business means  
**PROTECTING MY BIGGEST  
INVESTMENT.**

**I'M THERE™**

When you've invested your life in your business,  
you want to make sure it's protected. With State Farm®  
business insurance, you get flexible coverage, reasonable rates,  
and your own agent who will work for you  
like no other broker can. Call an agent today.

**Like a good neighbor, State Farm is there.®**

State Farm Fire and Casualty Company, State Farm General Insurance Company • Bloomington, IL  
State Farm Florida Insurance Company • Winter Haven, FL • State Farm Lloyds • Dallas, TX



**State Farm**

[statefarm.com](http://statefarm.com)®

Circle No. 140 on reader service card or visit [ContractMagazine.com/reader](http://ContractMagazine.com/reader) service



# INNVIIRONMENTS®

EARTH FRIENDLY & BREATHABLE WALLCOVERINGS



INNOVATIONS®



150 VARICK STREET NEW YORK, NEW YORK 10013 800.227.8053 OR 212.807.6300 FAX 212.807.1944 INNOVATIONSUSA.COM

Circle No. 143 on reader service card or visit [ContractMagazine.com/reader-service](http://ContractMagazine.com/reader-service)





WBF II patterns clockwise: Building Blocks, Console, Make Tracks, Coinage

Imagine tuning in to an episode of “Jeopardy” to hear this clue: This member of the Ford family is responsible for a number of classic designs. Many people would quickly buzz in with: “Who is Henry Ford?” But they would not necessarily be correct. Those familiar with Architex’s new WBF2 Collection might have another answer.

Featuring 11 patterns, Architex’s WBF2 collection draws inspiration from a different Ford legacy—that of designer Walter Buhl Ford II. Born to one of several Ford families in Michigan (but not a direct descendent of Henry Ford), Walter (Wally) Ford carved out a niche in mid-century modern product design, interior design, architecture, and branding under the umbrella of W.B. Ford Design Associates, which later became Ford + Earl Associates.

“Ford’s work is very much within the pantheon of the great mid-century modern designers of Mies van der Rohe, Philip Johnson, and Eero Saarinen, but Ford had a sensual side to his design that used the curve within the square beautifully,” says Roy Marcus, an independent marketing consultant who worked on the collection. “Wally added curves and warmed up his work with color. This

## wally's world

Architex’s WBF2 Collection draws inspiration from its namesake, Walter Buhl Ford II

By Katie Weeks

use of color and the curve gives humanity to what could otherwise have been very austere spaces. Mid-century modern is elegant but also can be cold. Wally’s work is never cold. It’s alluring and has a tremendous amount of charm.”

A design team at American Silk, the mill that collaborated with Architex, began playing with photos and notes compiled during a visit to Ford + Earl’s archives in Troy, Mich. Instead of being strict reinterpretations of Ford’s work, each pattern draws inspiration and forms from his portfolio. The Radio Group references Ford’s designs for Delco, once a leading radio manufacturer as Console, Current, and Frequency reinterpret old radio’s speaker cloth. Carrel references a study carrel floor plan Ford + Earl created for the Thonet furniture company, while the hexagonal forms of Launch Day were inspired by two Ford projects: the new headquarters for Ford Motor Company and the gate for NASA’s exhibit at the 1964–65 World’s Fair. The varying rectangular forms of Building Blocks is derived from the interior and exterior of the National Bank of Detroit, another Ford + Earl project, and Coinage’s linear design harkens the firm’s work for the National Bank of Detroit headquarters. Rounding out the collection are Make Tracks (inspired by tire treads); Blueprint Floral (a tribute to Ford’s passion for gardening); French Curve (showcasing a key tool in Ford’s practice); and Where’s Walter, a witty interpretation of a floor plan of the Federal Reserve Bank Building in Richmond, Va.

Further connecting to Ford’s legacy, Architex is donating the designer’s royalties from the collection to the College for Creative Studies (CSS) in Detroit, which has a pre-eminent transportation design studio and where Ford was a trustee, board president, and chair for more than 30 years. Ford, who with his wife Josephine (Henry Ford’s only granddaughter) established a foundation that donated millions of dollars to various institutions and charities, would no doubt give this added bonus a green light.  Circle No. 200



To see additional patterns of Architex’s WBF II collection, visit [www.contractmagazine.com/products](http://www.contractmagazine.com/products). Give us your feedback on this story at [www.contractmagazine.com/contact](http://www.contractmagazine.com/contact).





Product featured: Savoy

[www.crossvilleinc.com](http://www.crossvilleinc.com)

Circle No. 142 on reader service card or visit [ContractMagazine.com/reader-service](http://ContractMagazine.com/reader-service)



# check toodl first

TODL.com is an online, searchable product library designed exclusively for the professional specifier.

Save time by using the right tool for the job.

- Over 200,000 products
- Over 1,000 Manufacturers
- Project Folders
- Printable Spec Images
- No PDF Catalogs to Download
- Over 40,000 Professional Members
- Password-Protected
- 10 Years in the Industry
- FREE to Qualified Specifiers

TODL is now the Official  
Product Research Library of

## contract

inspiring commercial design solutions



contract • residential • hospitality • green

todl.com  
TRADE ONLY DESIGN LIBRARY

Get your FREE membership today. Call 1-800-631-3111 or visit [www.todl.com](http://www.todl.com).

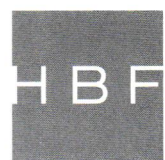
Circle No. 187 on reader service card or visit [ContractMagazine.com/reader service](http://ContractMagazine.com/reader service)



C COLLECTION  
BY  
YVES BEHAR

[HBF.COM/CCOLLECTION](http://HBF.COM/CCOLLECTION)

HBF, P.O. BOX 8, HICKORY NC 28603. FOR INFORMATION, [INFO@HBF.COM](mailto:INFO@HBF.COM) OR [WWW.HBF.COM](http://WWW.HBF.COM)



Circle No. 129 on reader service card or visit [ContractMagazine.com/reader-service](http://ContractMagazine.com/reader-service)



# a face lift

The Mohawk Group takes on a more cohesive business and product strategy

By AnnMarie Marano

Everyone can use a good makeover now and again. After doing research and paying close attention to customer feedback, the Mohawk Group decided it was time to tuck a little here, take in a little there, and as a result, transform itself into a more streamlined, solution-driven company than ever before.

“The commercial side had become a stable of thoroughbreds,” says Al Kabus, president. “We had excellent brands that we had acquired, but there was no strategic alignment. The identities of the brands were not clear. There was too much overlap. They needed definition.”

The Mohawk Group cut its six individual brands down to four in just nine months, boasting very little turnover within the company. Previously, the line-up was Bigelow; Mohawk Commercial; Lees; Durkan Commercial; Karastan; and Durkan Hospitality. Because customers said they couldn’t see a difference between Bigelow and Mohawk Commercial, the two brands were merged under the Bigelow name. Also uniting were Karastan and Durkan Commercial, under the Karastan name. What was left after all the slicing and dicing were four brands with unique individual strengths that allow them to complement one another and fit together to create one unified Mohawk Group (the umbrella brand).

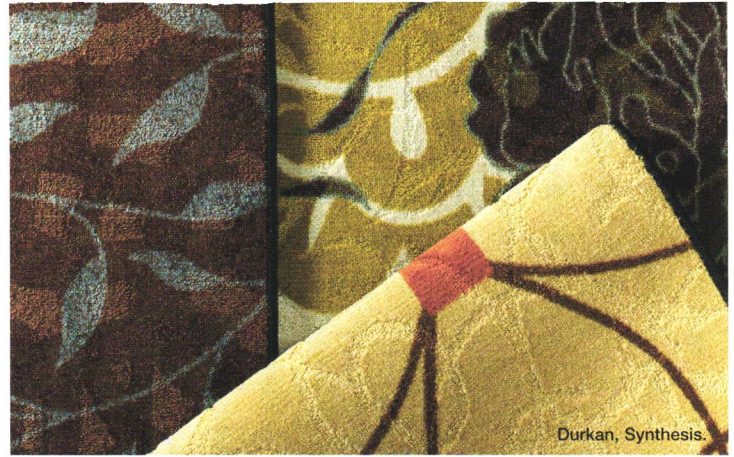
Bigelow runs under the tagline of “sensible style,” as the service-oriented brand at an affordable price point. Lees is equated with “the art of performance,” known as the style and function powerhouse. And at the top of the pyramid sits Karastan, “a step above.” Finally, slightly outside the commercial story lies Durkan Hospitality, “patterned after you.”

Not only was product development revamped, but the company also took a new, more customer-focused approach to sales and market development. One example is the Drag & Fly program, available at [www.themohawkgroup.com](http://www.themohawkgroup.com) through the Lees brand and soon to be carried over to the other brands, as well. Designers can use the program to place high-resolution carpet images into 3D renderings and presentations, allowing for exact on-screen replications of future installations. EcoScorecard will also be added to the Web site as an effort to make sustainability easier to understand and more accessible. This tool allows users to quickly search and evaluate products’ environmental contributions to projects, according to key industry rating systems.

At NeoCon® a brand new showroom (Space Number 377) will celebrate the re-branding, and 27 modular and 16 broadloom designs will debut across the three commercial brands.

“We’re no longer six companies working together,” says Kabus. “We’re now looking at things on the whole.”  Circle No. 201

 Give us your feedback on this story at [www.contractmagazine.com/contact](http://www.contractmagazine.com/contact).



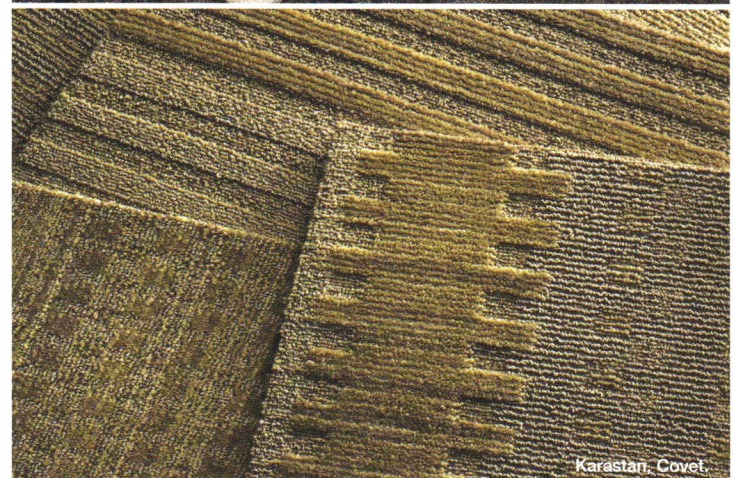
Durkan, Synthesis.



Bigelow, X-Factor.



Lees, Placesan.



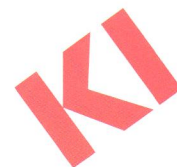
Karastan, Cove.



# We've got your back

With a flexing, raiused back and contoured seat design, our Strive® collection gives you ultimate support. A recent Robertson & O'Neill study showed that workers with the right furniture experienced 27% less muscle pain. That means fewer distractions and more productivity. And now everyone can enjoy those benefits, thanks to inexpensive, recyclable materials that make flex seating easily affordable. Comfort, design, affordability—just what you strive for. Learn more at [ki.com](http://ki.com)

**The Strive® Collection**  
designed by Giancarlo Piretti.



Visit us at NeoCon Showroom #1181

© 2008 KI. KI is a registered trademark of Krueger International, Inc.

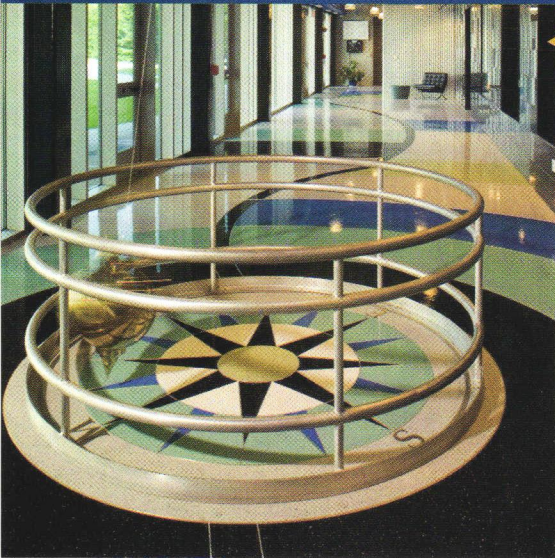
Furnishing Knowledge

Circle No. 25 on reader service card or visit [ContractMagazine.com/reader-service](http://ContractMagazine.com/reader-service)



# Go Ahead... Stare at the Floor.

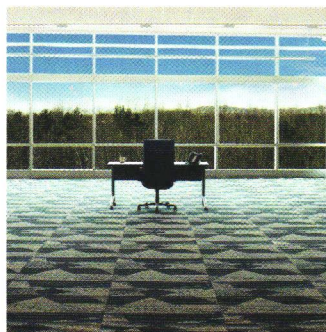
Starnet  
Congratulates the  
participants and  
winners of the  
Tenth Annual Starnet  
Commercial Flooring  
Design Awards.



▲ **Education and  
Grand Prize Winner**  
Friar Associates  
**Project:** The New London Science  
& Technology Magnet High  
School, New London, CT  
**Working with Starnet Member:**  
BKM Floorcovering  
**Products by:**  
Daltile, Milliken, Mannington, Azrock



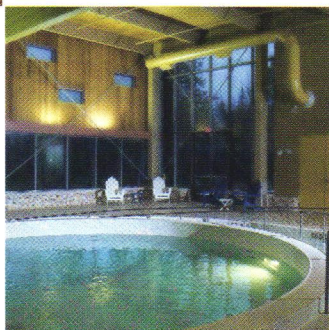
▲ **Small  
Corporate Winner**  
Q Studio  
**Project:** Milliken Showroom  
Chicago, IL  
**Working with Starnet Member:**  
Mr. David's Carpet Service, L  
**Products by:** Milliken



▲ **Large Corporate Winner**  
McMillan Smith & Partners  
**Project:** Hubbell Lighting, Inc.,  
Greenville, SC  
**Working with Starnet Member:**  
Bonitz Flooring Group, Inc.  
**Products by:** Milliken, Atlas,  
Bentley Prince Street, Johnsonite,  
Roppe, XL, Chapco, Ardex



▲ **Environmental  
Achievement Winner**  
Architectural Resource Group  
**Project:** Pasadena City Hall  
Seismic Upgrade & Rehabilitation  
Pasadena, CA  
**Working with Starnet Member:**  
Universal Metro, Inc.  
**Products by:** Armstrong, Johnsonite,  
J&J Carpet



▲ **Unique Installation  
Challenge Winner**  
Cannon Design  
**Project:** Orono Student Recreation  
Facility and Pool, Orono, ME  
**Working with Starnet Member:**  
Paul G. White Tile Co.  
**Products by:** Daltile

## Starnet,

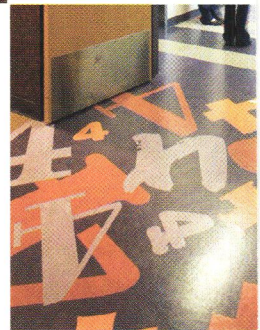
the nation's  
leading network  
of commercial  
floorcovering  
contractors, would  
like to congratulate  
this years winners. These Awards  
recognize those who are setting new  
standards of creativity in commercial  
interior design through the innovative  
use of floorcoverings. With 165 Member  
firms in over 270 locations, Starnet  
Members have you and North America  
covered. Experience Counts.

**starnet**   
worldwide  
COMMERCIAL FLOORING PARTNERSHIP

1-800-787-6381  
[www.starnetflooring.com](http://www.starnetflooring.com)



▲ **Hospitality/  
Public Space Winner**  
Hellmuth Obata & Kassabaum  
**Project:** The Prudential Center  
NJ Devils Arena, Newark, NJ  
**Working with Starnet Member:**  
Re:Source New Jersey, Inc.  
**Products by:** Durkan,  
Bentley Prince Street, Armstr  
Mannington, Atlas, J&J Invisio  
Johnsonite



▲ **Healthcare Winner**  
Karlsberger  
**Project:** Dell Children's Medic  
Center of Central Texas  
Austin, TX  
**Working with Starnet Member:**  
Intertech Commercial Floorin  
**Products by:** Johnsonite, Alt  
Roppe, Ardex





PETER PEPPER PRODUCTS  
EXPRESSIVE ESSENTIALS®



BRINGING HOSPITALITY TO HEALTHCARE.

Chart Holder. Tria Planters. Parallel. Guest Center.  
Message Center w/SyncTech™ wireless technology.

Your Single Source.

[peterpepper.com](http://peterpepper.com) | 800 496 0204 x7



material



## the new artisan

Decorative painting techniques are transforming an age-old material into an art form

By AnnMarie Marano



One of—if not *the*—simplest and most classic of decorative tools can be used in a multitude of ways to transform walls into art, rather than just a typical surface. Today, decorative painting technologies and techniques can offer varying textures, designs, and finishes, allowing for myriad aesthetics.

“The appearance is not just of one solid color,” Jackie Jordan, Sherwin-Williams director of color marketing, explains of the company’s Softsuede and Sandscapes decorative paints. Each adds a different type of texture to the wall thanks to a sand-like element added to the product.

“Going forward we’ll see more color blocking with decorative finishes, which is where you may use one wall of a space to create some mosaic excitement,” says Deborah Zimmer, paint and color expert with the Paint Quality Institute—the educational arm of the Rohm and Haas Company, providers of the raw materials and technologies that go into a can of paint. Color blocking creates a mosaic as each blocked off area is painted with a different hue. Many hospitality spaces employ this technique in lobby areas, perhaps, behind an interesting piece of art or a big screen TV, Zimmer explains. While color blocking creates a sense of visual depth on the two-dimensional surface, adding actual texture to walls is very big right now, as well. “Texture is a huge trend in commercial spaces,” Zimmer notes, “especially as a sandy texture or a Venetian plaster-like finish.”

Another popular decorative technique, color washing adds a mixture of glaze and paint to a previously applied layer of paint. Depending on the desired affect, the more glaze added, the more transparent the effect becomes. Benjamin Moore offers a line called “Studio Finishes” with a “Studio Finishes Glaze” that is available in both latex and alkyd-based formulas and creates a discernible depth of color on the surface. Also available in the line are metallic glazes and topcoats called “Glitter Effect” and “Glow-in-the Dark.” Jim Rayball, product manager for Studio Finishes, says, “You can see through the layers of paint to varying degrees below.” The line provides a tool belt of products that can achieve multifarious levels of intensity depending on how they are applied.

As with all interior, furnishings, and finishes these days, environmental concerns rise to the surface with decorative paint. Four components comprise a can of paint: the binder, which keeps all the elements in a paint together; additives that account for application properties like how well the paint flows off the applicator, as well as mildicides and preservatives; pigments; and the carrier, such as water for a latex-based product. “We’re seeing a huge trend in producing materials that are suitable for use in reduced-VOC products,” says Zimmer. “The drive is to produce the raw materials around the binder and additive side that help a paint become more environmentally responsible, as well as more washable and durable.” ■

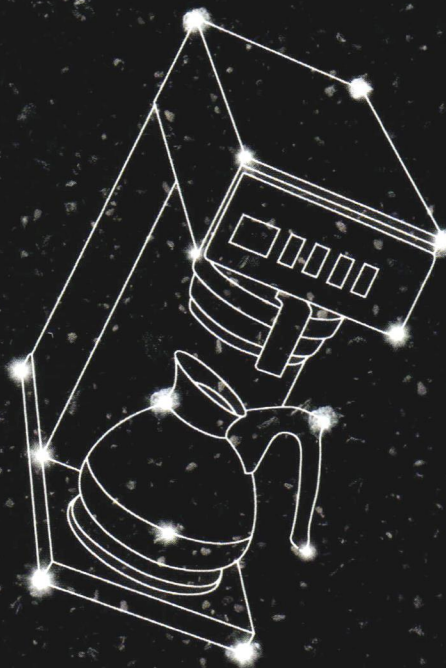
 Give us your feedback on this story at [www.contractmagazine.com/contact](http://www.contractmagazine.com/contact).

Benjamin Moore Paints, The Studio Finishes (top). Circle No. 202  
Sherwin-Williams, Softsuede textured paint (left). Circle No. 203





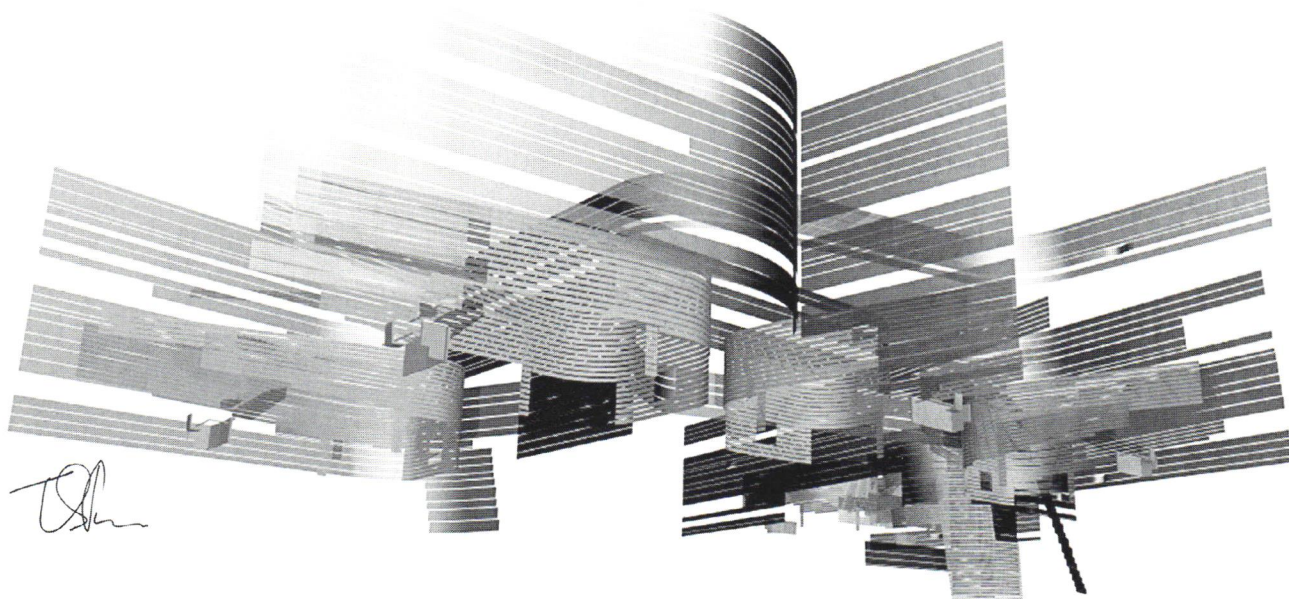
Coffee Maker Borealis  
*(Located in the Hospitality Galaxy)*



Discover an altogether new kind of countertop. Staron **tempest**. Where the radiant look of quartz meets the practicality of solid surface. A vast world of colors and styles awaits you at [staron.com](http://staron.com).

**staron**<sup>®</sup>  
Surfaces





Thom Mayne for Cersaie 2008

# CERSAIE

BOLOGNA ■ ITALY

INTERNATIONAL EXHIBITION  
OF CERAMIC TILE AND BATHROOM  
FURNISHINGS

30 SEPTEMBER - 4 OCTOBER 2008

[www.cersaie.it](http://www.cersaie.it)

Organized by **EDI.CER. spa** Promoted by **CONFINDUSTRIA CERAMICA** In collaboration with  **BolognaFiere**

**Show Management:** PROMOSrl - P.O. Box 103 - 40050 CENTERGROSS BOLOGNA (Italy) - Tel. +39.051.6646000 - Fax +39.051.862514

**Press Office:** EDI.CER. spa - Viale Monte Santo 40 - 41049 SASSUOLO MO (Italy) - Tel. +39.0536.804585 - Fax +39.0536.806510



# national wallcovering





At Dublin Airport's Pier D, Skidmore, Owings & Merrill instills the local culture through large-scale portraits of revered Irish authors. The twist: the portraits are made of overlapping text taken from each author's tomes. (Photo by Gerry O'Leary.)

## beyond sign language

Graphics in interior design and architecture offer a multitude of ways to marry communication design and the built environment

By Katie Weeks

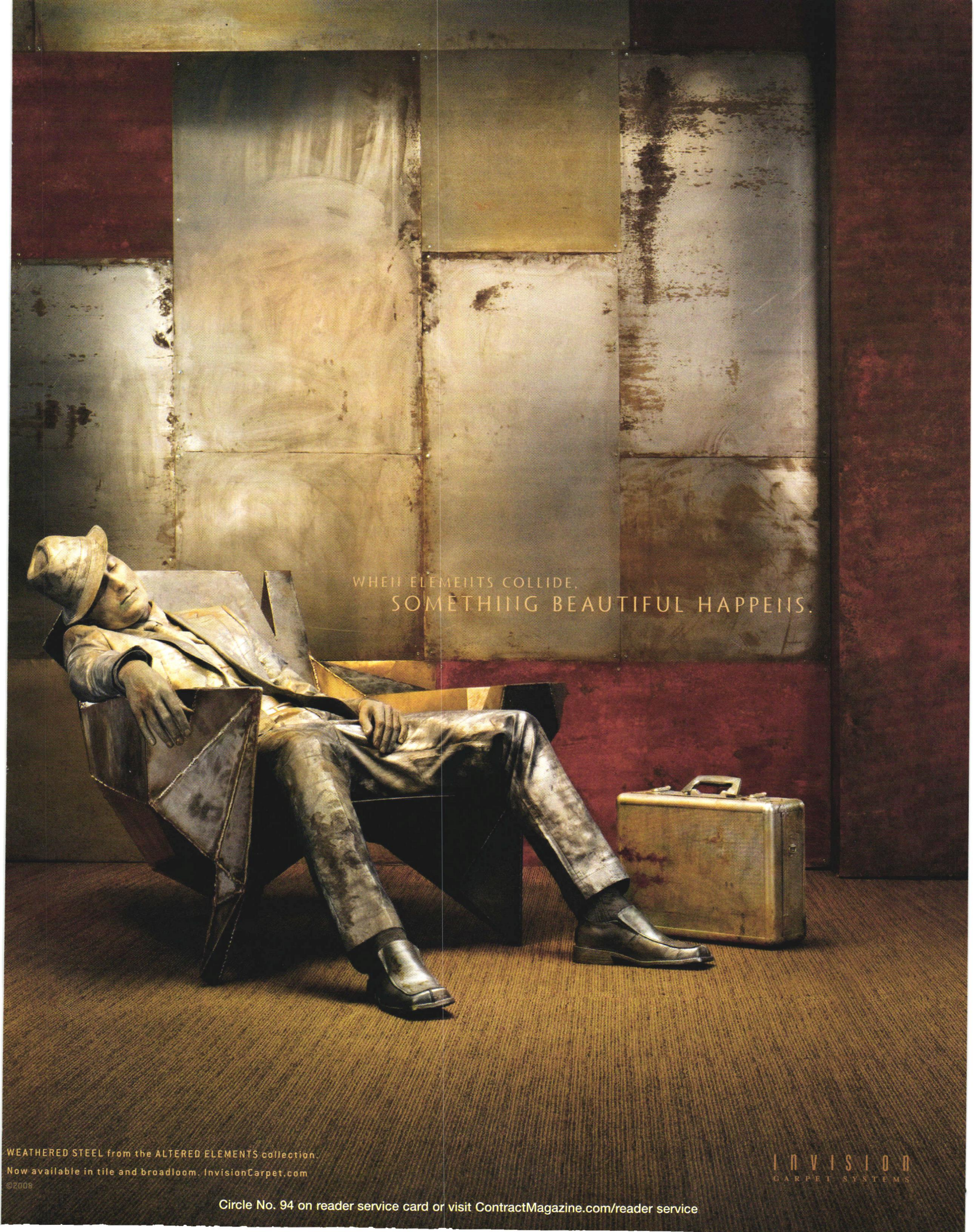
The writing is on the wall...and the floors, the windows, the ceilings, and many other surfaces: Those interior designers and architects who still think of a space's graphics program solely as a means of providing basic wayfinding are missing ample opportunity to connect with end users and spread a client's message and brand.

"People are realizing that architecture can be thought of as a medium of communication, and they are figuring out how the space itself can become a channel," says Jonathan Alger, principal of New York-based C&G Partners, which creates identities, exhibitions, print, graphics, signage, and interactive projects and environments. Lonny Israel, an associate partner at SOM's San Francisco office, concurs, noting that "clients are more interested in the idea of how their spaces can be activated."

While the use of graphics in architecture isn't new—consider the facades of centuries-old cathedrals and how their sculptural elements tell a story, as explored in this month's Practice article "Arts and Crafts" (page 134)—today, the ways in which graphics are being incorporated into interiors and architecture run the gamut, from dominant typography or large-scale photographs to interactive installations and digital signage both inside and out.

"Some people perceive graphics to be just some sort of print on a wall, while others think it has to have type in it to be graphics. And others yet think of graphics as providing information, whether it's wayfinding, storytelling, navigation, or reinforcing the experience," notes Leslie Gallery Dilworth, FAIA, executive director of the Society for Environmental Graphic Design (SEGD).





WHEN ELEMENTS COLLIDE,  
SOMETHING BEAUTIFUL HAPPENS.

WEATHERED STEEL from the ALTERED ELEMENTS collection.

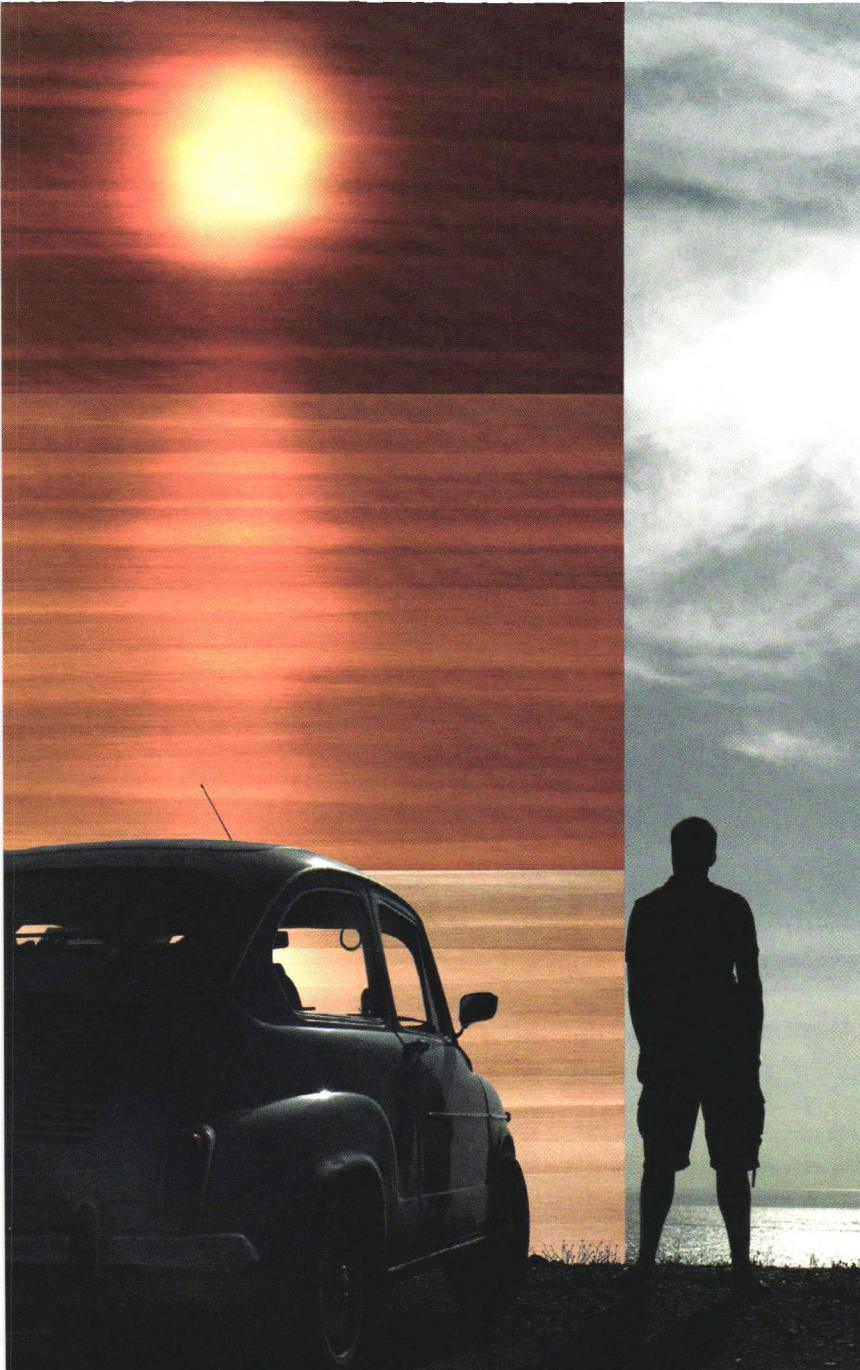
Now available in tile and broadloom. [InvisionCarpet.com](http://InvisionCarpet.com)

©2008

INVISION  
CARPET SYSTEMS

Circle No. 94 on reader service card or visit [ContractMagazine.com/reader-service](http://ContractMagazine.com/reader-service)





trends

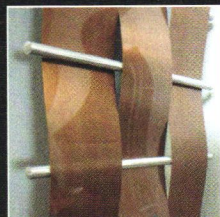
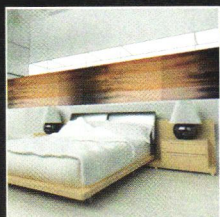


At Geddes Elementary School in Baldwin Park, Calif., Los Angeles-based Osborn Architects used blue and white paint to create vibrant exterior graphics that added unique character to the façade without breaking the project's restricted budget. (Photo by Magnus Stark.)

Many clients and designers alike are exploring dynamic media and signage, such as media façades, like that of Merck-Serono's Geneva headquarters designed by Helmut Jahn (see *Contract*, May 2006) or Simon Gistra & Partners and Arup's GreenPix Zero Energy Media Wall in Beijing, a 20,000-sq.-ft. LED wall that harvests solar energy during the day to showcase low-resolution imagery. In New York, IAC headquarters' public lobby (designed by Gehry Partners with interior architect STUDIOS Architecture and graphic designer Bruce Mau Design) features two large video projection walls that showcase IAC brands and businesses. The West Wall is the world's largest high-resolution video wall at 120 ft. long and 11 ft. high, while the East Wall offers a touch-screen display where guests can rotate an image of earth to access real-time IAC information.

Still Imagery also is being incorporated inside and out to brand a structure. SOM's work at the Dublin Airport's Pier D in Dublin, Ireland, for example, showcases Irish culture throughout the concourse. Using a proprietary computer program that generated pixilated images composed of layered text, SOM crafted portraits of renowned Irish authors. Get close enough to each portrait and you find the image is composed of that author's text. In a similar vein, Alger references the work of Herzog & DeMuron as an example of architects integrating images and architecture. "Rather than a window, you have a window that has a face laminated into it," he explains. "That's a very strong trend."

Large-scale imagery and branding has long been used in sports and entertainment, and in a successful example of all-around integration, graphics powerhouse Pentagram combined a range of environmental graphics that go yards beyond simply marking the locations of restrooms and snack bars at the Arizona Cardinal's Stadium in Phoenix. From large-scale thematic elements to sponsor graphics and end zone treatments, graphics play a large role in branding locker rooms, lounges, corporate lofts, and retail areas. "It's not just a sign telling you how to get to the bleachers," Dilworth notes.



# MetalWoodz

**MÓZ**

Móz Designs exclusive decorative metals accentuate your space with rich textures and the natural warmth of wood. Specify MetalWoodz in hotel rooms, lobbies, lounges, restaurants and artwork. Available in Honduran Mahogany, Brazilian Cherry and European Beech.

[mozdesigns.com](http://mozdesigns.com)

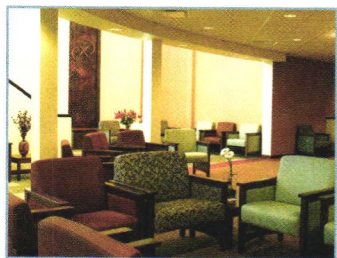
[www.contractmagazine.com](http://www.contractmagazine.com)

Circle No. 63 on reader service card or visit [ContractMagazine.com/reader-service](http://ContractMagazine.com/reader-service)





Patient care with style, comfort and function.



*Rush Memorial Hospital, Rushville Indiana*

Large hospital or small, patient room or lobby – regardless of location or situation, Hill-Rom provides the style and the variety to make today's healthcare facility warm and inviting. With numerous style and fabric combinations, including exclusive fabrics designed by Michael Graves™, Hill-Rom's Art of Care® and Classic lines provide the diverse styles and fabric options you need to make your vision a reality. And make an unfamiliar place, a little more like home.

Contact your local Hill-Rom representative for more information.

**[www.hill-rom.com](http://www.hill-rom.com) 1-800-445-3730**

**Hill-Rom.**

Enhancing Outcomes for Patients and Their Caregivers.™

© 2007 Hill-Rom Services, Inc.

Circle No. 134 on reader service card or visit [ContractMagazine.com/reader-service](http://ContractMagazine.com/reader-service)



# DESIGN WITH SUSTAINABILITY



Environmentally  
friendly architectural  
wood veneers

**EchoWood®**  
environmentally responsible wood products

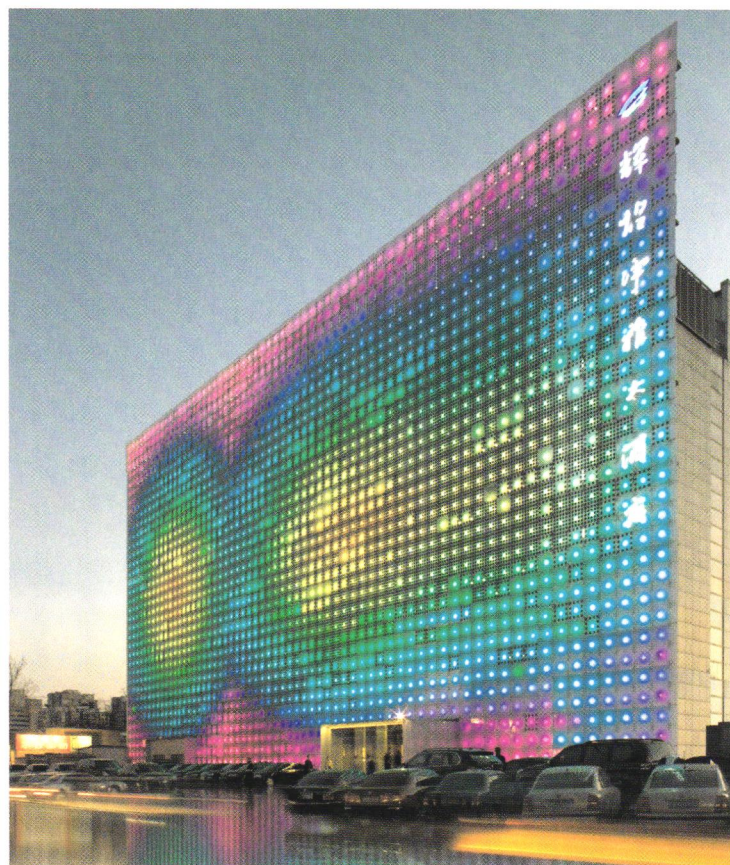
[www.hardwoods-inc.com](http://www.hardwoods-inc.com)



Manufactured by: DEHUA TB ENGINEERED WOOD

Circle No. 65 on reader service card or visit [ContractMagazine.com](http://ContractMagazine.com)

trends



The new GreenPix - Zero Energy Media Wall of Beijing's Xicui entertainment complex, designed by Simone Giostra + Partners Architects in conjunction with ARUP, is the largest integrated LED display in the world. (Photo from Simone Giostra-ARUP-Ruogu.)

Not only are the means of incorporating graphics into projects continually evolving, but so too is the point at which graphic design enters the design process. Today's wayfinding solutions and graphic elements are anything but generic templates thrown up after the fact. "We're not brought in at the very beginning of every job, but for certain types of projects we're involved very early on because it's essential to the planning of the piece itself," says Israel.

At FXFOWLE Architects, senior architect Sara Agrest, AIA, LEED, began discussing graphics at the beginning of designing a new bookstore for Julliard, the famed arts school in New York. Set for completion in 2009, the 2,800-sq.-ft. space employees large-scale graphics and typography throughout the interiors to push the classical sheet-music store into the 21st century. As a result, "we had graphics from the get-go," Agrest notes. "They were part of the initial space planning. Even if we didn't know the exact imagery or typography, we knew how we wanted to use them to bring people into the space." Since then, she notes, the graphics have evolved alongside the architecture. The earlier you start thinking about the project's individual message and how graphics may interact with the architecture to convey this information, the better, says Agrest, adding, "The hardest part is getting the graphics and the architecture to work together, but if you plan it from the beginning, then the hardest part is already done."

The tightening economy may see graphics playing an even greater role in projects going forward. After all, Dilworth notes, "It's a lot less expensive to change a space using graphics than it is using bricks and mortar." ☐



Give us your feedback on this story at [www.contractmagazine.com/contact](http://www.contractmagazine.com/contact).

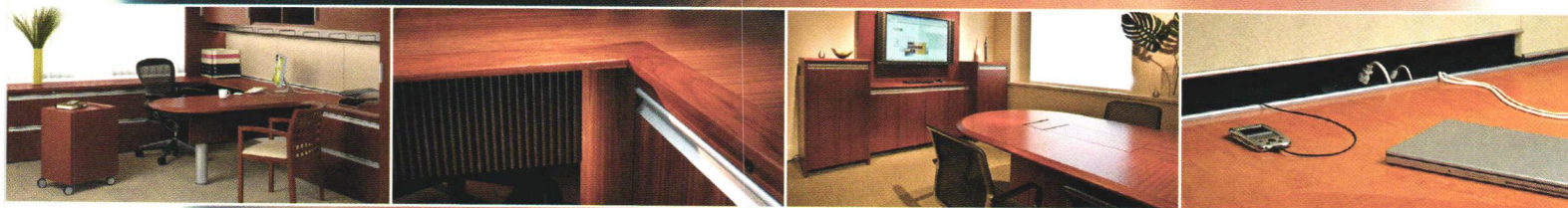
[www.contractmagazine.com](http://www.contractmagazine.com)





# MAX

Our most important design tool.



Listening. A simple act that can lead to innovation.

Listening led us to Max.

Max unites smart and elegant engineering. The flexible design grants you the freedom to work effortlessly with left- and right-handed rooms. Max is feature rich with benefits like our beltline interface – just one of many strategic responses to countless design challenges. And the superbly crafted details that highlight the natural beauty of wood touch every facet of Max's design.

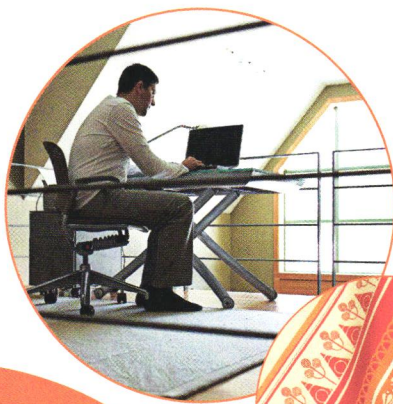
Visit us at [ccnintl.com](http://ccnintl.com) to see how listening changes everything.

Visit us at NeoCon

Suite 10-150

**CCN**   
A SHARED APPRECIATION





**NeoCon® World's Trade Fair**  
Chicago  
June 15–17, 2009  
[neocon.com](http://neocon.com)

**NeoCon®**  
World's Trade Fair 2008

**NeoCon® Xpress**  
Los Angeles  
October 2–3, 2008  
[neoconxpress.com](http://neoconxpress.com)

**NeoCon®**  
**XPRESS**  
LOS ANGELES

**NeoCon® East**  
Baltimore  
October 29–30, 2008  
[neconeast.com](http://neconeast.com)

**NeoCon® East**



NeoCon is Part of the National Exposition of Contract Furnishings Family of Shows.  
To exhibit or register to attend, visit [merchandiseartproperties.com](http://merchandiseartproperties.com) or call 800.677.6278.

Circle No. 37 on reader service card or visit [ContractMagazine.com/reader](http://ContractMagazine.com/reader) service



Merchandise Mart  
Properties, Inc.



**It is time...**



**for a change.**

to learn more, visit:  
[www.forboflooringNA.com](http://www.forboflooringNA.com)  
1-800-842-7839

creating better environments

**MCT**  
marmoleum® composition tile  
certified sustainable tile



**Forbo**

FLOORING SYSTEMS

Circle No. 87 on reader service card or visit [ContractMagazine.com/reader-service](http://ContractMagazine.com/reader-service)

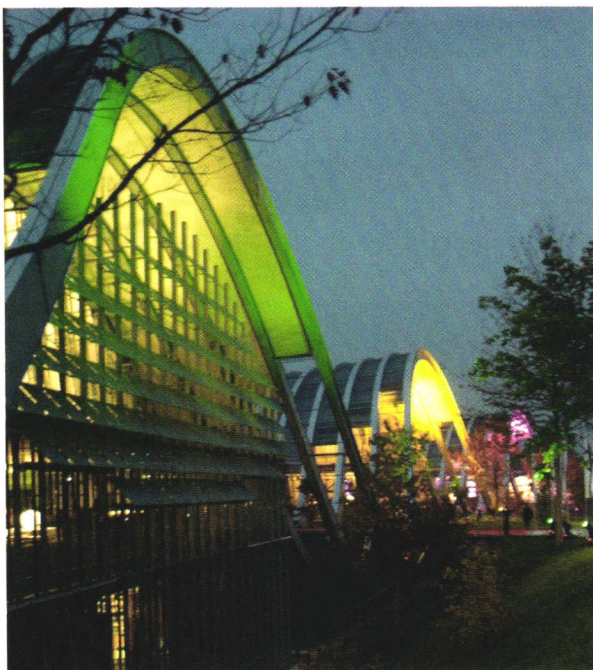




# architecture for art

A new generation of museums fuses substance with style

By Michael Webb



Zentrum Paul Klee in Berne, Switzerland, by Renzo Piano brilliantly fuses architecture and landscape (top and above). The topography of undulating hills is reflected in the profile of swooping steel beams that define distinct interior spaces.

Every week brings news of a new museum or the expansion of an established institution. Across America and around the world, the art museum has supplanted the cathedral as a showcase of civic pride, a social condenser, and a sanctum in which to feel uplifted. It has also become an economic engine. Thirty years ago, the Pompidou Center revitalized a decayed quarter of Paris, launched the careers of Richard Rogers and Renzo Piano, and immediately became a must-see spectacle that upstaged the content. Frank Gehry's Bilbao Guggenheim transformed the image of a decayed industrial city, lured millions of visitors, and reinforced the cult of stararchitects. The immense popularity of these two icons has provoked a feeding frenzy among clients, all hoping that the Bilbao effect will rub off on them.

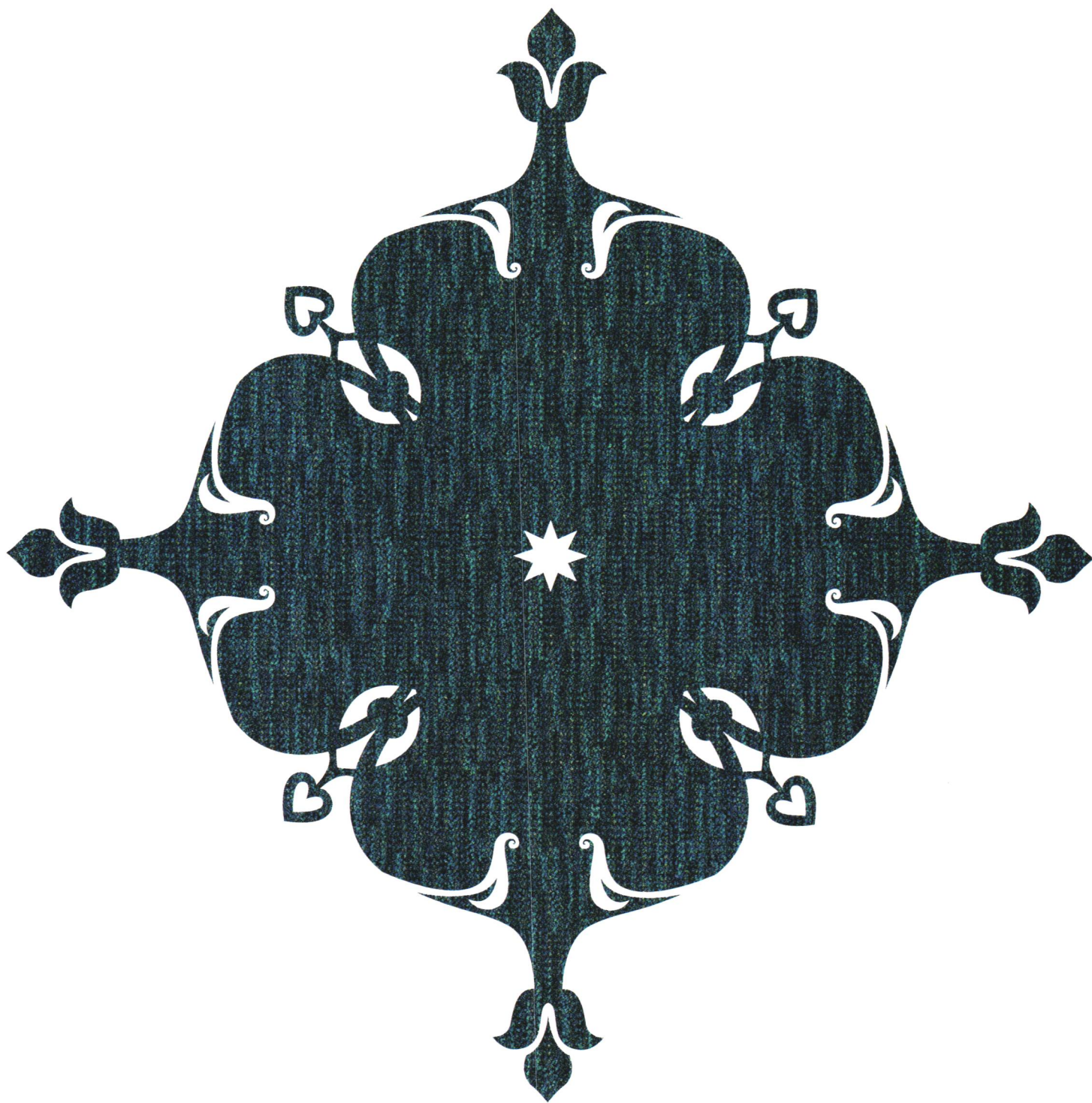
Even the Louvre, a former royal palace, cast aside tradition in favor of I.M. Pei's glass pyramid, and its attendance has boomed. Museum boards are challenged to commission buildings that reflect the spirit of our times and balance a score of competing priorities. New structures need to stand out from the crowd in order to secure funding and win

public attention. However, their architectural form should be determined from the inside out, putting art first but also encouraging visitors to gather, attend events, eat, and shop—activities that generate essential revenue. When show triumphs over substance, the art experience is diminished.

"Repetitive white boxes suck the life out of art; iconic buildings sometimes overpower it," observes Steven Holl, who found a third way when he extended the Nelson-Atkins Art Museum in Kansas City (see *Contract*, September 2007). He created an underground link between the existing Beaux Arts temple and a new linear wing of half-buried galleries that step down a grassy slope and are lit from translucent glass lanterns. Within, there are constant shifts of scale, level, and perspective to avert museum fatigue and focus attention on 20th-century paintings and sculpture. Galleries are accessed from a glass-walled concourse that links the enclosed galleries to the sweep of the garden.

Renzo Piano achieved a similar feat in the Zentrum Paul Klee, overlooking the Swiss capital of Berne. In





*persian dynasty*

A new modular carpet collection with a touch of the East. | Pattern shown: Moroccan Roll

Milliken Contract

800.241.4826 | [www.millikencarpet.com](http://www.millikencarpet.com) | See us at our NeoCon showroom 1149, certified LEED CI Gold

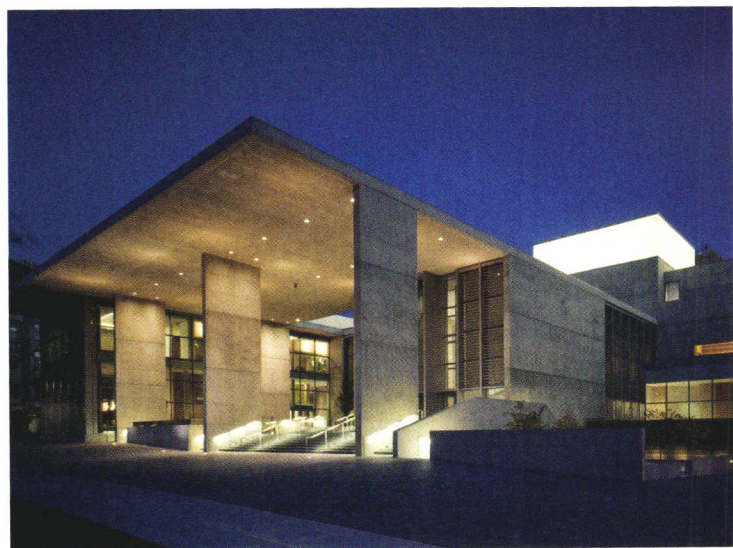




his 35-year career, the Genoa-born architect has won acclaim for the subtlety of his spaces, and the De Menil Collection in Houston is often compared to Louis Kahn's Kimbell in Fort Worth, as an ideal art museum. The Klee Center is a monument that celebrates the work of a brilliant miniaturist; a fusion of architecture and landscape, warmth and precision, structural daring and welcoming interiors. Like so many of this master builder's works, it has a strong, simple diagram that masks the complexity of its construction. The undulating topography of three adjoining hills inspired the profile of the steel beams, which swoop and soar like a roller coaster, rising from the earth at the rear to a trio of imposing arches in front. Each rounded vault encloses a discrete set of spaces that are linked at the front by a 1,500-ft.-long glazed concourse containing the café, ticketing, shop, and reference area. Extended opening hours encourage visitors to come early or linger in this protected piazza.

A changing selection from the permanent collection is displayed in the central pavilion, with a temporary exhibition gallery below. The expansive display areas are divided by suspended flats into a benign labyrinth of interconnecting spaces. Each white screen hovers an inch above the oak floors as do the peripheral walls. To achieve the low lighting level these sensitive works require, the illumination is indirect and filtered. Piano's greatest achievement is to give these tiny, intense works the space they need to breathe. Such a concentration of invention could easily overwhelm the viewer; here, each work seems to float in its own white void, bathed in a cloud of soft light.

The Basel-based firm of Herzog & de Meuron has created a dozen exemplary museums, notably the De Young in San Francisco's Golden Gate Park. Its latest is Caixa Forum, across from the Prado in Madrid. As at the Tate Modern in London, a brick power station has been gutted to house galleries for contemporary art, but this project is smaller and more radical. To achieve an equilibrium of mass and lightness, and to create a shaded plaza, the architects removed the granite base of the landmark building. Steel trusses support the concrete-framed shell and the underside of the container is faced in chevrons of stainless steel that



The Grand Rapids Art Museum (above; photo by Steve Hall/Hedrich Blessing), designed by wHY Architects, takes the form of a light-filled cluster of glass and concrete boxes, tied together by a boldly jutting canopy. Inside (left and top; photos by Scott McDonald/Hedrich Blessing) the spaces flow seamlessly between galleries and circulation areas.





*Green.*  
Before it was enviable.



For more than 150 years Harden has been hand-crafting its furniture from our expertly managed, locally grown hardwoods, initiating practices that will help reverse global warming. So you get enduring furniture and a clean conscience. No wonder we were the first manufacturer to be certified Silver Exemplary Status with the Sustainable Furniture Council. Making others green with envy.

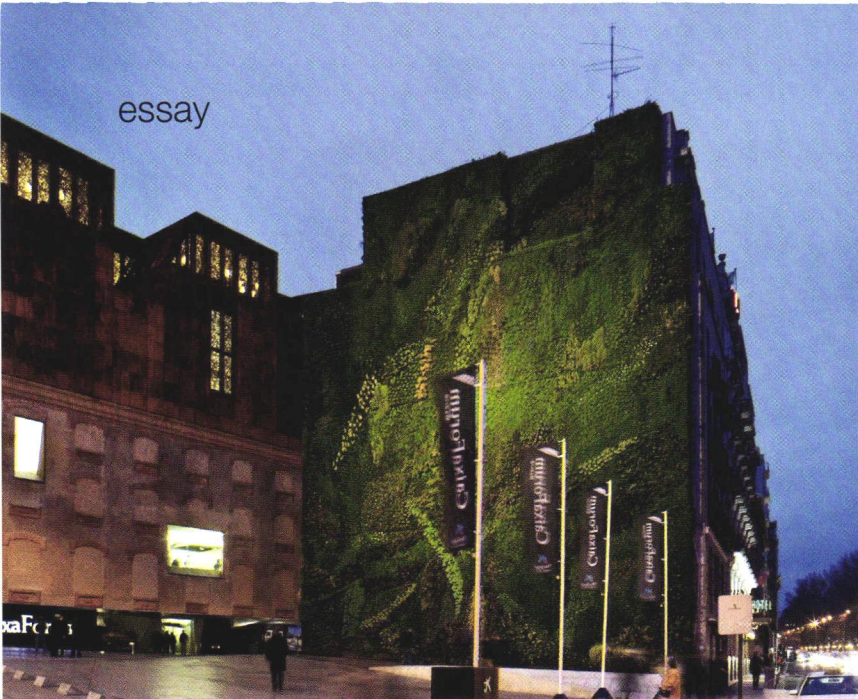
**HARDEN**contract

[www.hardencontract.com](http://www.hardencontract.com) 315.675.3600 Neocon showroom 10-164



Circle No. 19 on reader service card or visit [ContractMagazine.com/reader service](http://ContractMagazine.com/reader service)





Herzon & de Meuron's Caixa Forum in Madrid is a boldly restored brick power station (above) that was gutted to house galleries for contemporary art. Stainless-steel stairs (below) spiral up to a dramatically lit foyer, while upper floor galleries (right) remain neutral to showcase art. (Photos by Iwan Baan.)

are faceted to catch the light. The handsomely restored brickwork of the old building is topped with pierced and rusted cast iron wrapped around the restaurant and administrative offices on the upper level.

Stainless-steel stairs spiral up to an open foyer. Slender fluorescent tubes are strung from an unfinished ceiling; cabinetry in the gift store and reception lounge is suspended above the steel-plated floor. This is a space created by artists for art: raw and flexible; a place to gather, to get oriented, or participate in an event. The second and third levels each comprise a single expansive gallery with white walls, oak floors, and linear light tracks alternating with plastered steel beams—neutral containers for every kind of art.

The recently completed Grand Rapids Art Museum also enhances the urbanity of its downtown site. It was designed by wHY Architects of Los Angeles, and design principal Kulapat Yantrasast was previously project architect for Tadao Ando's acclaimed Fort Worth Art Museum. GRAM is an airy, light-filled cluster of glass and impeccably poured concrete boxes, tied together with a boldly jutting canopy and crowned with a trio of glass lanterns.

There's an easy flow of space throughout the building and a seamless link between circulation and display areas. Each gallery is harmoniously proportioned and lit in a different way—most dramatically on the third floor, where you look up into the softly glowing lanterns and the inverted pyramid that crowns them as though they were James Turrell sky spaces. The cool light is warmed by the white oak of the floors, upper-level stairs, and cabinetry. Too many museums have begun to resemble malls; at GRAM, the café and retail area are set off to one side and have a separate identity, looking out to a side street, but the handsome, wood-lined auditorium is an extension of the lobby. The crisp elegance of the facades, the skilful balance of volumes, and the felicitous siting make GRAM a model of substance and style. ☐

[://](http://www.contractmagazine.com/contact) Give us your feedback on this story at [www.contractmagazine.com/contact](http://www.contractmagazine.com/contact).







# ITALIANO

Tannery  
direct

## DANI

973 598 0890 [www.danileatherusa.com](http://www.danileatherusa.com) Booth 7-8049  
Circle No. 109 on reader service card or visit [ContractMagazine.com/reader](http://ContractMagazine.com/reader) service

FINE LEATHER, FULL COLOR.



socially responsible design:

# seeds of change

Orange22's Botanist Blank Canvas Project is designed to blossom with a new batch of creativity and charity each year

By Katie Weeks

The seeds for Orange22's Botanist™ Blank Canvas Project first took root in 2006. For six years, Dario Antonioni and his team at the Los Angeles-based design lab Orange22 had worked on a range of design-oriented initiatives, from fabricating mass-market and limited edition objects and furniture to designing retail and other interior environments. They wanted, however, to do more.

"We wanted to produce more than furniture. We wanted to create innovative, iconic outdoor/indoor furniture that also has the ability to give back," recalls Antonioni. "We sought to build a product that would live indefinitely and be socially responsible."

This concept planted the seed for what would grow into the Botanist Blank Canvas Project. Much like a blank canvas awaiting an artist's creation, Orange22 provides a template for its Botanist line of indoor/outdoor seating—comprised of a cocktail table, end table, and bench—upon which a

select group of designers then custom designs surface patterns. In conjunction with their creations, each participating designer chooses an individual charity or foundation to which Orange22 donates a match of that designer's royalty.

The concept first debuted during New York's Design Week in the spring of 2007, and, encouraged by the response, this year Antonioni selected eight participants. The final lineup resembles a who's who of the industrial design, graphic design, and interior design realms: Yves Behar, Margo Chase, Milton Glaser, Kahi Lee, Karim Rashid, Joseph Ricchio, Massimo and Lella Vignelli, and Claude Zellweger.

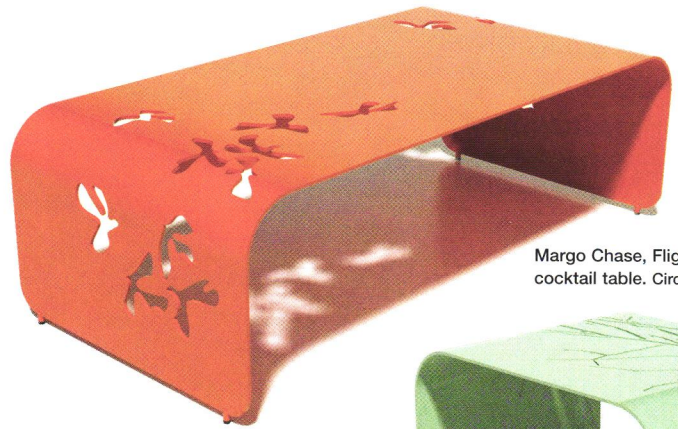
With a tight turnaround—participants were given only one month to germinate their ideas in order to debut the line at the 2008 International Contemporary Furniture Fair (ICFF)—the design process was purposely streamlined. Each participant received templates for the three pieces—the end table, cocktail table, and bench are all crafted from 1/4-in.-thick aluminum alloy sheets—upon which they could put their creative stamp. The frame of each piece is cut using automated water-jet cutting technology, which streamlines the process while still providing a blank canvas for graphic customization.

Other than the overall form restrictions and some guidelines regarding structural details, designers are given free range in their creations, and the 2008 results, which are now available for purchase, are as varied as a bouquet of spring flowers. Behar, for

example, started with the idea of a burst of creativity and reduced the pattern of an explosion to square pixels, while Chase, who recently learned to fly, chose to interpret the freedom of flight through biomorphic and abstract bird-like shapes. True to their graphic design foundations, Glaser, the Vignellis, and Zellweger played with typography and type justification.

Just as wide ranging are the charitable organizations chosen to receive donations from Orange22 that match each designer's royalty. Lee's piece benefits the Cancer Research Institute, whose endeavors in researching cancer treatment and prevention is interpreted through her design. Dubbed "Unlock the Cure," Lee's work features a hodgepodge of different sized keys representing the search for the key to the cure. Both Rashid and Ricchio chose to benefit Design Industry Fighting Aids (DIFFA), with Ricchio naming his piece—which features a delicate branch dripping dew to celebrate earth, water, and life—after Larry Pond, a founder of DIFFA and a former professor who introduced Ricchio's first chair.

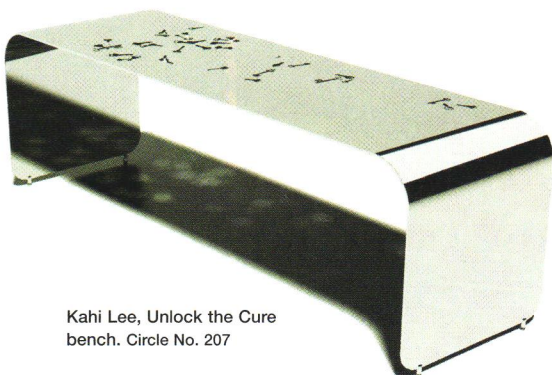
Given the success of this year's collection and the waiting list of future participants, Antonioni sees many fruitful collaborations ahead. Current offerings will be available indefinitely, adding on to the collection with each new crop of participants in the years to come. ☐



Margo Chase, Flight cocktail table. Circle No. 205



Joseph Ricchio, Larry Pong end table. Circle No. 206



Kahi Lee, Unlock the Cure bench. Circle No. 207



To see more images of this year's Blank Canvas creations, go to [www.contractmagazine.com/products](http://www.contractmagazine.com/products). Give us your feedback at [www.contractmagazine.com/contact](http://www.contractmagazine.com/contact).





thinkglobal™

value is always in style.™



CITI SEATING SERIES. VISIT US AT NEOCON, SHOWROOM 1035-10TH FLOOR, THE MERCHANDISE MART  
1.800.220.1900 USA 1.877.446.2251 CAN THINKGLOBALSTYLE.COM

Circle No. 154 on reader service card or visit [ContractMagazine.com/reader-service](http://ContractMagazine.com/reader-service)





design







# a healing palette

Zimmer Gunsul Frasca Architects draws on the region's natural iconography to merge family-centered care with the art of healing at The Children's Hospital of Denver

By Holly Richmond  
Photography by Eckert & Eckert

Founded in 1908 and consistently ranked among the top 10 children's hospitals in the country by *U.S. News & World Report*, The Children's Hospital (TCH) of Denver, is celebrating its centennial in a big way. The new 1.44-million-sq.-ft. facility is state of the art, with "art" being front and center. "Our mission was to create a healing hospital, not merely a treatment hospital," states Jerrod Milton, TCH's vice president of operations. "This was a once in a lifetime opportunity to do our best, and our best focused on the art of healing."

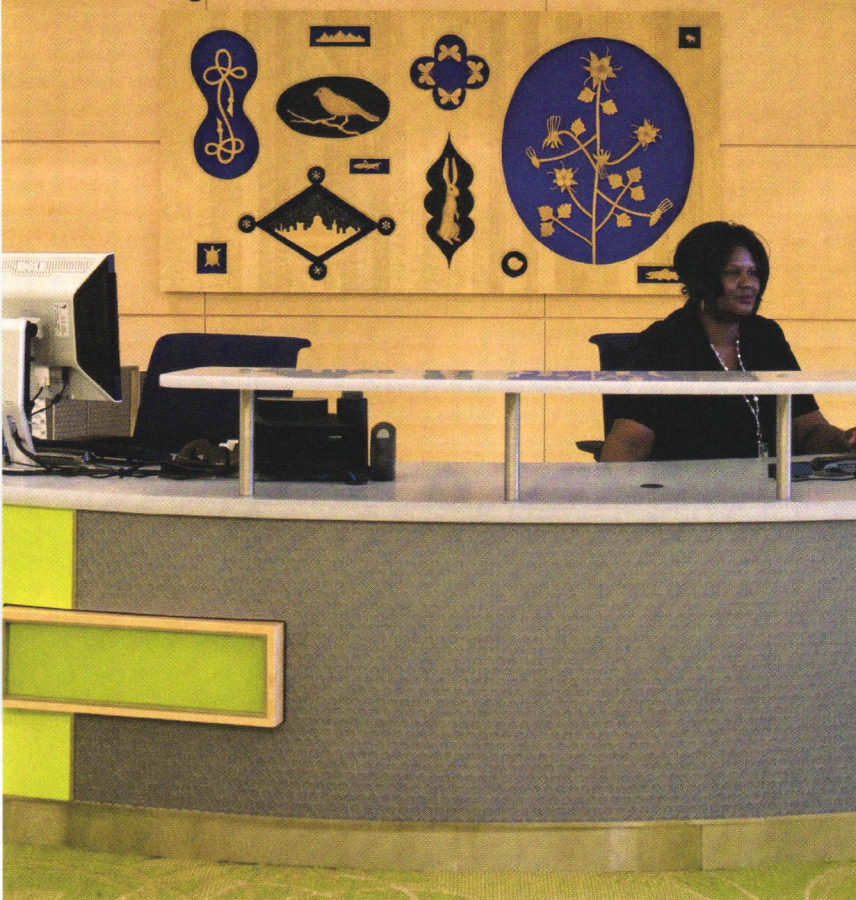
Designed by Portland, Ore.-based Zimmer Gunsul Frasca Architects (ZGF), the building is situated on 48 acres of The University of Colorado, Denver Anschutz Medical Campus. The primary objective was to combine the natural beauty of the region, including vistas of the breathtaking Rocky Mountains, with cutting-edge technology to benefit patients, their families, and the 5,000-plus staff who use the facility daily. Considering that TCH houses 270 patient beds (232 of which are private rooms), outpatient clinics, specialized services including oncology and neonatology, as well as business offices, research and education spaces, and ample parking, the task was no small undertaking.

Sharron van der Meulen, ZGF principal and lead interior designer, explains that her team created a list of guiding principles to inform every decision within the design process by relying on focus groups, shadowing experiences, color theory, and the work of local artisans. Their research led to the development of five unique color palettes that formed the backbone of the project's interiors. Each of the palettes—Community, Social, Spirited, Tranquil, and Work—is influenced by the colors associat-

The six-story Boettcher Atrium (opposite) introduces light and a vibrant interior palette into the heart of the building. Local artist Carolyn Braaksma designed a terrazzo floor that incorporates butterflies, snowflakes, birds, and other shapes found in nature into a maze, providing a sense of playfulness for patients and visitors. Each of the 232 single-bed patient rooms (above) features built-in, rather than wheeled-in, medical equipment to afford space for custom sleeping sofas designed for two family members, as well as ample storage. Each room also offers comforts including Internet access, movies-on-demand, and X-Box video games.



design



Evidence-based design principles were utilized to bring color, natural light, and the healing power of art into nurses stations (above left), as well as staff and patient corridors (above right). Circulation paths are separated between staff and patients to reduce traffic and noise levels. A lounge in the outpatient pavilion (opposite) features the Tranquil Palette, one of the five unique color palettes used throughout the hospital's interiors, as well as photographs and paintings of the natural world by local artists.

ed with Colorado geography, plant, and animal life, and was selected for its ability to promote healing. The color palettes are, in turn, applied to program elements where their impact is most beneficial. For example, the Community Palette includes familiar, primary colors and is used in circulation zones, while the Social Palette, present in the cafeteria and teen lounge, relies on bold tones and splashes of Colorado imagery. The Tranquil Palette is quiet and calming and is applied to intensive care areas, respite spaces, and the chapel. "We had to deconstruct the clinical side of healthcare and discover a route to patient wellness focused on the healing qualities of design, nature, and art, and how these can be applied to family centered care," van der Meulen adds.

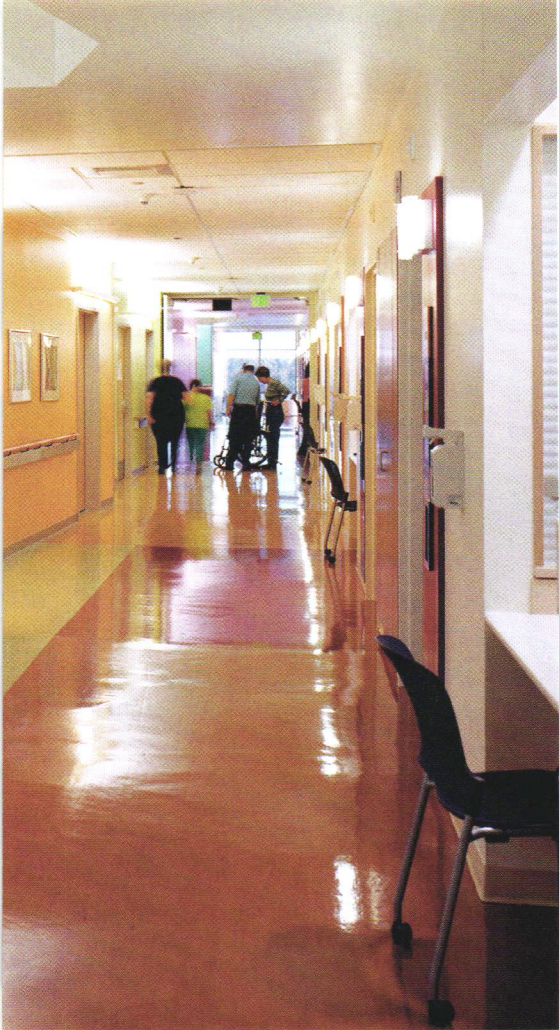
TCH's focal point, the six-story Boettcher Atrium greets visitors with an animated presence and serves as the public living room. Copious glass introduces light to the heart of the building while providing a clear reference point for the arrangement of medical services and family amenities. Utilizing the Spirited Palette, comprised of bold, tropical colors like turquoise, magenta, and apple green, the space features a terrazzo floor, designed by Denver artist Carolyn Braaksma. Butterflies, snowflakes, birds, and a variety of familiar shapes form a maze that spans the entire atrium

floor space. "Kids absolutely love it," quips Milton. "There are subtle, embedded images that constantly create a sense of discovery. It's kind of like an enormous *I Spy* book."

While the terrazzo floor is a hit with kids, it was also important for the art used throughout TCH to be ageless—appealing to young children, adolescents, and their families. In addition to Braaksma's work, renowned local artists Larry Kirkland and photographer John Fielder also contributed to the facility. Kirkland produced seven 20-ft.-by-30-ft. glass panels on the east atrium wall, while Fielder's natural imagery is repeated on carpet tile in the cafeteria. "I almost hate to call it a 'cafeteria,'" chuckles van der Meulen. "The attention to art and design paired with deliciously healthy food takes it above and beyond what we typically find in hospitals today."

The careful consideration of amenities continues throughout TCH from family suites complete with laundry facilities, to a research library, gelato/espresso bar, business center, and a 3,000-sq.-ft. "teen hot spot" with a movie theater, music room, and kitchenette. Furthermore, based on extensive research including an initial benchmarking process, the patient









Windows, skylights, and light wells bring natural illumination into a typical inpatient corridor, 24-hour café (left), and chapel (above). Fronted by a 6.6-acre park, TCH is insulated from the noise of nearby roads and makes ample use of its natural surroundings with four stories of windows, numerous patios, and balconies that showcase the Rocky Mountains (below).

rooms meet every need—technically, functionally, and aesthetically—that staff, patients, and their families may require. Each room has a sleeping sofa, which was custom designed in collaboration with Nemschoff furniture to accommodate two family members. Additionally, adequate storage for personal belongings, a 30-in. flat-screen television, Internet access, on-demand movies, and an X-Box are readily available, as are full private baths. “We take great pride in our dedication to family-centered care,” Milton remarks. “It is important for families to stay together not just for the patient, but for everyone’s well-being.”

For its part, ZGF takes pride in the facility’s functional beauty that seamlessly merges quality healthcare and the natural, artistic world. “Every aspect of the design fulfills the mission we set for it,” says van der Meulen, though she prefers to measure success by people’s reactions. She recalls the story of a little girl, who after spending six hours at TCH undergoing a minor surgical procedure, decided she was not ready to race home. “She told her mom that she wanted to get a popsicle and spend some time in the atrium. I can’t imagine anything that spells success more than that,” she concludes. ☐

*For a list of who, what, where, please see page 138.*

 Give us your feedback on this story at [www.contractmagazine.com/contact](http://www.contractmagazine.com/contact).

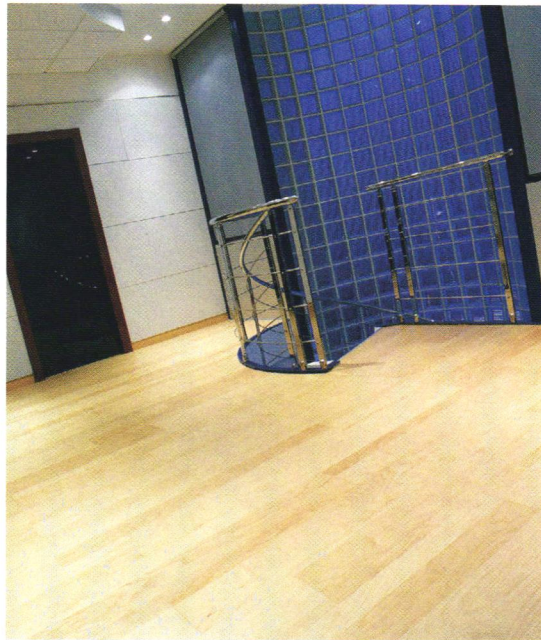
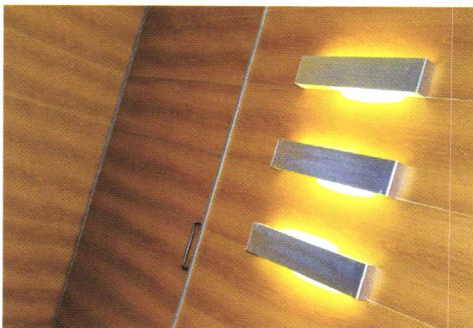




# Able To Clad Tall Buildings From A Single Source

Laminates to Work, Walk, Design & Shield

HPL Surfacing, Flooring, Interior Walls, Exterior Panels



**ABET LAMINATI**



High Pressure  
Laminates from  
ABET, Inc.

NeoCon Booth #4129, 8th fl. 800.228.2238 [www.abetlaminati.com](http://www.abetlaminati.com)

Circle No. 122 on reader service card or visit [ContractMagazine.com/reader service](http://ContractMagazine.com/reader service)





# the Press

## WOMEN ARTISTS 1910 - 1960

### 15 DECEMBER

It was the first major survey of U.S. female printmakers since the first half of the 20th century. The artists of these early 20th-century women are viewed as a distinct phenomenon of American art, paving the way for the women's movement in the 1960s.

From the 1910s to the 1960s, women artists in the United States were often viewed as a distinct phenomenon of American art, paving the way for the women's movement in the 1960s. From the 1910s to the 1960s, women artists in the United States were often viewed as a distinct phenomenon of American art, paving the way for the women's movement in the 1960s.

© 2008 The Metropolitan Museum of Art. All rights reserved. Printed in the USA.



# a sense of place

Designed by Andersson•Wise Architects, the Beach Museum at Kansas State University pays quiet homage to the American heartland and the artists who embrace it

By Jean Nayar  
Photography by Tim Griffith



In reaction to the European modernist trends of the early 20th century, American painters Grant Wood, Thomas Hart Benton, and John Steuart Curry led what became known as the Regionalist movement, which aimed to create an indigenous and democratic American art. Inspired by the rolling hills, big sky, and humble farm structures of America's heartland, their canvases celebrated the rural Midwest. In a similar spirit, the recently constructed Beach Museum on the campus of Kansas State University houses works by Wood, Hart Benton, Curry, and other American artists and graciously reflects and honors the same rural landscape that inspired these American masters.

Originally designed by Austin, Texas-based Moore/Andersson Architects and completed in 1996, the museum echoes the honest forms and reassuring simplicity of the structures on a rural farmstead. The firm completed the design just before the death of Charles Moore, an AIA Gold Medal recipient and one of the firm's principals. The building's design conscientiously aimed to relate visually and historically to the campus and surrounding areas. "We are passionate about contextual design," says the firm's other principal Arthur Andersson, who completed the structure after Moore died in 1993. "Kansas State University was the first of several land-grant 'ag' state schools that were created in the late 19th century by governors of Midwestern states, who dedicated sites and funding to start agricultural colleges in rural settings," says the architect. "The University's founding president wanted a campus of unpretentious, simple, utilitarian buildings made of local limestone quarried near the campus."

A bronze threshold inset in the burnished concrete floor (above) marks the dividing line between the old building and the new. The mullions on the windows in the circulation areas were painted a bright green to match a color in one of the paintings of a rural landscape in the museum's collection. Scored concrete floors in the circulation areas alternate with wood floors in the gallery spaces (left).





A canoe-topped pick-up truck (above) is the centerpiece of an outdoor sculpture garden that bridges the new addition with the original building. The floor is made of granite slabs. Near the ceiling of one gallery (opposite), a sliver of a “spirit window” lets just a shot of natural light into the otherwise carefully light-controlled space. The window echoes the Native American tradition of leaving a break in the borders of woven rugs to let the spirit roam free.

In keeping with this vision, the architects created a 26,000-sq.-ft. building, composed of a series of adjoining rectilinear forms, constructed of local limestone and cast concrete, and topped with gabled roofs reminiscent of the barns scattered across the surrounding countryside. When the university called upon Andersson and his new partner Chris Wise, a principal of the firm Andersson•Wise Architects, to design an addition to the museum, they applied the same contextual ideas to the new structure, seamlessly melding old with new, while giving the addition a distinct character.

Sitting at the cross-section between the campus and what is known as Aggieville—the main drag of restaurants, bars, bookstores, and other shops that support student life across the street—the original building was conceived as a gateway between the community and the campus. “We wanted to celebrate the nexus between town and gown, campus and community, so we sited the building to interact with the pedestrian paths that wind through campus beneath the beautiful trees,” says Andersson. “We wanted people to experience it as part of a larger network and as a gateway to the campus.” As a result, the architects incorporated an arch into a portion of the sprawling structure, which serves—literally and figuratively—as a gate into the arboreal landscape beyond. “The campus contains one of the

largest arboretums in the state, with astonishing specimens planted over 100 years ago,” Andersson notes.

Like the original structure, the 15,000-sq.-ft. addition to the museum, which is known as the Mary & Morgan Jarvis Wing, comprises a series of interconnected forms, constructed of limestone laid in an ashlar pattern at the base and cast concrete walls with exposed ties above. The two dominant forms of the addition are topped with distinct roof structures, one pitched and the other hipped, to enrich the composition and distinguish one volume from the other. And like the imagery in a Regionalist painting, the material choices and composition of the structure were inspired by the surrounding landscape.

“Driving across Kansas during most seasons, you notice the broad expanse of tan prairie land meeting with the broad expanse of blue sky,” says Andersson. The scale, massing, and colors of the new structure conspire to mimic the pervasive views of land and sky. “The limestone base is emblematic of the land, while the cast-in-place concrete walls above become blue in the afternoon as they reflect the hue of the sky,” he says. “Also, the concrete has no joints, allowing the mass of the building to be abstracted so it’s seen as a sculptural piece rather than as a building.”









Much like the decisions an artist might intuitively make about the composition of a painting, the architects conscientiously worked out the composition of the building and how it is perceived from every angle. "Sited on axis with a hill on a path leading toward the campus, we imagined the building as a scenographic experience, picturing how it would look from 100 yards, 20 yards, and as you move through the axes that connect it to the broader context," says Andersson. "It's not a pompous museum. It's restrained with forms and materials that connect it with its place, rather than something that looks like it landed from outer space."

Inside, the architects took a humanist approach and created gallery spaces that feel comfortable. In the tradition of American museums contained within houses, such as the Cooper Hewitt or the Frick, where galleries are arranged like a series of grand living rooms, the galleries in the new wing evoke the simpler spaces of structures common to the Great Plains, such as grain silos and haylofts. Burnished concrete floors in the circulation areas alternate with wood floors in the galleries, which are shaped and scaled to let the art take center stage.

Other subtle touches inside quietly link the interior spaces not only to the art and the surrounding landscape but also to the people and the history of the context. The vivid yellow-green paint on the window mullions, for example, was drawn from a painting by the Scandinavian artist Sven Birger Sandzen of a Midwestern scene, which recalls the bright color of new-growth prairie grass in early spring. The windows also allow views of the outdoors in non-gallery areas. And in one gallery, the architects created a slim, sliver of a window to let in just a shot of natural light. The gesture recalls an idea developed by Native Americans, who weaved the simply patterned rugs and traded with decorative borders. Seeing their handicrafts as open and free as the landscape, the Native Americans were taken aback by the concept and always left a little break in the edges of the rugs to allow the spirit to be free. An outdoor sculpture garden offers another connection between the museum's art and the surrounding environment.

According to museum director Lorne Render, since the new addition opened in October, it has served the museum and its community well. "People find the building exciting. It's a bridge between the community and the campus," he says. "Everyone—from toddlers to university students to seniors—comes to visit. The art is comfortable in the spaces, which allows people to really enjoy it. The building is strong," says Render, "but it doesn't take away from the art and the exhibits. ■"

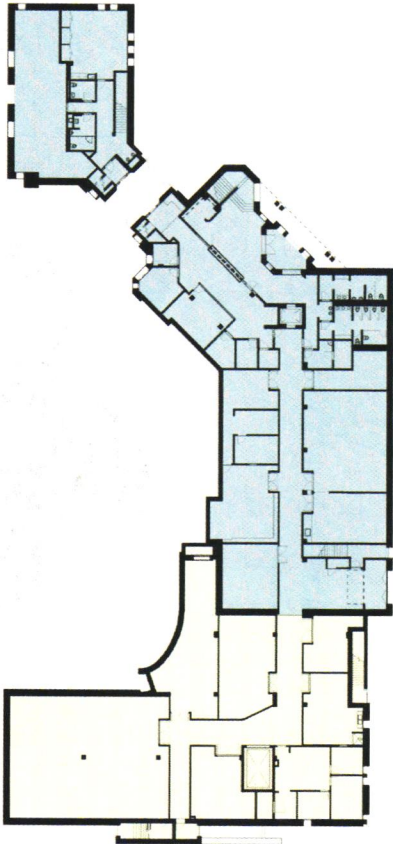
*For a list of who, what, where, please see page 138.*

 Give us your feedback on this story at [www.contractmagazine.com/contact](http://www.contractmagazine.com/contact).





Andersson•Wise draws upon the landscape and local vernacular for its design of The Beach Museum (below). Warm local limestone, set in an ashlar pattern along the bases of the volumes, echoes the land, while the cool cast concrete walls above suggest the sky. The architects took a humanist approach to creating comfortable gallery spaces (opposite), arranged like a series of grand living rooms, shaped and scaled to let the art take center stage. A bench adjoining the wall in the juncture between the new addition and the original building provides a perch to stop and rest and look outside (above).





design

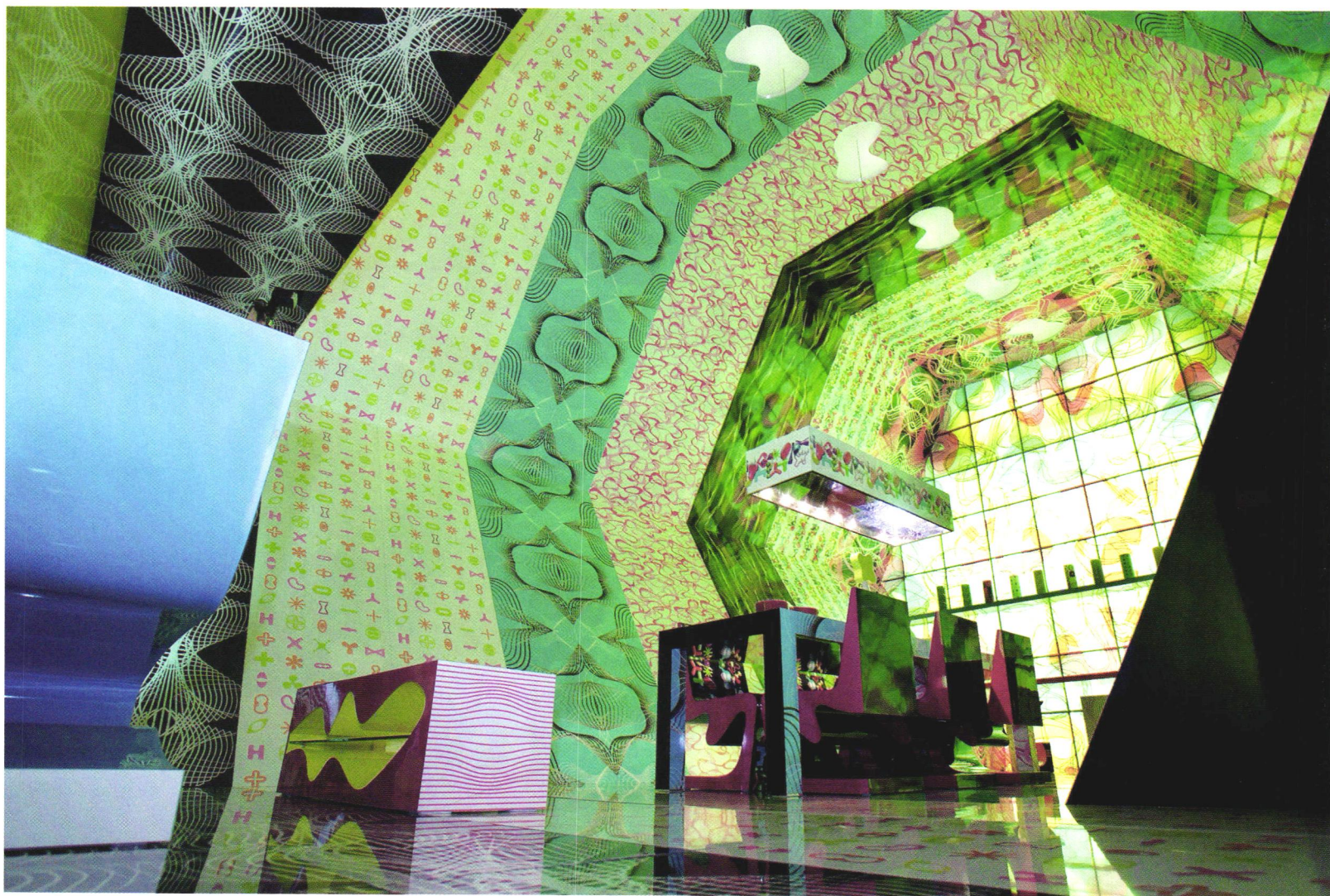
fantin



# la dolce colorato

Home is where the art is with Kasa Digitalia, Karim Rashid's eye-popping exhibit space in Milan for Abet Laminati

By Katie Weeks  
Photography by Tino Gerbaldo

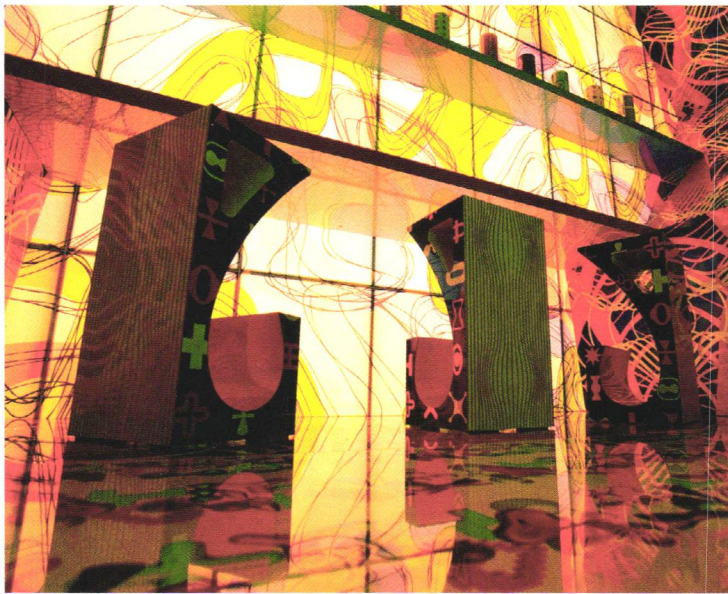


Kasa Digitalia, Karim Rashid's eye-catching exhibit space for Abet Laminati (opposite and above), is split in two: Social zones from a home, like the kitchen and living room, were on one side, while more private spaces were clustered on the other. The vibrant color palette, however, spreads across the whole space.









Rashid designed custom-made furniture including various seating options (above left) that also showcased Abet Laminati's laminating capabilities. Of the 16 different patterns used for the foundation and furnishings, several were designs Rashid himself explored for more than 10 years in his work (above right and above top left). The rear of the space (opposite) was backlit to add an ever-changing element to the already intricate patterning.

Visitors to the Salone Internazionale del Mobile, Milan's annual design explosion each spring, can enter the fairgrounds assured that even during a slow year, an abundance of visual delights awaits within the pavilions. The 2008 exposition proved no exception, and perhaps one of the biggest pieces of eye candy belonged to Abet Laminati.

Abet's space, dubbed Kasa Digitalia, surely had attendees talking, thanks to a color- and graphics-saturated design from Karim Rashid. The 200-sq.-ft., two-room installation was a true interpretation of its name, comprised of floor-to-ceiling laminates with social spaces like a kitchen area and living room clustered on one side and a more quiet space on the other.

Having admired Abet's offerings for years, Rashid pitched the concept to the manufacturer about a year before the 2008 show. "The thing we don't realize about plastic laminate is that it's such a democratic material. It's incredibly inexpensive, and it's super high performance. It's a material, in a way, that has

become so banal that we've forgotten the qualities of it," Rashid says. He felt it was time to recognize its time-tested qualities alongside the manufacturing capabilities now afforded by technological advances. "I wanted to show the industry that we really can enjoy the idea of laminate," he explains.

Spatially, "it was all based completely on the typical size of a plastic laminate sheet. From there, I thought I would run patterns along the floor, up the wall, across the ceiling and back down to create some sort of sheet decoration," says Rashid. For the foundation and furnishings alike, he employed 16 different laminate patterns—some of which he's explored in his work for more than 10 years—in a multitude of colors. And, by skewing the walls as they rose from the floor, Rashid literally broke out of the box, rejecting the traditional square trade show shape to create a hexagonal exhibit that added extra visual intrigue.

Crafting an entire space in one material may sound simple, but it was, in fact, quite complex. The intricate patterning combined with furniture that mixed





both hard and soft lines required a very high level of precision and craftsmanship in its execution. The laminate had to flex in certain places and the edges and patterns needed to line up perfectly. "It's funny," Rashid says. "Laying down a sheet with glue and trimming the edge sounds so simple, but it's amazing how bad the results can be."

Other challenges included planning and installing complex LED backlighting on the rear wall so the patterns would light and change, and an on-site scramble to adjust the entire design to fit the final space, which turned out not to match the original space drawings from which Rashid and his team had first worked. With the obstacles overcome, however, fairgoers weren't the only ones delighting in the design. "We think that Kasa Digitalia has been absolutely the most important event in the history of Abet Laminati," says Alessandro Peisino, the company's marketing communications director. "With the reaction of 32,000 visitors, a great interest from the press, and the most-used adjective being 'impressive,' it was, in one word, a success." And as for Rashid? He would have been happy to make himself at home there. In fact, he says, "I wish I could have just lived in the house the whole time I was there. I find it much more interesting, exciting, and functional than the hotels I'm staying in." ■

*For a list of who, what, where, please see page 138.*

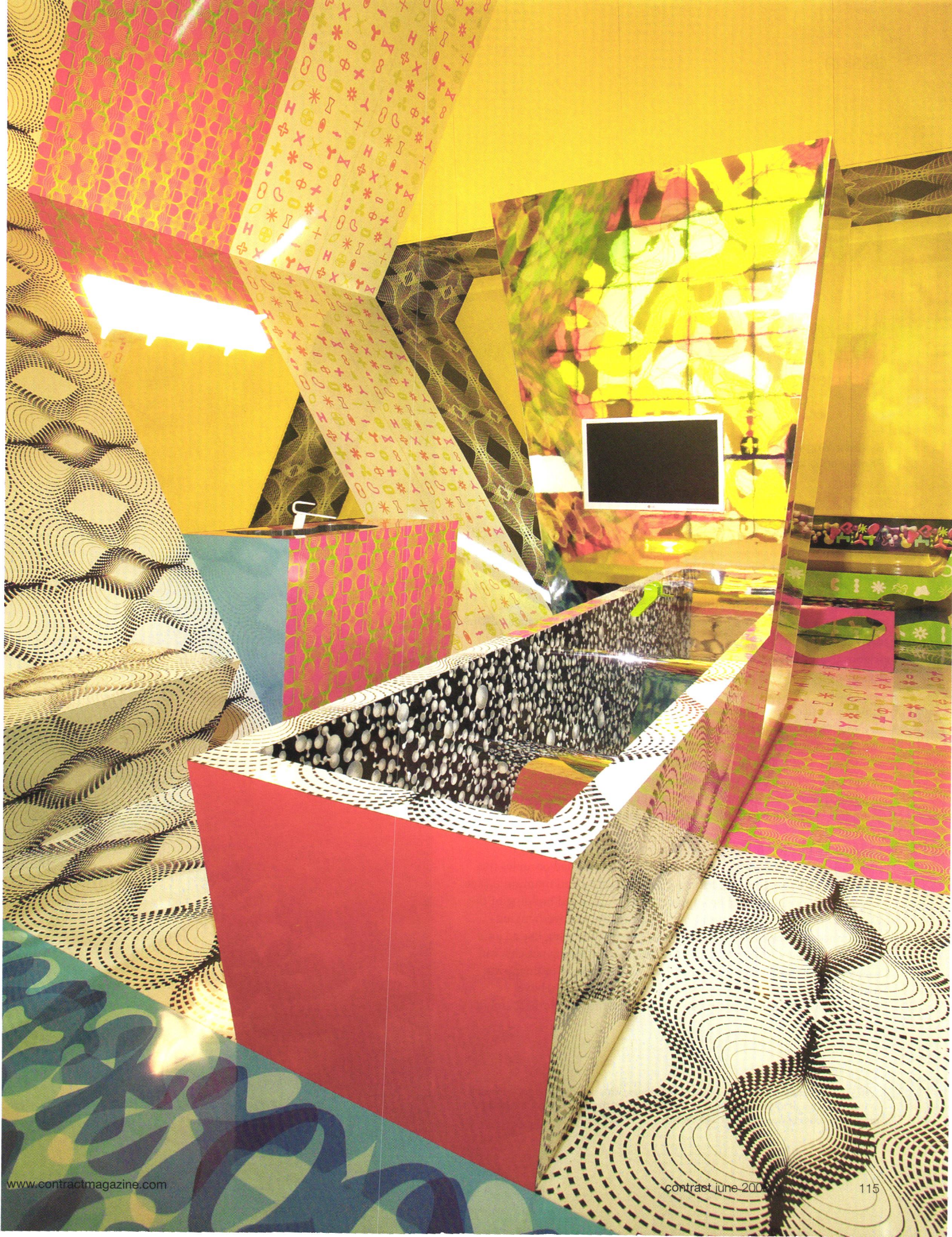


Give us your feedback on this story at [www.contractmagazine.com/contact](http://www.contractmagazine.com/contact).



Rejecting the traditional trade show square, the hexagonal space (opposite) was created by shifting the laminate panels as they rose from the floor (above). The intricate patterning combined with furniture to mix both hard and soft lines (left).







# kid corner

Illness gets left behind in this new specialized healthcare center in Amsterdam with a design full of love and care

By Celia Ying

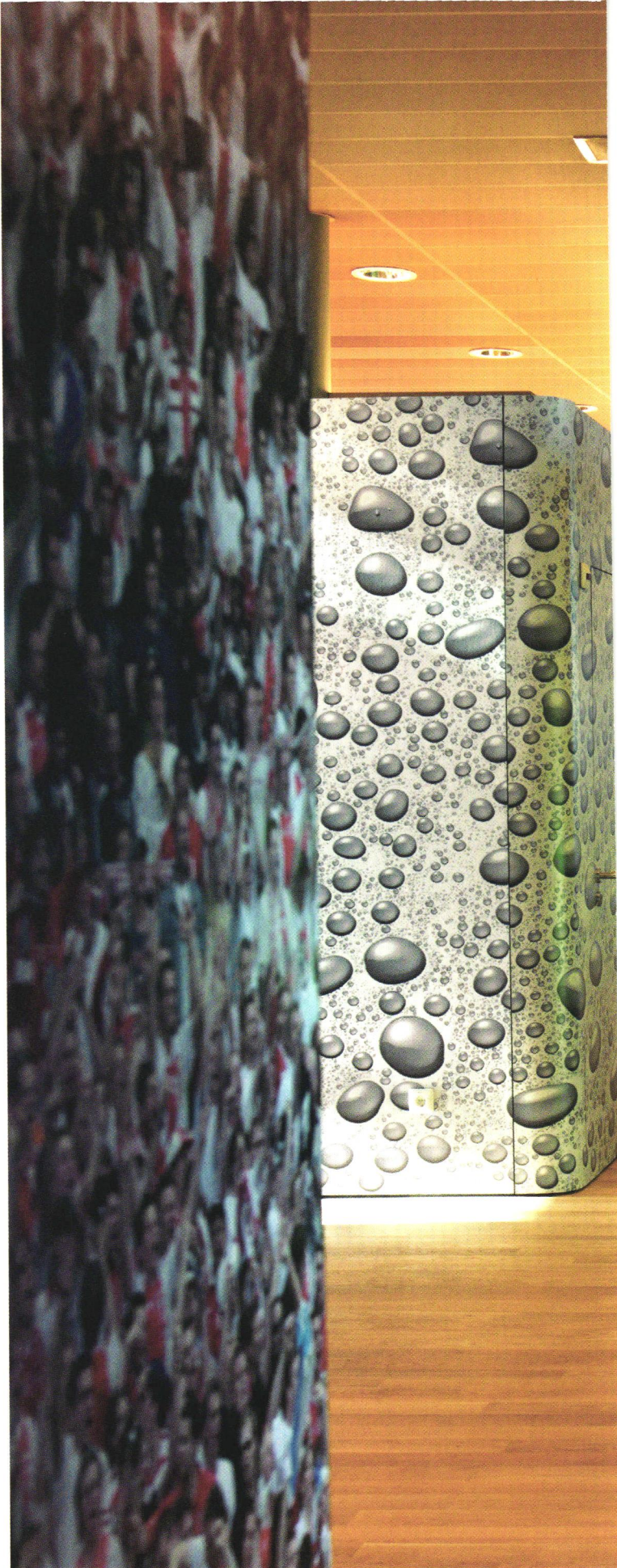
Photography by Kees Hummel and Rene De Wit

A hospital is certainly the last place where people would choose to spend time. Anyone who has ever been admitted knows how intense and stressful the experience can be. In order to ease the pain of sick children and their families, the Dutch National Board of Architects united with the Ronald McDonald Children's Foundation and organized a Young Architects Competition in 2003 for a project called "Kinderstad" (which means "children's city" in Dutch), hoping to extract the patients, their families, and friends from the unpleasant surroundings of a hospital and enable encounters in a more cheerful and relaxed atmosphere.

Four years after the beginning of the competition, the winning project, jointly designed by Amsterdam-based firms Sponge Architects and Rupali Gupta in cooperation with IOU Architecture, finally opened in February. "It's the first Kinderstad worldwide. Lots of hospitals have special corners where the children can play, but Kinderstad is unique in scale and possibilities. Because it is not a common use, we were able to define use and arrangements without prejudice," remarks Björn van Rheenen of Sponge Architects.

Situated on the roof of the eastern wing of the Medical Centre of Amsterdam Free University (VU Amsterdam), Kinderstad occupies the ninth and 10th floors, which feature a gorgeous glass and titanium façade. The ninth floor stands back from the existing brick-lined building of the eastern wing and from the 10th floor. This gap and the overhanging appearance give the impression that Kinderstad is hovering like a cloud above the hospital. "I hoped to create a space where young patients can forget for one moment their sickness and where they are in their own dreamland, floating like a cloud 40 meters high in the sky above Amsterdam," says Roland Pouw of IOU Architecture and project architect for Kinderstad.

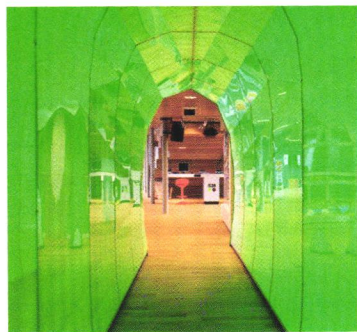
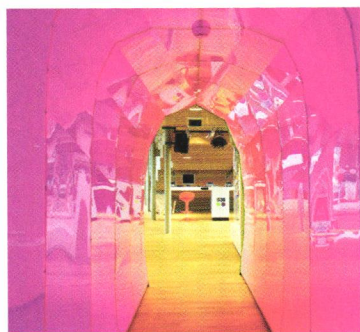
With playful prints of natural materials, such as moss, water drops, and rocks, the boxes in the open area of the Kinderstad center (right) create a thematic design and break down the border between interior and exterior.











The architects specially designed three kinds of titanium tiles, baked with crystal—such tiles had never before been used in The Netherlands. They assembled these tiles at different angles of inclination both on the façade and under the exterior ceiling to help reflect various spectra of light throughout the day. The unique detailing and unprecedented use of titanium and glass give the façade a playful aesthetic, while setting a visual contrast to the rather uninspired façades of the surrounding buildings.

The whole concept of Kinderstad is like that of a real city—complete with a playground, houses, alleys, streets, and streetlights. The layout invites one to linger in the interior open space of the widespread playground, where there are various calm rooms with different atmospheres and functions. “The moment the children enter Ronald McDonald VU Kinderstad they lose the connection with the hospital. It’s a whole new surrounding, with no reminders of the hospital in terms of colors, space, or design,” notes Marijke Peer, director of Kinderstad.

The basic idea of Kinderstad is to connect the children with nature, yet the context of a hospital makes that goal difficult. “It was a challenge to keep the concept of nature and outside play, while we were not allowed to use more materials because of hygiene. And, of course, how children use the space and the elements is unpredictable,” explains van Rheeën. Considering these constraints, the architects realized the idea through the use of natural materials, such as wood, stone, and photo prints. In addition, a completely open façade and big roof windows allow natural light to come in while giving an impression that the sky and the weather are within the occupants’ grasp.



In the Wizzkids Corner (below), the children can use the Internet, play virtual games, and watch movies. In the reader's corner (right) children and their families can read books in a calm and comfortable environment. The 8-m. long tunnel (opposite bottom) is a transitional zone from the hospital to the imaginary world of Kinderstad. The LED lighting behind the semi-transparent plastic allows for the creation of changing colors and atmospheres. A big wooden staircase (opposite top), built at the center of the Kinderstad, can also be used as a performing stage or movie theatre.



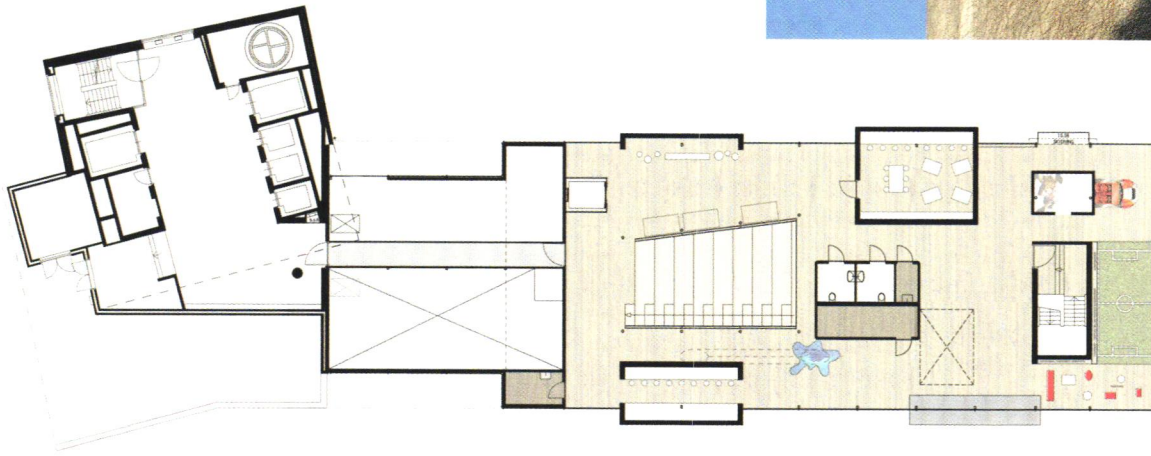




The colorful boxes in Kinderstad's interior penetrate through the glass façade to the outside for a dramatic impression, while the use of titanium tile cladding reflects the light in different colors for each moment of the day (opposite). Visitors can participate in a virtual race overlooking the real highway next to the Kinderstad by tucking into this half piece of a racecar by Spyker with a big screen in front (left). At one end of the building, a mini soccer field by Ajax allows children to watch live soccer matches on the big screen and play tabletop games (below).







Walking through the 8-m.-long tunnel with LED lighting behind semi-transparent plastic prepares visitors for a journey full of wonder and excitement. The shape of the tunnel transforms its profile from rectangular to round, while the change of color creates varying atmospheres to correspond with the four seasons. At the center of the space a big wooden staircase connects the two levels and serves as a performing stage or movie theater.

Boxes of different sizes and functions in the open area are covered with graphic references to natural elements, like tree trunks, honeycombs, water drops, and rocks, breaking down the border between interior and exterior. These reflections of nature, together with the light and views of the sky, the city of Amsterdam, and the forest, succeed in conveying the sensation of “being out and about,” Pouw explains. The space is totally open to the city; the clerestory is only obstructed with small columns, just like the city has no borders. He adds, “I used the boxes sticking out of the façade to try to bring the context of the woods of Amsterdam into the child’s city, and vice versa.”

The project is not just the brainchild of the architects—it also involved the collaboration with the students of the Rietveld Academy and various sponsors. “All the sponsors were actually acting like little contractors,” Pouw continues. “They had their own place in the ‘city’ [that is Kinderstad], where they could build their house, airfield, football [soccer] field, etc. We had to manage that issue like urban city planners.” Thanks to the generosity of the

sponsors, there is a lot to discover and experience in this little wonderland, which includes a DJ and TV workstation, an airfield, a soccer field, a race car, an Internet area, and a reading corner. To add a touch of whimsy, there is even a slide that children use as a speedy transport from the 10th to the ninth floor.

Kinderstad succeeds in incorporating extensive daylight, views, association with nature, and games and relaxation, all of which help create a positive influence on the patients’ recovery. Peer compliments: “The way it attributes educational, informational, and playing aspects is great.” Indeed, everyone who has been to Kinderstad is content with its setting—even patients in wheelchairs and beds are able to use the facility. In just three months since its opening, Kinderstad has received overwhelming praise. Peers continues: “We’ve only had very enthusiastic reactions. It’s really a very nice place to be—not only for the patients themselves, but also for their parents and brothers and sisters. It’s a wonderful break from the stress of the hospital. In Kinderstad they just feel like a ‘normal’ family again.” ☐

*For a list of who, what, where, please see page 138.*

 Give us your feedback on this story at [www.contractmagazine.com/contact](http://www.contractmagazine.com/contact).



# blank canvas

I. Michael Interior Design uses artistic savvy to create a stunning solution for a Maryland ad agency with delightful touches at every turn

By Danine Alati  
Photography by Alain Jaramillo



For some artists, designs are not contrived; they are not reminiscent of a certain motif or inspired by a specific element or place or feeling. While some creative types *do* glean inspiration from any and everywhere, in other cases, an interior designer's ingenuity emerges simply from the desire to create something interesting, unexpected, or extraordinary. And such was the case with I. Michael Interior Design's interiors for ad agency Harvey & Daughters in Hunt Valley, Md.

"I am a designer," proclaims I. Michael Winegrad, owner of I. Michael Interior Design in Darnestown, Md. "I have to use my creativity to find ways to solve problems." And when asked what influenced the unique selection and application of materials in this office, he responds, "I'm not going to give a contrived story of my inspirations—there's no nautical theme or botanical theme here. It's just my solution. It's about selecting materials and devising designs that are appropriate."

More than merely "appropriate," Winegrad's palette for Harvey & Daughters is nothing less than stunning. He transforms a daunting corridor into virtual sculpture. Erecting a wall for functional purposes, he noticed that it stood like a long, blank canvas, so he clad the vertical surface in highly textural gypsum board material, seamlessly applied in 36-in. squares. "I wanted to create points of interest everywhere you look," he explains. Interestingly, the ripple effect of the gypsum wall carries onto the floor surface in the carpet pattern and in the brushed, stainless-steel, perforated metal vertical panels in workspaces.

I. Michael Winegrad creates interest in a corridor by cladding a long, blank wall with textural gypsum board panels (opposite). And while a wave pattern also appears in the carpet and perforated, brushed, stainless-steel wall in the workspaces (left), he says this was not a thematic decision but just a solution that works.







But Winegrad swears that it was not a thematic decision. He designed and implemented these materials and products because they were the most creative and relevant solutions he could devise for his client.

Kathy Harvey, founder and president of the ad agency—which is known for doing creative packaging, print and radio advertising, and marketing plans for a host of clients like Procter & Gamble, Hershey, Oil of Olay, and other major Fortune 500 firms—wanted this office to express the sentiment that her company “has arrived.”

“Michael understood that we needed to reflect our growth; we’re more sophisticated,” Harvey explains. “Before we were more playful and whimsical, but this new space had to showcase that we’ve moved on and matured, and Michael does a great job of capturing this growth.”

The air of sophistication is evident, especially in the mood created by the palette and lighting, yet his innovative material use and design decisions do not lack whimsy. For example, Winegrad designed and installed four light canopies down a corridor to cast a warm glow of refracted light. Assembled like tents,

these canopies are fabricated from a spandex material and stretched across the hallway to form an arch. “I didn’t want a cap over these; I just wanted it to feel like they’re floating in space,” he explains. “And since this is an ad agency, the creative types love it.” He says employees have equated this hallway with the feeling of going to see the wizard in the *Wizard of Oz* or that of a chuppah in a Jewish wedding. And while the illumination seems to cast a rather dim glow, Winegrad says it’s not too dark nor too bright; it’s just enough light. “The whole space is dramatic, theatrical, and sexy in mood,” he adds.

Harvey says that at first sight her staff was adverse to the low light levels, which prompted her to give them individual lighting control. But, ironically, most opt to keep the lighting levels just as the designer created. “The lighting really *is* just enough, and people like it because it feels homey,” she says. “Anytime I had a hesitation about his design decisions throughout the process, Michael reassured me to have faith and that it would all come together. I’ve learned that if I just trust him, I’ll be happy with the end results.”

Another area where Harvey’s trust was challenged was in the conference room, where Winegrad stretched the same spandex as in the canopies across the ceiling and backlit it to create an interesting lighting effect. He also wrapped the room’s pushpin walls with fabric. Harvey just couldn’t envision it, but she kept the faith. “Sometimes when he’d show me his plans, I’d say, ‘Oh, Michael, are you sure?’ But he was always right.”

When Harvey first approached I. Michael to complete this design (after having collaborated on her previous office), all she asked for was a place that was pet friendly. She brings her dogs to the office every day, and she encourages others to do the same, believing it enhances the environment. But in addition to dog-friendly digs, I. Michael delivered a striking space, updated to accurately reflect Harvey’s booming business and to accommodate future growth. And not only are the new offices highly impressive to Harvey, her staff, and clients, but also “the boys” are very happy—Hap, Bert, and Zeke, Harvey’s two golden retrievers and one black lab. ■

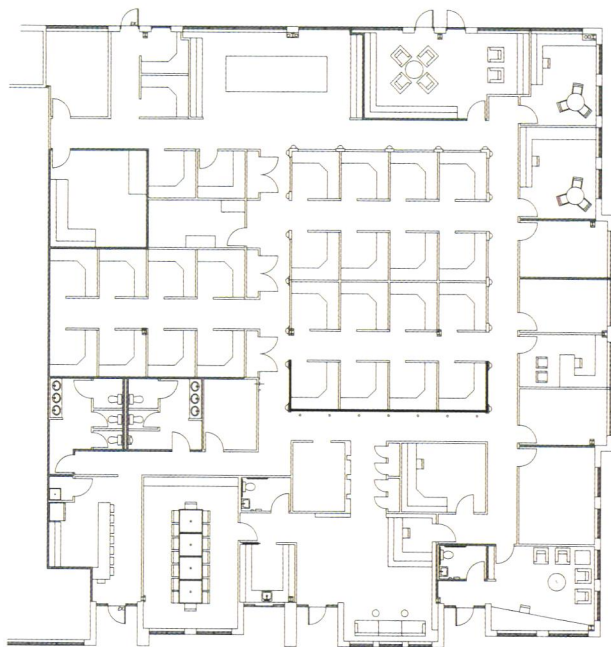
*For a list of who, what, where, please see page 138.*







Showcasing inventive uses of materials, Winegrad stretched spandex fabric across the ceiling of the conference room (above) to create a decorative element, and he used the same material to erect four light canopies in a corridor (right). This lighting casts a glow that offers just enough illumination. The designer maintains the dramatic mood with low light levels down another hallway (opposite), where recessed lighting shines through slices in the ceiling.









# ebb and flow

VOA Associates develops a design and a brand for a Dade Behring showroom that takes cues from the body's most vital element

By AnnMarie Marano

Photography by Nick Merrick, Hedrich Blessing

When VOA Associates was commissioned to design an international customer solutions center showroom for Dade Behring—a world leader in developing instruments for the chemical testing of bodily fluids—the Chicago-based architecture firm took cues from the very instrument it set out to showcase. “The flow of blood was our inspiration,” says Young Kuyung In, IIDA, vice president and senior designer at VOA.

Dade Behring originally came to VOA for assistance with its real estate strategy after being acquired by Siemens Healthcare Diagnostics, and the company wanted to know how to better organize itself on a national level. Set to unveil a new secret weapon—its Dimension Vista® instrument—Dade Behring wanted to display this product introduction in a “different way,” says Nick Luzietti, FIIDA, design principal with VOA. His firm’s challenge was to build a showroom in Newark, Del., that would celebrate this piece.

The resulting design reflects the human circulatory system. According to In, a “glowing art room” acts as a red blood cell around which the rest of the floor plan revolves. This nucleus features a curved white wall with acrylic boxes of varying depths that house multi-colored fluorescent light bulbs. “Magic is created in the assembly,” says Luzietti. “Light is a way to delineate space and highlight voids. For us, lighting never can be shown up.”

“We wanted to make sure that the design of the new center would achieve our internal needs as well as our customer expectations,” says Servando Gonzalez, marketing manager and customer solutions center manager at Siemens. In order to do that, Gonzalez led a team of six people who used

A unique branding strategy was important to Dade Behring. Rather than creating an over-the-top scheme, VOA decided to be subtle, taking images and making them a hybrid of the architecture. The glowing “DB” wall, directly off the lobby (opposite), turns the font into an art form and is a nod to the concept of science at work in the space.









the typical internal business model for new product development, conducting customer interviews on an international level to see what they would expect from a center of this nature.

Comfort, accommodation, and a modern yet friendly design that properly displayed the instrument portfolio was what they demanded. The customer survey information was then passed on to VOA, which developed three different proposals. Once a plan was chosen, customers were surveyed again to see if the design was what they wanted to see in the center. The answer was a resounding 'yes.'

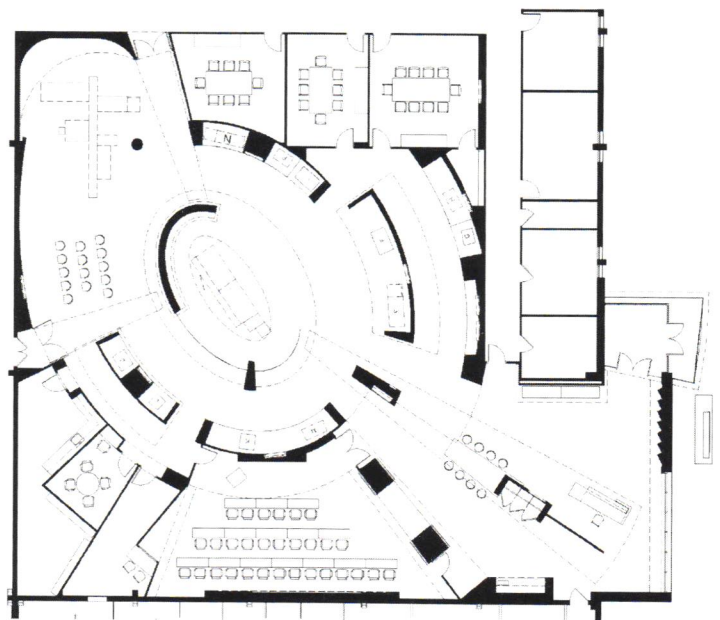
VOA's goal was to use illumination to portray the idea of science and to incorporate lighting into the architecture, as opposed to just placing light fixtures within the space. "We wanted to celebrate lighting as an art form," says Luzietti. "We talk about how light creates a sense of mood and drama, how it can be changed throughout the day, and how the space itself is empowered by light so you understand the hierarchy in the space. You want the blood testing instrument in the center to really say 'this is what's important' by surrounding it with light fixtures that disappear and set the stage."

When it came to devising an overall circulation scheme, VOA employed two concepts: the idea of curves, which was an obvious embodiment of the inspiration of blood flow, and the belief in paving the way for the future. "If these instruments are the future, then the showroom should reflect that," Luzietti says.

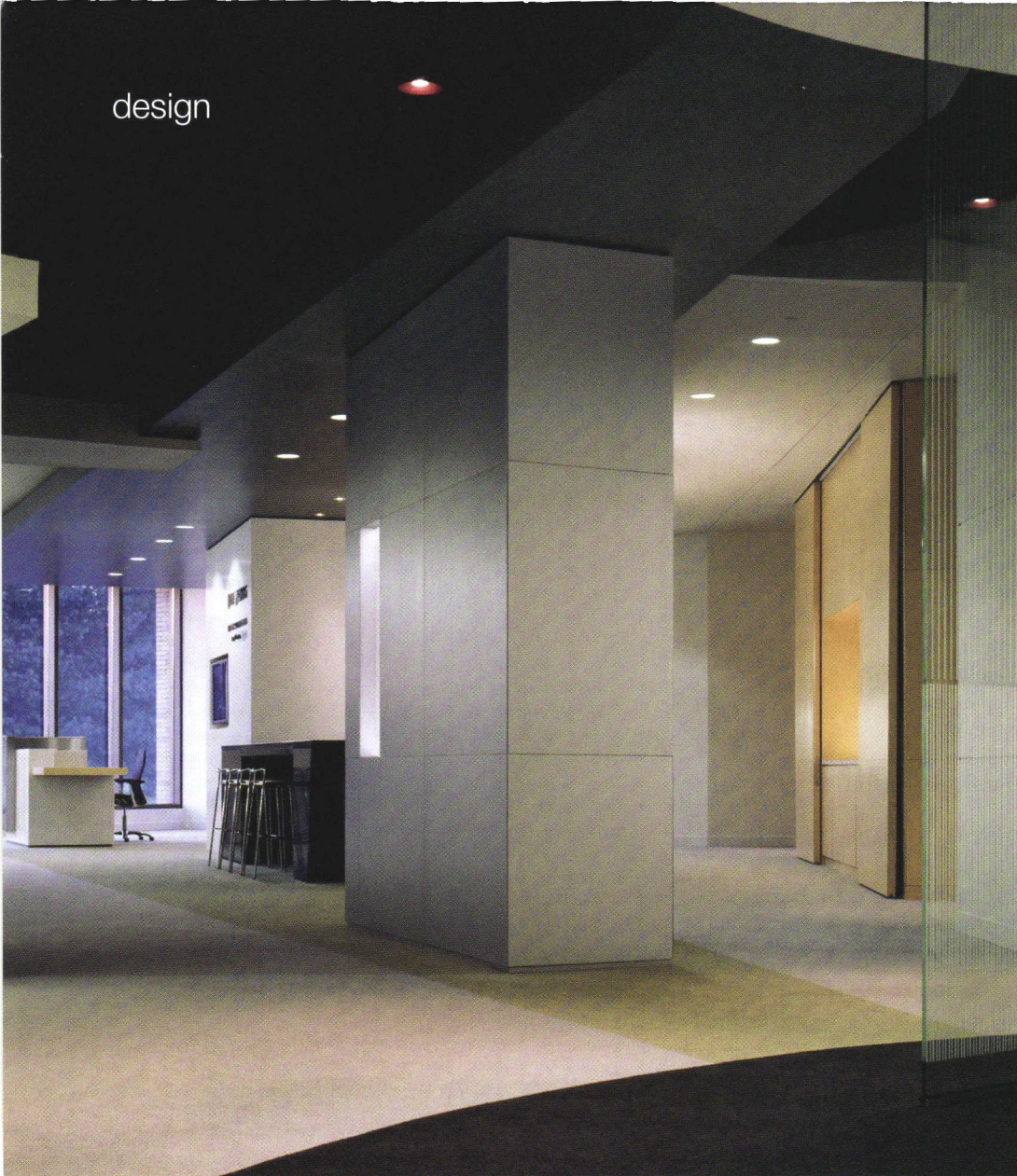
Approximately eight different stations constitute the solutions center, where a variety of instruments are showcased in order of importance. The outer ring of displays highlights instruments that have proven to be Dade Behring's workhorses over the years. Audio/visual space, a movie room, brainstorming setup, café area, and traditional conference rooms are also featured. "It's more of a holistic experience, in that we wanted to create a few different types of environments," Luzietti says. "Everything is about being able to service people over the course of the entire day."

The challenge, however, was for VOA to not create a space that's too trendy or opinionated. The powerful shapes and color scheme of white and values of charcoal and light green needed to make enough noise so that visitors would be responsive, but not intimidated. According to Luzietti, this palette allowed his team to push the expression more to the edge, yet tame it and give it a sense of timelessness. This theory led to a branding initiative that pushes the imagination and piques curiosity. "The best types of advertising are the subtle," he says. "With Dade Behring, the concept was to exaggerate images by hybridizing them into a form of architecture, and letting that form express itself in a built environment. For example, with the glowing 'D' and 'B' directly off of the lobby, we took the font and turned it into an art form." In adds, "We just created a more modern version of what Dade Behring is, with a lot of glowing elements and everything being connected to the center area."

VOA took inspiration from the flow of blood through the human body, which the designers illustrated with curvature throughout the space. The curved wall that surrounds the Dimension Vista instrument features acrylic boxes of varying depths that house multi-colored fluorescent lights (opposite). The floor plan revolves around this central focal point of the space (above).







The color scheme features white and values of charcoal and light green, which may seem minimalist in nature, but actually create a dramatic and more modern version of the brand (left), adding a sense of timelessness to the showroom. An audio/visual space (below) is a crucial aspect of the branding scheme, featuring black and white photos of faces, created using words.

“Everyone was in love with how the showroom was branded in an artistic way,” Luzietti says. However, some changes might be on the horizon for the space now that Dade Bearing has been acquired by Siemens Healthcare Diagnostics. Siemens is focused on allowing the company to maintain its identity while still folding in the Siemens name, so the wall featuring the Dade Behring “DB” is going to have to change, as well as some other elements.

Besides altering the branding, VOA also is considering a way to tweak the lighting to make the space seem less static. Through the use of a lighting color wheel, the showroom can change to respond to the time of day, Luzietti says, with the morning hours being bathed in a bright yellow, perhaps, and the evening changing to a deep blue.

Whether a bright blue, purple, or red, one thing is certain—VOA will make sure that the space continues to focus on providing the best environment for interaction and function. Approvals related to any design changes due to the Siemens’ acquisition are expected within the next few months. ☐

*For a list of who, what, where, please see page 138.*



**://** Give us your feedback on this story at [www.contractmagazine.com/contact](http://www.contractmagazine.com/contact).





*Waterplace® Water Features Built-in water elements*

## Waterfall Perfected

Your designs, Enhancing our waterfalls, Enhancing your designs.



We'd love to work with you. 800.497.3529 [HarmonicEnvironments.com](http://HarmonicEnvironments.com)

Circle No. 33 on reader service card or visit [ContractMagazine.com/reader-service](http://ContractMagazine.com/reader-service)



designers rate



Susan Muse  
Einhorn Yaffee  
Prescott Architecture  
& Engineering  
Interior Designer  
Albany, N.Y.

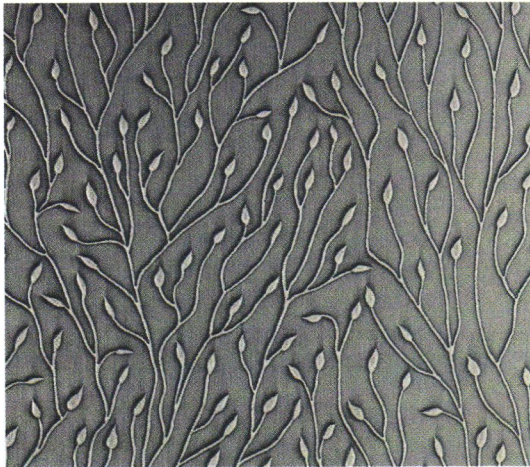


Julie A. Hall, IIDA, CDT,  
LEED AP  
Interior Designer  
Ellerbe Beckett  
Kansas City, Mo.

## laminates

*Contract* asks two designers to name and explain their preferred products

Susan Muse  
Einhorn Yaffee Prescott  
Architecture & Engineering



Chemetal, Pewter Vine.  
Circle No. 209



Wilsonart International, Antique Brush.  
Circle No. 211



Wilsonart International, Monterey Storm.  
Circle No. 210

**Chemetal**  
**Pewter Vine**  
[www.chemetalco.com](http://www.chemetalco.com)

I enjoy the breadth of Chemetal's product line. The collections feature geometric patterns, organic looks, and everything in between. All designs are made unique with different textures, colors, and finishes adding to their aesthetic and functionality. Beyond their simple beauty, many Chemetal aluminum products also are made of 50 percent recycled content or more. This is something that is not only important to our clients and our firm, but to me as an individual.

**Wilsonart International**  
**Monterey Storm**  
[www.wilsonart.com](http://www.wilsonart.com)

This laminate is subtle and sophisticated. The refined pattern and color work well with almost any palette because of its neutral appearance. I have used Monterey Storm for counters, casework, and elevator cab cladding, and it has provided great results every time, no matter what style of building in which I use it.

**Wilsonart International**  
**Antique Brush**  
[www.wilsonart.com](http://www.wilsonart.com)

The Brush collection from Wilsonart is a favorite because it offers a metal aesthetic without the maintenance issues that sometimes come with metal. Antique Brush is my preferred color from this line because it has a warm, coppery look that can be used in a traditional design, but when added to other elements, can also fit in with a modern interior.



Julie A. Hall, IIDA, CDT, LEED AP  
Ellerbe Beckett

**Lamin-Art**  
**Pearlescence Cashmere**  
[www.laminart.com](http://www.laminart.com)

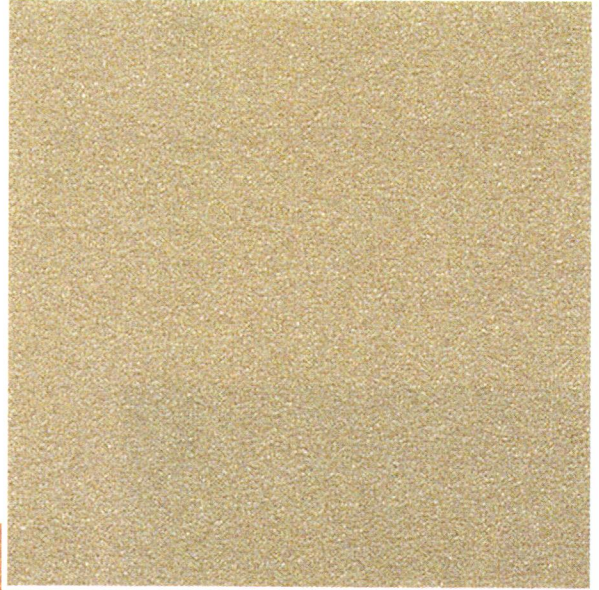
A solid neutral, Pearlescence Cashmere also has that something extra, with a textured, metallic finish. This product works well in both corporate and healthcare environments.

**Formica**  
**Atomic Orange**  
[www.formica.com](http://www.formica.com)

This laminate has a clean color with a pattern that conveys movement and energy. Ellerbe Becket installed Atomic Orange recently on the fronts of concession stands at the newly renovated Dunkin' Donuts Center arena in Providence, R.I., where it helped brighten the concourse space and enhance the design of the new building.

**Wilsonart International**  
**Carbon Mesh**  
[www.wilsonart.com](http://www.wilsonart.com)

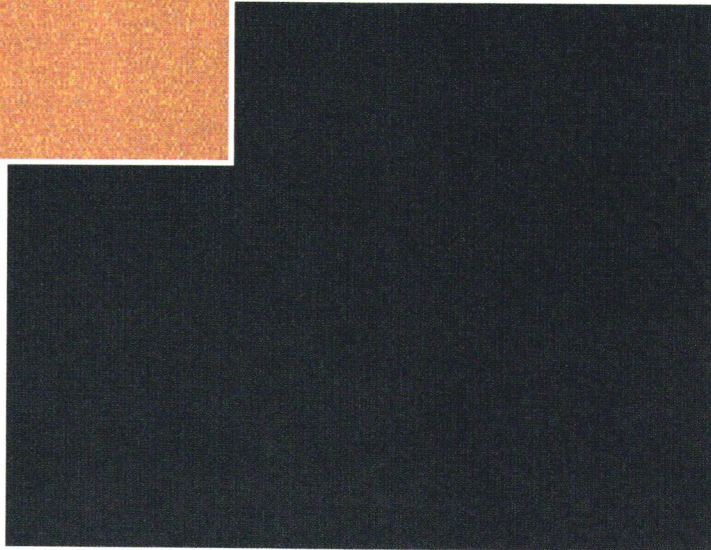
Sophisticated and timeless in pattern and color, Carbon Mesh is usable across multiple markets. Clients always respond well to it because of its interesting architectural aesthetic, but it is not trendy.



Lamin-Art, Pearlescence Cashmere.  
Circle No. 212



Formica, Atomic Orange.  
Circle No. 213



Wilsonart International, Carbon Mesh.  
Circle No. 214



For weekly product introductions, visit  
[www.contractmagazine.com/products](http://www.contractmagazine.com/products).



# arts and crafts

Integrating sculpture and architecture provides a unique element to how a space communicates its message

By Barry Svigals, FAIA



Relief portraits at Norwalk Community College, Norwalk, Conn. (Photo by Woodruff Brown Photography.)



The trusses in the atrium at the Schwab Center for Information Technology at Norwalk Community College, Norwalk, Conn., (top; photo by Woodruff Brown Photography). Beecher School in Westville, Conn., (above; photo by Robert Benson).

As a student in Paris, I used to draw the faces carved into stone above the windows and doorways. The Gothic cathedrals offered a parade of figures, large and small, in all manner of poses and expression, their ancient narratives enduring and inseparable from their place in the architecture.

With the advent of modern architecture, the tradition of incorporating this age-old art form into architectural design has lain dormant since the mid-20th century. Figurative and ornamental work has not found a comfortable place in the architecture, which has become sleek and spare. With the tradition of sculptural craft disappearing, this long-standing marriage of art and architecture has all but vanished. But it is not dead.

Our physical and psychological relationship to representations of the human form are too deeply embedded. As Patrick L. Pinnell, AIA, has observed, humans subconsciously view buildings as a metaphor for the physical body. Façades become faces. Windows become eyes. Doors become mouths. We are consequently predisposed to feel a visceral connection to architecture. Furthermore, figurative art of the human form, when incorporated in the architecture, has an even greater impact.

As an architect and sculptor, this seemed an obvious avenue to explore when founding our firm Svigals+Partners in 1983. We were pleased to find institutional, commercial, and individual clients who saw the potential to express their vision in new ways, to effectively communicate a message of who they are and what they aspire to be.

The means of expression has taken many forms—from floor inlays to bronze statues—that are part of the structure. For a bank in a shoreline town, it was a “school” of copper fish that floated above the check desk. For Boston College, it was sculptures of the heads of the apostles who preceded St. Ignatius. All

were handcrafted, original designs, specific to a particular client, message, and place in the architecture.

At the Center for Information Technology at Norwalk Community College, in Norwalk, Conn., art and architecture are integrated in an academic setting to reflect a mission, share knowledge, and engage the imagination. Trusses spanning the central atrium were necessary for structural support. To conceal the steel truss, a tracery design recalls the classical pediment with figures set in motion to express a new academic spirit of exploration, breaking the bounds of traditional education.

The sculpture “5000 Years of Information Technology: A Dialogue Across Time and Space” surrounds the atrium. A series of 10 relief portraits of contributors to the history of communication—from Demosthenes to Alan Turing—create panels where their faces merge with their words to offer a metaphorical conversation among those who have contributed to the evolution of the computer. The reliefs are assembled in varying “conversational” groups, where words flow from panel to panel forming a dialogue across space and time.

Thus, sculpture and art need not be isolated elements, but integrated into an intimate relationship with the architecture. Much like one color amplifies other colors around it, so too can art evoke a resonant feeling in architecture by being part of it. Most importantly, it touches us as it has for thousands of years in ways that transcend form and color, bringing renewed sense of meaning to our built environments. ☐

Barry Svigals, FAIA, is founder and managing partner at architectural firm Svigals+Partners in New Haven, Conn., and a faculty member at the Yale School of Architecture.



Give us your feedback on this story at [www.contractmagazine.com/contact](http://www.contractmagazine.com/contact).



Form and Function should be one,  
joined in a spiritual union.

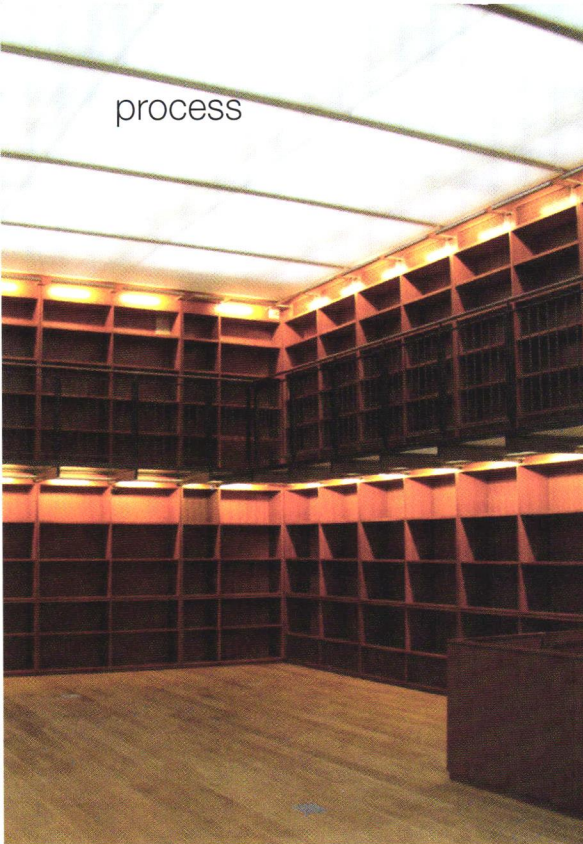
Frank Lloyd Wright



*Liberty*<sup>®</sup> Side Chair  
by Niels Diffrient







The Cube room at The Morgan Library in New York City (above), houses an original Gutenberg Bible in the Clare Eddy Thaw Gallery, which is illuminated by a multilayer skylight control system.

Not long ago, solar control in a museum setting was difficult, if not impossible. However, due to strict curatorial standards, insurance requirements, and priceless collections, proper solar control has become an art form in itself.

Solar control in museums and galleries has faced a number of challenges, including architecture, building location, solar angles, depth of space, unpredictability of natural light, and the fragility of what needs to be lit. Over the past few years, museums have embraced solar control to harness the energy and dynamism that sunlight can bring to paintings, sculpture, and historic documents.

While effective heat and light management also increase the comfort factor of those inside, the amount, duration, and intensity of UV rays can put tremendous strain on art and historical documents. "Museum design is no longer dictated by the lowest common denominator," says Christopher Meeks, associate professor of architecture at the University of Washington, and lead daylight analyst at the Seattle Daylighting Lab. "Solar control is really about three things: controlling the light at the aperture, at the work itself, and the automation or control of the system managing it."

# let the sun shine in

The art of successful solar control in museums and galleries

By Frits Nijs

Today, with the help of complex and intelligent solar control systems, natural light can become a welcome guest in any institution. One particularly interesting example of solar control is The Morgan Library in New York City. Recently expanded by Renzo Piano—one of the most recognized leaders in museum design today—The Morgan houses an original Gutenberg Bible in the Clare Eddy Thaw Gallery, a room normally lit by a huge skylight. Direct exposure here would be disastrous. The solar control system is a multilayer skylight control system that prevents any direct sun penetration, maintains light levels within defined parameters, and provides a clean finish while diffusing the light. Using this solar control system, The Morgan has successfully achieved in excess of 99 percent light exclusion.

Here are other examples of solar control used in prestigious museums throughout the country:

## The Museum of Modern Art in New York City

Created by architect Yoshio Tanaguchi with support from the firm of Kohn Pedersen Fox (KPF), MoMA's design balances pure internal spaces with striking external views. Using a specially designed system of glass, mullions, and solar shades, the architects created openings that temper and control the light going into and out of the museum's galleries and educational spaces, especially on the upper level. Solar control is achieved during the day, with blackout capability at night to control light pollution in the surrounding residential area. The dual system aligns with LEED standards.

## Los Angeles County Museum of Art (LACMA)

The lighting standards in multiple parts of the museum require different lighting conditions. Renzo Piano positioned vertical shades on the north side of each of the angled metal sunshade panels. When deployed, these panels help control light penetrating below to the third floor gallery.

Both the roof and façade shades are equipped with fabric and hardware, durable to withstand any unstable weather. The control system also allows the museum to schedule the opening and closing of the shades at different times during the day, maximizing or minimizing the amount of light penetration.

## Art Institute of Chicago

The gallery is extremely sensitive to the impact of light on the paintings located within the museum. Renzo Piano chose specialty motorized shades with a sun-tracking system to monitor light levels, ensuring that lighting standards were met, with different types of fabric used for the different façades. Orientation depends on the openness factor, transmission, and reflectance properties; shades are motorized. A sunshade, or "flying carpet," was specifically designed for the building's location to garner ideal light conditions for the upper galleries during the day. Automatic adjustments are made by an interior lighting system. There is as a double-window front wall, which provides light and ventilation. The AIC also installed solar panels on the roof of its current building 10 years ago.

Overall, a fully integrated system of dynamic and passive solar control systems allows today's architects and designers to tailor the intensity and direction of light entering into some of the world's most prestigious museums. Many modern operable motorized systems now also include sun tracking capabilities and software for complex scheduling systems that detect where the daylight is and how to tailor it to the museum's needs. In addition, these systems eliminate all light during times when the gallery is closed. ☐

Frits Nijs is president of Hunter Douglas' NYSAN Solar Control division, based Calgary, Alberta.



Give us your feedback on this story at [www.contractmagazine.com/contact](http://www.contractmagazine.com/contact).



The Fourth Annual

# first LOOK™

A New Product Event

WEDNESDAY  
**JULY 16**  
5:00 TO 9:00 PM

NEW YORK CITY'S  
ONLY ANNUAL  
**CONTRACT  
FURNITURE  
MARKET**


INTRODUCTION OF  
HUNDREDS OF NEW  
CONTRACT PRODUCTS

COME & WIN  
TWENTY MoMA  
MEMBERSHIPS FOR 2  
OR A SHINY NEW  
**VESPA**

FOOD & DRINK

**NYDC**  
NEW YORK  
DESIGN CENTER  
200 LEXINGTON AVE  
FLOORS 11, 13, 14, 15

RSVP/INFORMATION  
**212 679 9500 x20**



NY  
DC  
200 LEX  
nydc.com



## credits

**Project:** The Children's Hospital of Denver (p. 98)

**who Client:** The Children's Hospital. **Design architect, interior designer:** Zimmer Gunsul Frasca (Portland, Ore., 503.224.3860; [www.zgf.com](http://www.zgf.com)). Architect of record: H+L Architecture. **Structural engineer:** S.A. Miro. **Mechanical engineer:** Bard, Rao + Athanas Consulting Engineers. **Electrical engineer:** Cator, Ruma & Associates. **General contractor:** Phipps McCarthy. **Photographer:** Eckert & Eckert (Portland, Ore.; 503.331.9165; [www.eckertandeckert.com](http://www.eckertandeckert.com)).

**what Wallcoverings:** Carnegie, Maharam, Designtex. **Paint:** Sherwin-Williams. **Flooring:** Armstrong, Forbo, Nora, Designtex, Amtico, Lonseal, Mannington. **Carpet/carpet tile:** Atlas, Bentley, C&A, Invision, Shaw. **Ceiling:** 9 Wood. **Lighting:** Louise Poulsen, Sumtobell Staff, Lightolier, JJI Lighting. **Glass:** Skyline Design, Meltdown Glass Art, Tempa. **Window treatments:** MechoShade. **Patient room seating:** Softcare, Gordon, Nemschoff, Weiland. **Patient room casegoods:** New World Millworks, Inc. **Patient beds:** Stryker. **Lounge seating:** Keilhauer, Dauphin, Swedese, Magnus, Olesen, Tuohy, Brayton, Bernhardt, Brandrud. **Cafeteria/dining seating:** Berco. **Other seating:** Steelcase, Herman Miller. **Upholstery:** Designtex, Maharam, Sina Pearson, Knoll. **Cafeteria/dining/conference tables:** Berco. **Files and shelving:** Steelcase

**where Location:** Denver, CO. **Total floor area:** 1.44 million sq. ft. **No. of floors:** 9 above ground/1 below ground. **No. of beds:** 270. **Cost/sq. ft.:** \$295.

**Project:** Marianna Kistler Beach Museum of Art Addition (p. 104)

**who Client:** Kansas State University Foundation. **Architect:** Andersson•Wise Architects; Arthur W. Andersson, AIA, F. Christian Wise, AIA, Jesse Coleman, Erlene Clark, Rebecca Joye, Kristen Heaney, Anita Chumnanvech, Vincent Moccia. **Structural engineer:** Architectural Engineers Collaborative. **Mechanical/electrical engineer:** Energy Engineering Associates. **General contractor:** Coonrod & Associates. **Lighting designer:** Yarnell Associates. **Photographer:** Tim Griffith (San Francisco; 415.640.1419; [www.timgriffith.com](http://www.timgriffith.com)).

**what Paint:** Porter, Valspar, Sherwin-Williams. **Laminate:** Formica. **Dry wall:** Gold Bond. **Masonry:** Hartman Masonry, Bayer Stone. **Flooring:** Lankford Enterprises, Tarkett. **Tile:** American Olean. **Carpet/carpet tile:** Bentley Prince Street. **Carpet fiber:** Musson Rubber Company. **Ceiling:** Hunter Douglas. **Lighting:** Modular International, RSA, Williams, Paramount Lighting, Kurt Versen, Halo, Lithonia,

Bega, Zumtobel, Tekla, Sterner, Edison Prince, Prescolite, Cathode Lighting Systems, Belfer, Ardee. **Doors:** Ellison Bronze, Door Engineering & Manufacturing. **Door hardware:** Burns, Corbin-Russwin, Hager, Trimco, Glynn-Johnson. **Glass:** Manko Window Systems. **Window frames:** Custom Window Company. **Window treatments:** MechoShade. **Railings:** Central Steel. **Gallery furniture:** Macek Furniture & Blacksmith Industries. **Files:** Montel. **Architectural woodworking, cabinetmaking:** Salina Planing Mill. **Signage:** ASI. **Elevators:** ThyssenKrupp Elevator. **HVAC:** York. **Fire safety:** Honeywell, Bamford. **Plumbing fixtures:** Kohler, Elkay, Zurn, Chicago Faucets, Fiat, Sloan.

**where Location:** Manhattan, Kan. **Total floor area:** 26,000 sq. ft. (original), 17,000 sq. ft. (addition). **No. of floors:** 2. **Capacity crowd:** 825. **Cost/sq. ft.:** \$300. (addition).

**Project:** Kasa Digitalia (p. 110)

**who Client:** Abet Laminati. **Architect, interior designer:** Karim Rashid Inc. (New York; 212.929.8657; [www.karimrashid.com](http://www.karimrashid.com)); Mario Milana, architect; Karim Rashid, interior designer. **General contractor:** DeRosso. **Photographer:** Tino Gerbaldo (Bra, Italy; 39.0172.412520).

# GREEN + DESIGN Conference and Expo

Commercial • Hospitality • Residential • Retail

October 2-3, 2008

Georgia World Congress Center • Atlanta

[greendesignexpo.com](http://greendesignexpo.com)

## Incorporating green principles into design

Attend the 2nd annual Green + Design Conference and Expo, the only green event focused on the designer. Attend compelling conference sessions on sustainable design, and find innovative green products you can specify in your projects. Add sustainability to the beauty and style you create.

powered by

nielsen business media

presented by

contract

CPN  
Commercial Property News

ddi  
display & design inc.

hospitality design

K+B  
KITCHEN AND BATH RENOVATIONS

MULTI-HOUSING NEWS



**what** Laminate, flooring: Abet Laminati. Lighting: red, blue and green lighting behind Abet's translucent laminate "Diafos."

**where** Location: Milan, Italy. Total floor area: 200 sq. ft. No. of floors: One. Capacity crowd: 32,000.

**Project: Ronald McDonald VU-Kinderstad** (p. 116)

**who** Client: Ronald McDonald VU Huis/ Kinderstad. Architect/interior designer, lighting designer: SPONGE ARCHITECTS & Rupali-Gupta in cooperation with IOU ARCHITECTURE. Structural engineer: DHV Rotterdam. Mechanical engineer, general contractor, construction manager: BAM Utiliteitsbouw Amsterdam. Electrical engineer: Kropman Utrecht. Acoustician: Peutz. Photographer: Kees Hummel (Amsterdam, The Netherlands; 011.31.621.22.5771; www.keeshummel.com).

**what** Flooring: oak parquet by Bruynzeel. Solid-core panels: Laminated plastic board with photo-print by Abet Laminati. Masonry: slate stone. Acoustic panels: Lambri, HCKP. Lighting: Philips. Glass: Saint Gobain. Window frames: Hendricks. Elevators: Axess Liften. HVAC, fire safety, plumbing fixtures: Kropman Utrecht.

**where** Location: Amsterdam, The Netherlands. Total floor area: 1,000 sq. m. No. of floors: 2. Average floor size: 400-600 sq. m. Total staff size: 2 (plus volunteers). Cost/sq. m: 3,500 EU.

**Project: Harvey & Daughters** (p. 122)

**who** Client: Harvey & Daughters. Architect, Interior designer, lighting designer, furniture dealer: I. Michael Interior Design (Darnestown, Md.; 301.330.8336; www.imichaelinteriordesign.com). General contractor: Abrams Development, Photographer: Alain Jaramillo (Stevenson, Md.; 410.905.0457; www.alainj.com).

**what** Wallcoverings: Wolf-Gordon. Paint: Duron. Laminate: Nevamar, Formica. Carpet/carpet tile: Atlas Carpet Mills. Window treatments: Glenmar Draperies. Gypsum board wall panels: Modular Arts. Metal mesh: Moz. Canopies: Pink Inc. Workstations, conference table: custom. Lounge seating: Swaim. Cafeteria, dining, auditorium seating: Bo Concept. Other seating: MPO Designs. Upholstery: Pindler & Pindler. Architectural woodworking, cabinetmaking: M.S. Moeller Cabinetry & Millwork.

**where** Location: Hunt Valley, Md., Total floor area: 10,000 sq. ft. No. of floors: 1. Total staff size: 40.

**Project: Dade Behring** (p. 126)

**who** Client: Dade Behring. Interior architect, interior design, lighting designer: VOA Associates. (Chicago; 312.554.1400; www.voa.com). Mechanical/electrical engineer: Delaware Engineering & Design. General contractor: SC&A Construction. Furniture dealer: Corporate Concepts. Photographer: Nick Merrick, Hedrich Blessing (Hedrich Blessing Photography (Chicago; 312.491.1101; www.hedrichblessing.com).

**what** Paint: Benjamin Moore. Laminate: Abet Laminati. Masonry: Dupont Zodiac. Flooring, carpet/carpet tile: Constantine Commercial. Carpet fiber: Solutia Ultron 6.6. Ceiling: Armstrong, Ecophon. Lighting: Zumtobel Staff, Eureka, Lucifer, Square One, Peerless, Focal Point, Cooper Lighting. Doors: Rockford Cabinet and Millwork. Door hardware: Schlage. Glass: Skyline Design. Lounge seating: Keilhauer. Cafeteria, dining, auditorium seating: Knoll. Other seating: Knoll, ICF. Upholstery: Spinneybeck, Knoll Textiles. Conference table: Nienkamper. Cafeteria, dining, training tables: Vecta. Architectural woodworking, cabinetmaking: Rockford Cabinet & Millwork.: Rockford Cabinet & Millwork. Signage: Alphabet shop.

**where** Location: Newark, DE. Total floor area: 8,000 sq. ft. Cost/sq. ft.: \$215.



one  
solution

- height adjusts to support kindergarten to adult learners!
- moves quickly (on casters) to support teacher directed learning styles configurations!
- patented design permits virtually any shape or size desk or table top!
- seven reconfigurable components allow quick responses to changing classroom needs!

introducing **up.grade®**

design... that fits!

SIS-USA inc. 800-374-7438 www.SISUSAinc.com

Merchandise Mart • Chicago • suite 1169







# PROMOSEDIA 2008

CHAIRS AND MUCH MORE  
SEDIE E MOLTO ANCORA

32

**International Chair Exhibition  
Salone Internazionale della Sedia**

**Udine, Italy**

**13-16 September / Settembre**

**9.30 a.m. - 6.00 p.m.  
Open to the trade  
and professionals only**

[www.promosedia.it](http://www.promosedia.it)  
[www.udinegoriziafiere.it](http://www.udinegoriziafiere.it)

**A highly  
specialized event  
dedicated to the world  
of seating.**

**All kinds of styles  
and materials, for all purposes.**

organizzato da/organized by

**Udine Fiere**  
Udine e Gorizia Fiere SpA

in collaborazione con/in collaboration with



**PROMOSEDIA SpA**

in partnership with



REGIONE AUTONOMA  
FRIULI VENEZIA GIULIA



Camera di Commercio  
Udine

con il supporto/with the support of



Provincia di Udine  
Provincia di Udine

con il patrocinio di/under the patronage of



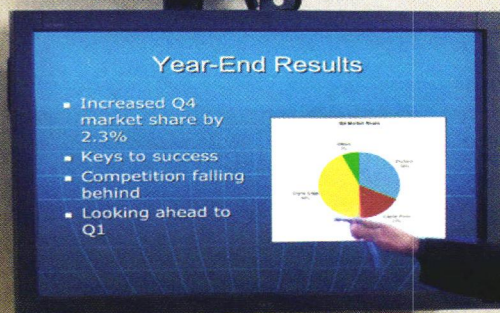
ASSESSORATO AL TURISMO . COMUNE DI UDINE  
DPT. FOR TOURISM . MUNICIPALITY OF UDINE

## ad index

Manufacturer	Reader Service No.	Page No.
3Form	42	61
ABET Laminati	122	103
Agati	197	142
Allsteel	90	27
Antron	170	31
Architex	166	25
Armstrong World Industries	71	2-3
Azrock	158	53
Azrock	193	142
B & N	88	16
Cascade Coil	27	56
CCN	145	87
Centiva	97	62
Chemetal	47	30
Chemetal	49	50
Coalesse	138	59
Contract Magazine.com	—	36
Crossville	142	71
Crypton	76	55
Crypton	198	142
Dani Leather USA	109	95
Derek Marshall Lighting	196	142
Dietiker Switzerland	70	60
DuPont Surfaces	169	21
ERG International	32	142
Eurotech	48	143
Eurotex	111	32
Forbo Flooring Systems	87	89
Geiger	162	51
Global	154	97
Green & Design Expo	—	138
GreenShield	195	142
Harden Contract	19	93
Hardwoods Specialty Products	65	86
Harmonic Environments	33	131
Harter	51	9
HBF	129	73
Healthcare Environment Awards	—	44
Hill-Rom	134	85
The HON Company (Desks, Inc.)	55	33A-33B
Humanscale	79	135
Innovations	143	69
InterfaceFLOR	60	12-13
Interiors Awards	—	40
ITRE USA	133	52
JJ Invision	94	83
Johnsonite	153	38
Keilhauer	140	43
KI	25	75
Kimball Office	18	37
Kravet	31	41
Landscape Form	135	46
Lees Carpet	64	cover 2-page 1
Leland International	137	34
Luna Textiles	176	64
MacBook Air	—	24
Maharam	136	47
Mannington	104	17
Masland Contract	99	22-23
MechoShade Systems	130	48
Milliken Contract	191	91
modularArts®	156	33
The Mohawk Group - Bigelow Commercial	66	cover 3
Momentum Textiles	157	35
Moz Design	63	84
National Wallcovering	144	81
NEC Display Solutions	119	141
NeoCon® XPress	37	88
New York Design Center	74	137
Nurture by Steelcase	43	4-5
Omnova	118	10-11
Paoli	81	63
The New Patcraft & Designweave	17	45
Peter Pepper Products	130	77
Promosedia 2008	189	140
Samsung Staron	162	79
ShadeScapes USA	194	142
Shaw Contract Group	110	29
Sherwin Williams	35	49
SIS USA	24	139
Skyline Design	2	14
Starnet	36	76
State Farm Insurance	140	68
Tandus	181	6-7
Teknion	101	57
Three-H Manufacturing	28	18
Trade Only Design Library	187	72
Vis-à-vis	—	28
Visa Lighting	126	19
Watson Furniture	41	15
World Exposition of Ceramic Tiles	84	80
Zeftron	80	back cover

This index to advertiser page location is published for reader convenience. Every effort is made to list page numbers correctly. This listing is not part of the advertising contract, and the publisher is not liable for errors or omissions.





true impression.



NEC Display Solutions can help you create innovative, immersive work environments that allow you to increase your productivity in ways you never thought possible. With our unrivaled selection of desktop LCD monitors, large-screen LCD and plasma displays, and projectors, you can outfit your

entire organization — and empower your business with advanced display technology. When you can see more at once, you can work smarter, faster and more effectively. True brilliance. True NEC.





ShadeScapes umbrellas enhance elegant outdoor settings through the synergy of stunning aesthetics and durable construction.

All feature sleek design, marine-grade materials and vibrant fade-free fabric. Choose from sidepost, centerpost, wall-mount and cluster styles in 100+ colors.

## SHADESCAPES USA

866-997-4233 • [www.shadescapesusa.com/contract](http://www.shadescapesusa.com/contract) Circle # 194

NeoCon showroom 11-121

## CLUB CHAIRS

from **ERG** hospitality



[erginternational.com](http://erginternational.com) **ERG** We're Green. Circle #32



Protects your fabric.  
Protects your future.  
Protects your world.

## GreenShield™

The first and only textile finish inspired by nature. Circle # 195

Find out more at [www.greenshieldfinish.com](http://www.greenshieldfinish.com)



WILLIAM WEGMAN  
COLLECTION FOR  
CRYPTON FABRICS®



Introducing new Bolster Pet Beds from our exclusive William Wegman Collection.

Since they're made with Crypton Super Fabrics, these pet beds actually resist accidents, spills, stains and more, so your pet can cuddle up with a new level of clean. Visit us online at [www.cryptonfabric.com](http://www.cryptonfabric.com) or call 1.800.CRYPTON. Circle # 198



Winner of the Best of NeoCon®  
2007 Gold Award for the  
resilient flooring category.


Now every square foot doesn't  
have to be square. Karim Kolors,  
designed by Karim Rashid,  
feature ten vibrant colors and  
four unique shapes, for endless  
design possibilities.

To learn more, visit  
[Azrock.com/looksmart](http://Azrock.com/looksmart)  
or call us at 1.800.558.2240

**AZROCK®**  
LOOK SMART  
Circle # 193

## Derek Marshall

*Sculptural Lighting*



Circle # 196

The Pegasus wall sconce  
in weathered copper

For free brochure call 800-497-3891  
For comprehensive catalog visit our website  
[www.derekmarshall.com](http://www.derekmarshall.com)

## JET



The Jet Chair's sleek design offers a contemporary twist to the stackable chair. Perfectly sized for smaller rooms, the Jet features a chromium plated frame and curved ply seat and back.

## AGATI

† 866.418.8710 [www.agati.com](http://www.agati.com)  
Circle # 197

## contract

inspiring commercial design solutions

### The 30th Annual Interiors Awards

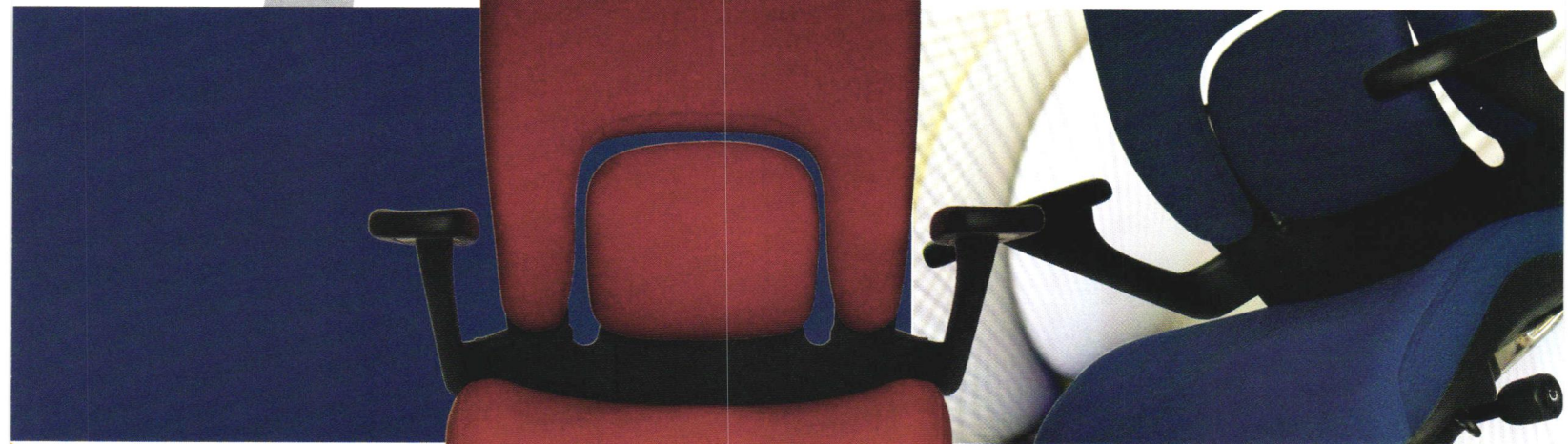
Deadline for entries  
**September 24,  
2008**

Download the  
entry form at:  
[www.contractmagazine.com](http://www.contractmagazine.com)

**Call for entries**



rapor



eurotech  
seating



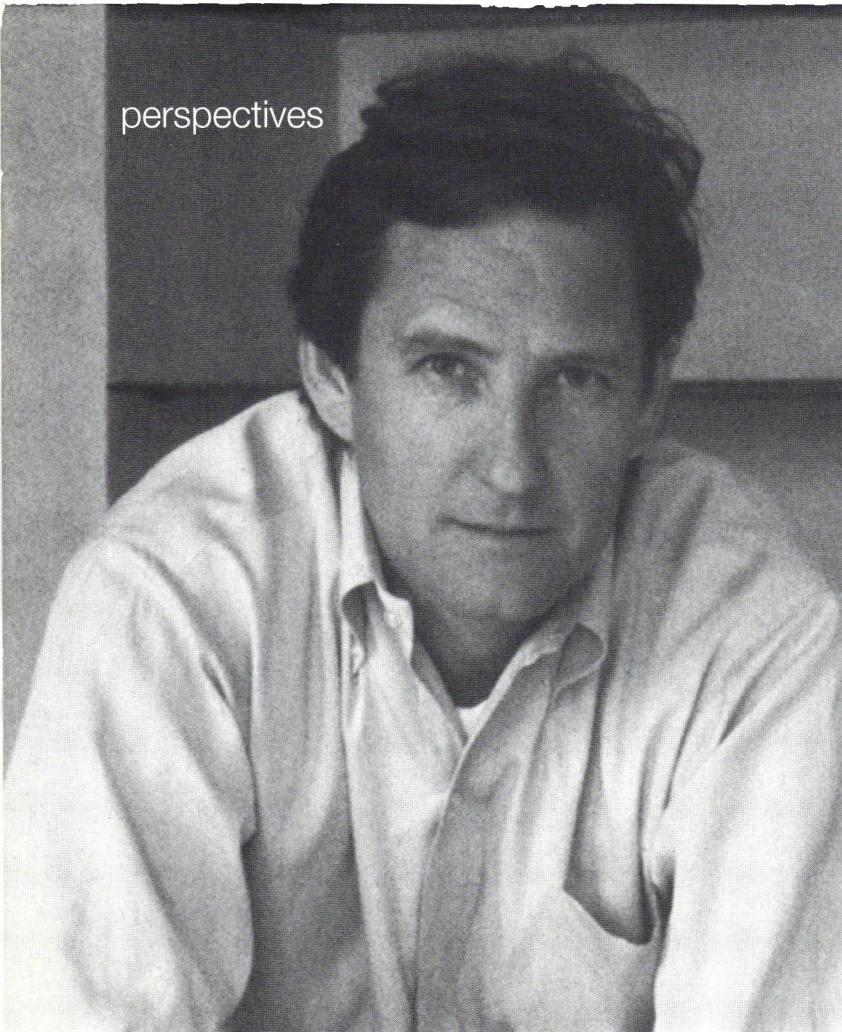
[www.eurotechseating.com](http://www.eurotechseating.com)

e.mail: [customerservice@raynorgroup.com](mailto:customerservice@raynorgroup.com)

1.800.637.0005

Circle No. 48 on reader service card or visit [ContractMagazine.com/reader-service](http://ContractMagazine.com/reader-service)





Arthur Andersson, AIA  
Principal/Co-Founder  
Andersson • Wise Architects

What do you consider to be your greatest professional achievement?

Working with my partner, Chris Wise, to keep our office focused on the necessity for craftsmanship and spatial delight in our projects.

What is the most fulfilling part of your job?

Exceeding a client's expectations. Walking through a completed project, or even a project under construction, and taking in how our collaboration brought us to a mutual accomplishment.

What are the biggest challenges facing designers today?

It's hard to find the time needed within project budgets and schedules to design something lasting and significant.

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

Learn to draw and think with a pencil in your hand, not a mouse and keyboard.

What is the best thing you've learned in the past 10 years?

The fundamental elements that allow buildings to be meaningful are free of charge and found in nature. Natural light costs nothing but is the most significant element in our work.

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

The entry hall of Michelangelo's Laurentian Library (Library of San Lorenzo) in Florence. It's got an amazing sense of scale.

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

Air Conditioning: As comfortable as it makes us, it allows architects to be lazy in the conception of buildings. We look at buildings designed before the advent of air conditioning; they have an honesty of composition and relationship to their context, which comes from the need for comfort.

What inspired your career choices?

I wanted to be an architect since I was six. I wanted also to be a professional baseball player, but I found architecture to be a more realistic path.

If you could have selected another career, what might you have been?

A professional baseball player

What would you like to leave as your legacy?

Buildings that will last for the next 2,000 years. Like Rome, we also make a lot of our projects out of concrete.

How do you foresee the future of design changing?

I would like to see designers focused on creating cost-effective shelter solutions for a growing world population.



Give us your feedback on this story at [www.contractmagazine.com/contact](http://www.contractmagazine.com/contact).