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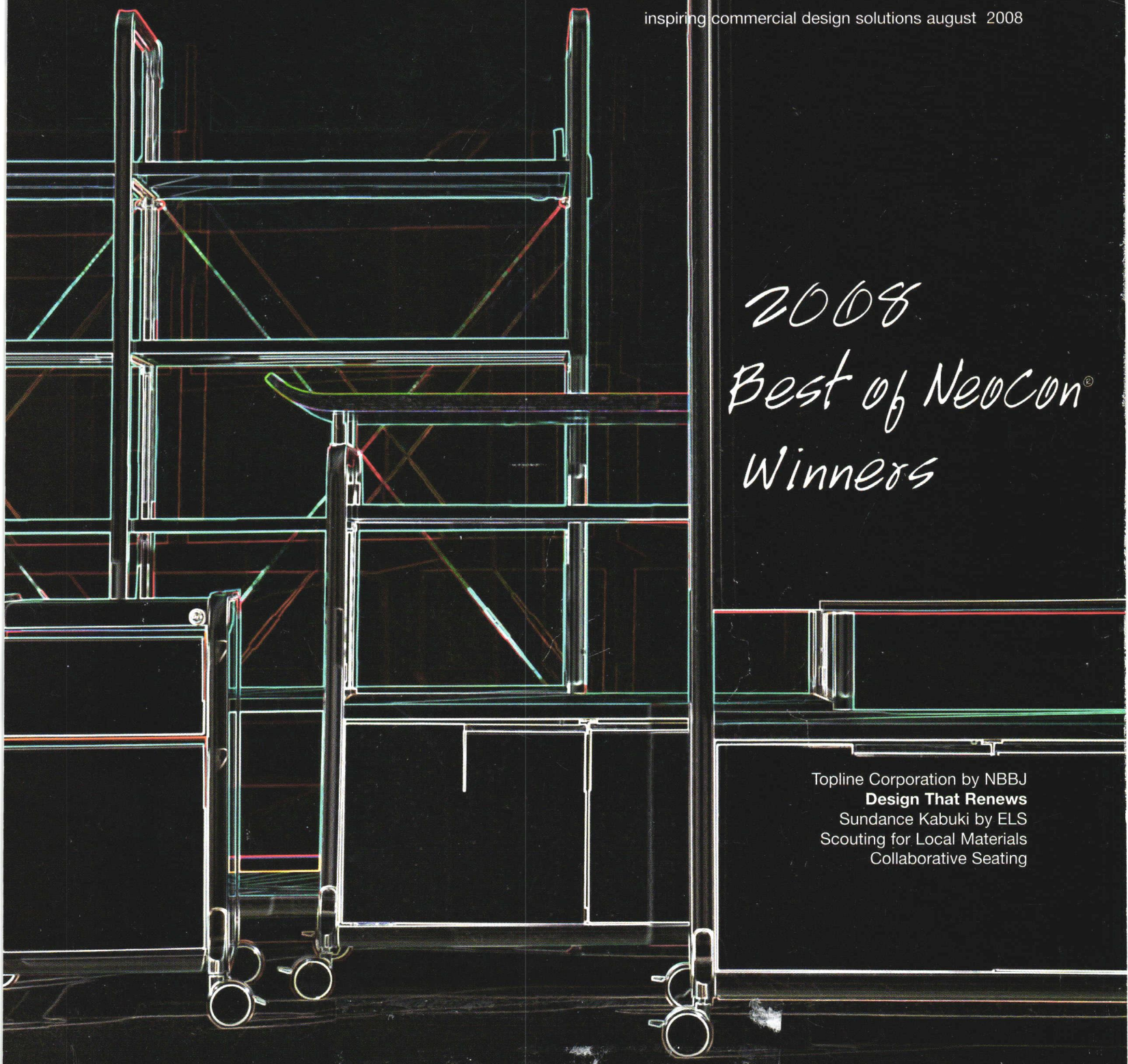

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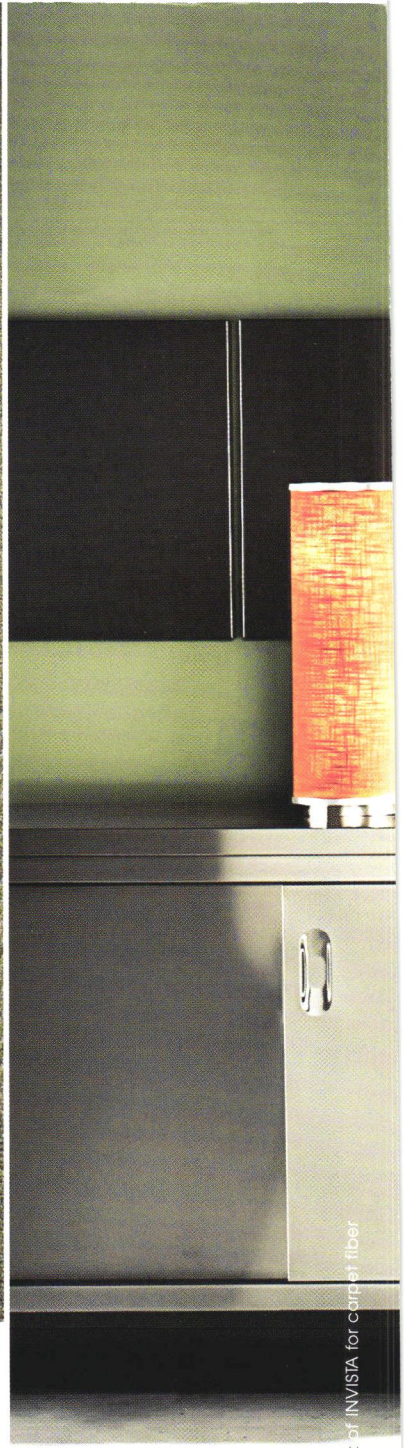

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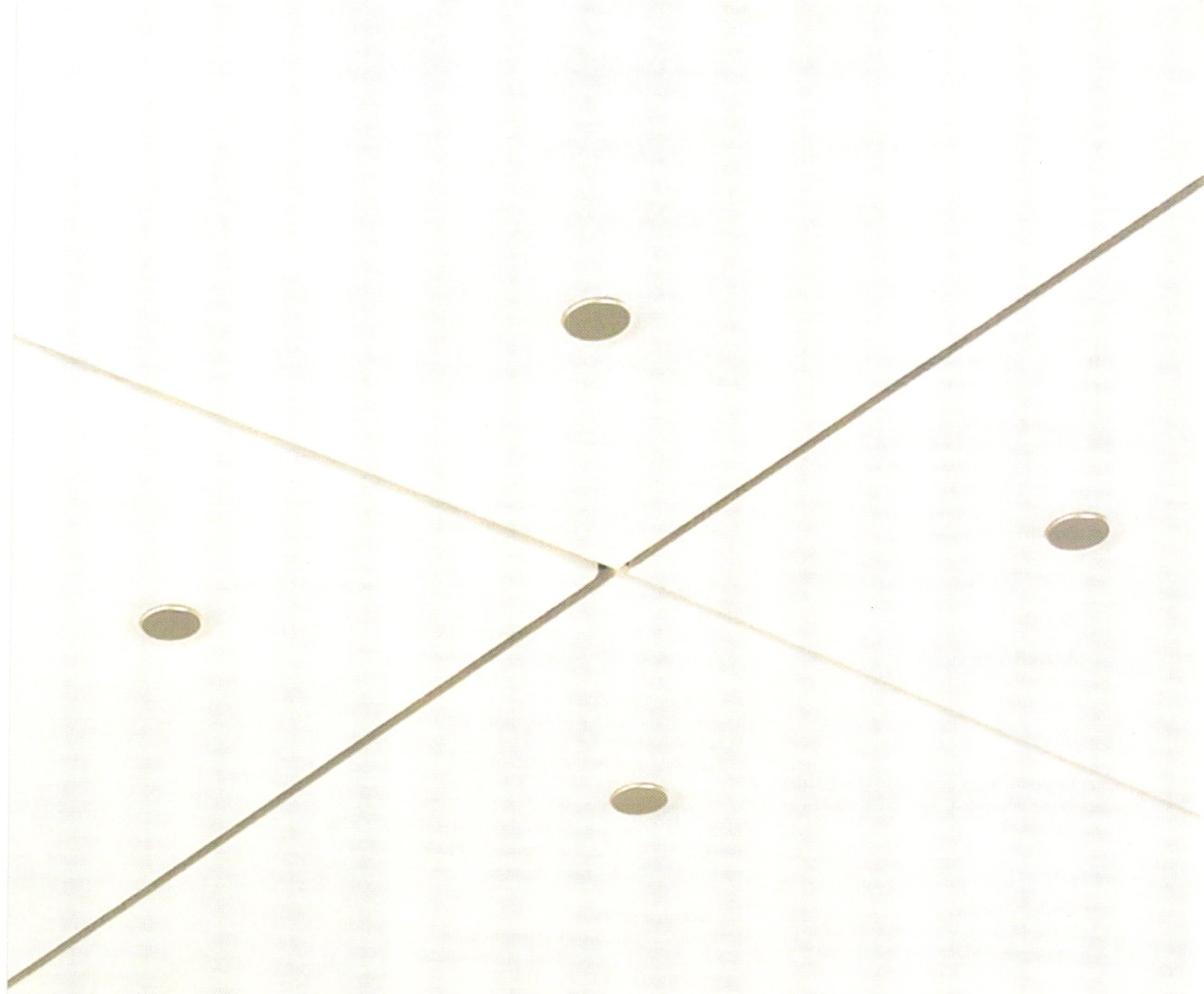

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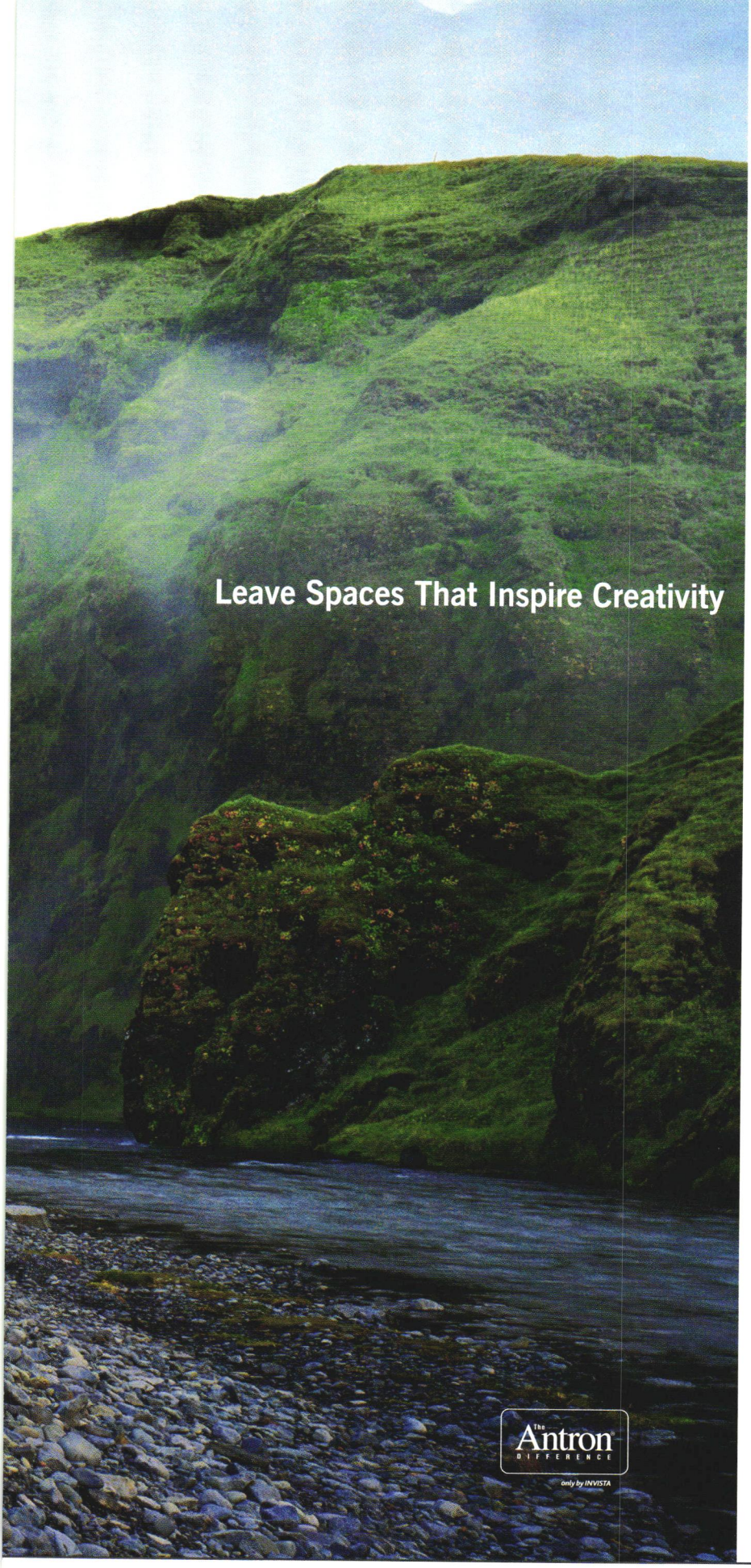

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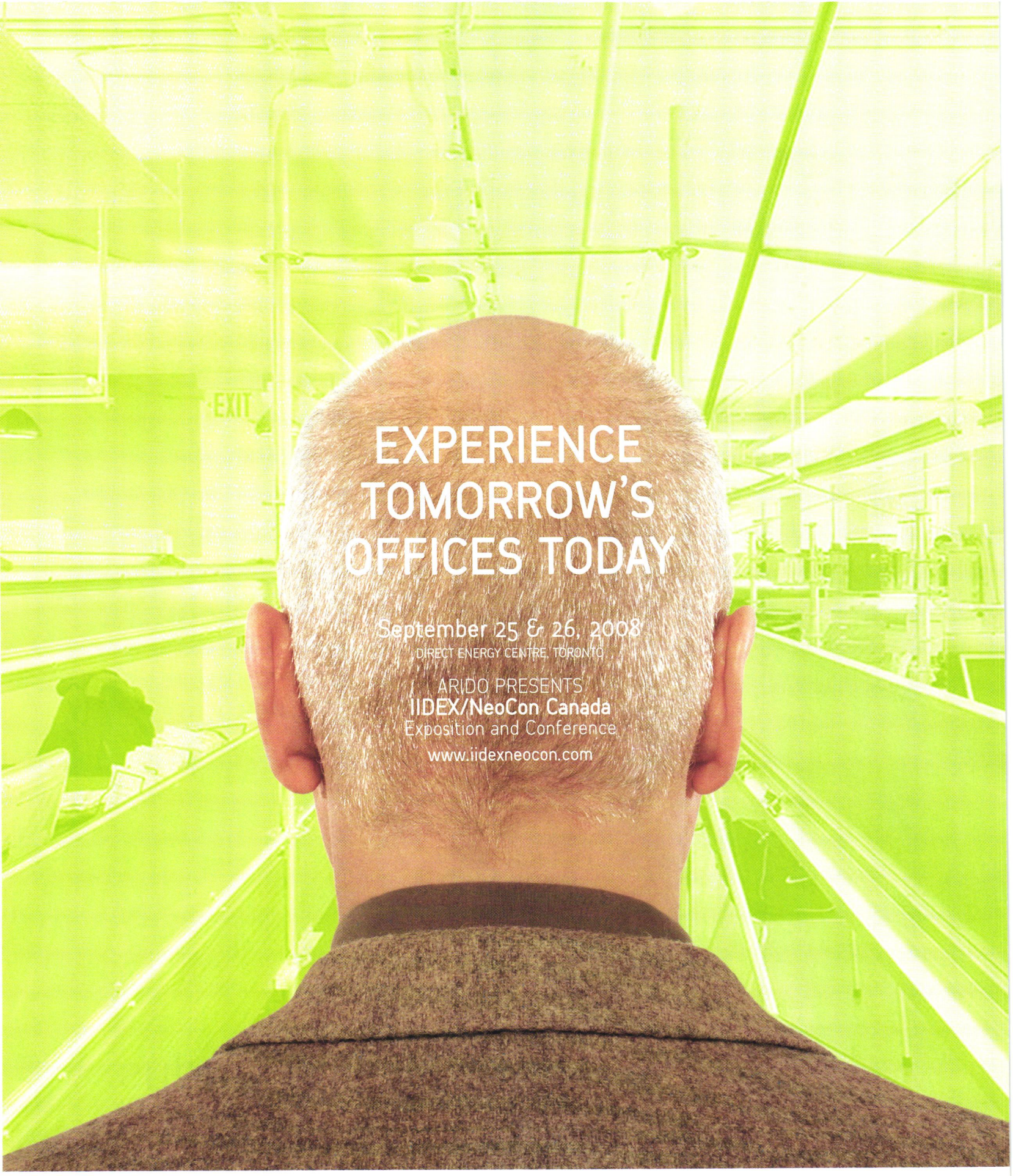

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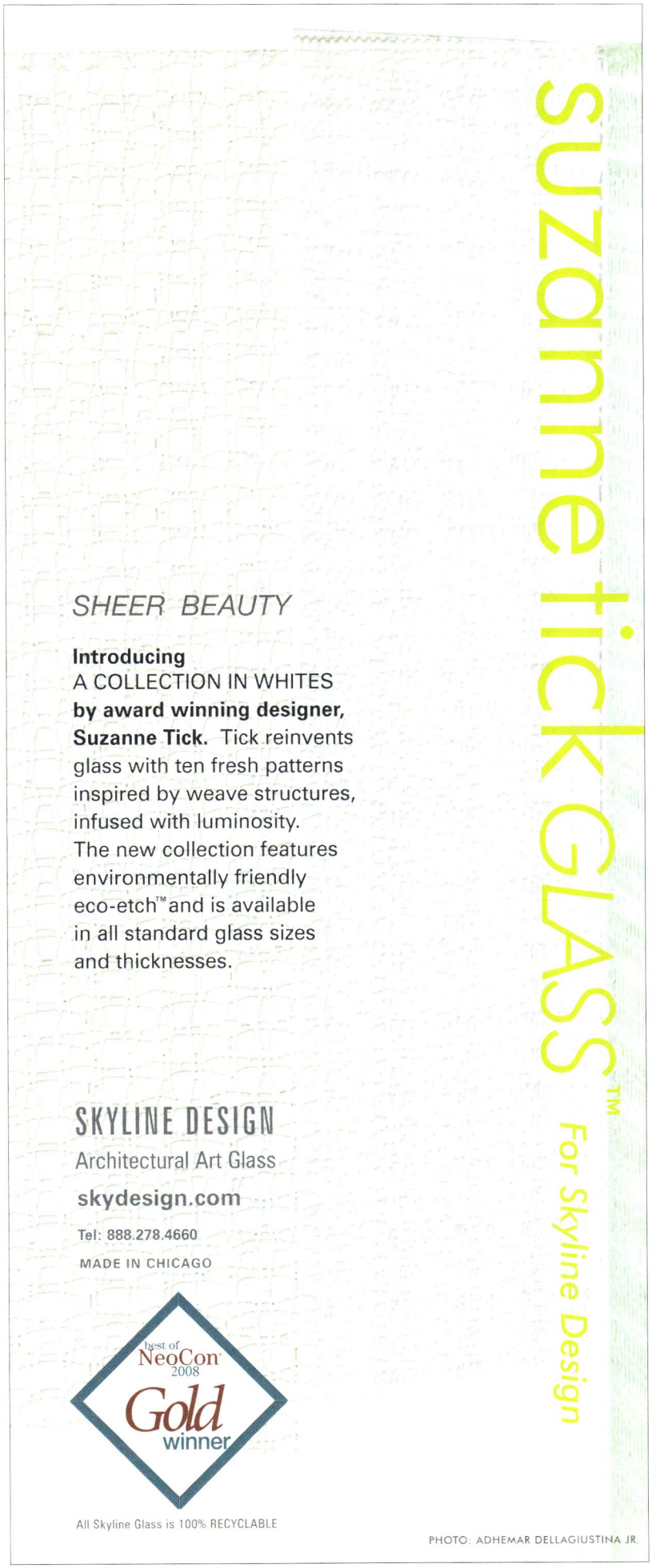

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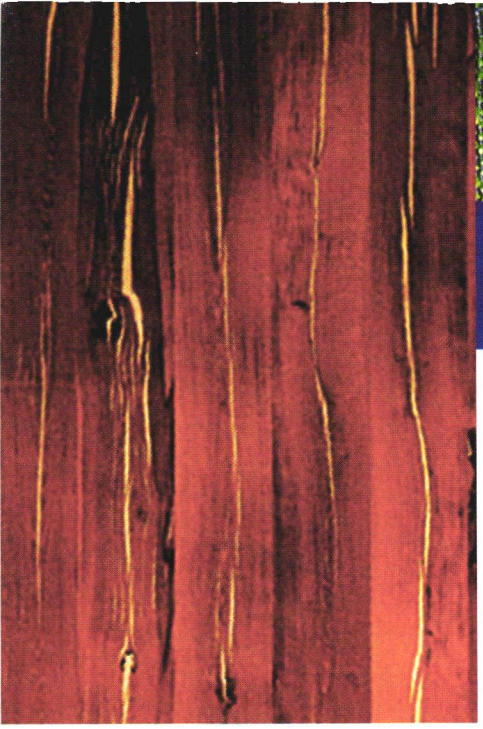

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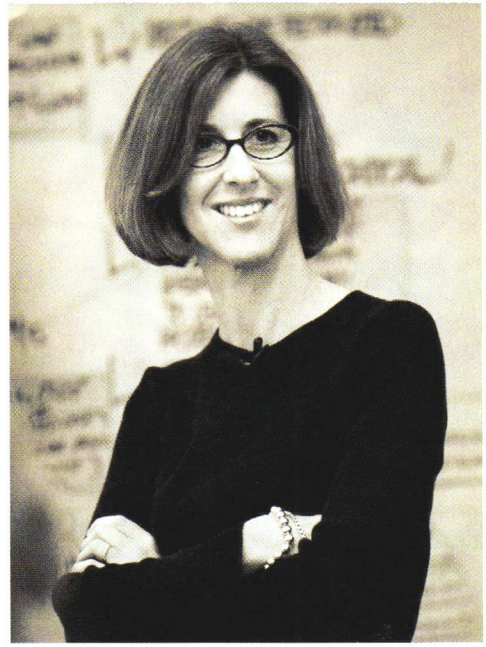

Jennifer Thiele Busch
Editor in Chief

products galore

A summer weekend spent on Lake Champlain in Vermont—the Green Mountain State—offers a wonderful reminder of how important it is to appreciate the many gifts of nature and to protect them for the benefit of our own and future generations. In the built environment, the "recycling" of existing structures through renovation, restoration, or adaptive reuse—the focus of our August issue—has come to play an increasingly central role in our industry's arsenal of sustainable strategies. The possibility of using a building again rather than throwing it away and starting over with something entirely new used to be based on economic decisions alone. Now, designers and their clients are looking at the reuse of entire buildings as something that is almost an obligatory consideration from a sustainable standpoint. Barring reuse of the structure, reuse of the demolition materials is becoming an increasingly common goal. And more and more, buildings are being designed from the outset with future reuse in mind, in much the same way that designers and manufacturers use life-cycle analysis that considers what will happen to products and materials at the end of their useful life.

As always, the August issue of *Contract* also presents the winners of the Best of NeoCon® Competition, the industry's most prestigious awards competition for commercial interiors products and materials. Our own recent research tells us that designers have an ever-expanding appetite for product information—sustainable and otherwise—and Best of NeoCon® has always served as a good, practical guide for both show attendees and readers to the best new products the industry has to offer. Judged by a team of interior designers, architects, and facilities executives, the awards program offers a real-world perspective on product perceptions in the marketplace, and many of our design judges parlay the knowledge they gain as jurors into full product presentations to their firms.

But in this day and age of instant information availability, the Internet makes it possible to deliver product knowledge to our audience much more quickly and with much greater frequency than a comprehensive annual design competition or even a monthly publication can offer. With the focus on product in this issue, it seems an appropriate time to inform our readers about the many opportunities to access up-to-the-minute new product information at www.contractmagazine.com. Our new Web site, launched in April, includes many new product-related features. For the following features, visit these links:

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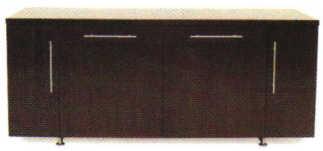

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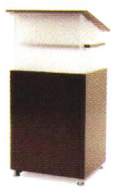

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Photo by Bob Schaatz.

Fresh Digs

Nashville—Last month, Nissan Americas dedicated its regional headquarters for the United States, Canada, and Mexico, with more than 1,500 employees, Tennessee Governor Phil Bredesen, and U.S. Senator Lamar Alexander attending the day-long event.

Designed by Nashville-based Gresham Smith and Partners in close conjunction with Nissan's own design team, the 10-story building promotes functionality and collaboration, while interpreting both the Nissan and Infiniti brands through materials. It provides 460,000 sq. ft. of office space. (The previous headquarters in Los Angeles was a campus of 13 separate buildings that did not reflect Nissan's branding and culture of teamwork.)

Features of the new building include an underfoot HVAC system housed under an 18-in. raised floor with customizable diffusers; "town centers" that foster spontaneous meetings and brainstorming; 2.5-acre wetlands behind the building where Nissan has planted more than 50,000 native plants, and which is fed by an underground spring and run-off from nearby retention ponds.

"We wanted to memorialize the 'places between places,'" explains Jack Weber, IIDA, principal at Gresham Smith and Partners and interior designer on the project. The town centers and staircase and other small nooks are meant to feel spontaneous and free, perfect for quick, informal meetings. The town centers feature full-wall white boards next to seating areas. They also provide refreshments or serve as a copy center with paper and mail slots.

"We wanted everyone to think of the whole building as their workspace," says Steven P. Johnson, AIA, executive vice president at GS&P.

Besides the under-foot HVAC, a sunshade system as well as low-emission glass add to the building's energy efficiency. It also is topped off with a green roof, which incorporates 7,500 sq. ft. of six varieties of low-growing creeping red sedum.

The lobby is a true blending of both brands. The use of wood, leather, and stone represents the Infiniti brand of "graceful strength," while silvers, metals, reds, and stainless aluminum present the "bold and thoughtful" Nissan brand.

Besides commemorating the new building, Nissan announced its plans for the future, which include the launch of electric vehicles in the United States and Japan in 2010 and in 2012 for mass-market commercial delivery. This also will involve forming a partnership with the State of Tennessee, with participation from the Tennessee Valley Authority (TVA) and other partners, to help the state support the deployment of infrastructure for such vehicles, including charging stations in public places.

"Nissan Americas is an investment in our future," says Nissan Americas president and CEO Carlos Ghosn. "We purposefully designed the building to inspire and enhance collaboration among our employees. The building also is a statement about our confidence in the continued growth of Nissan in the Americas and our unyielding commitment to environmental sustainability."

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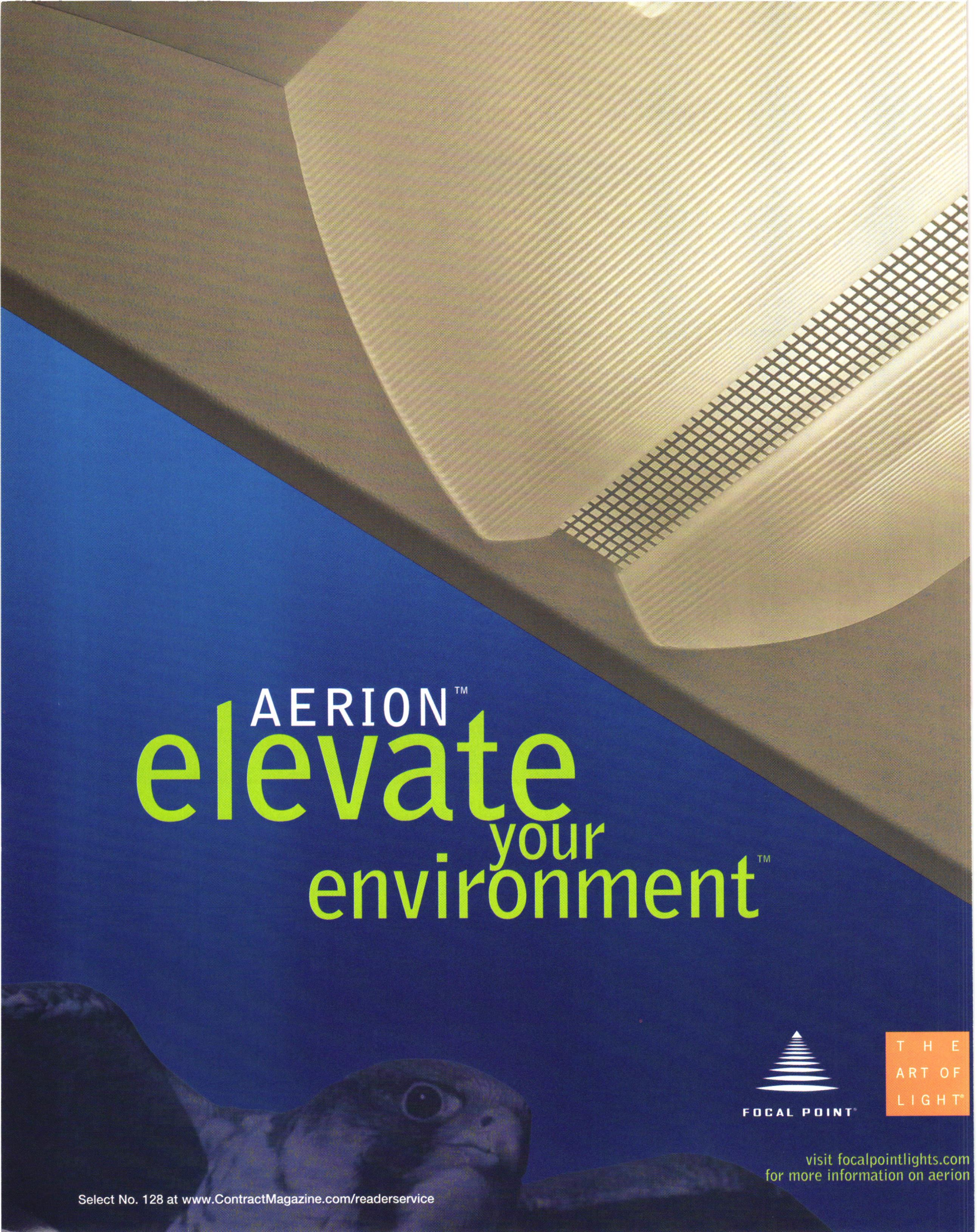

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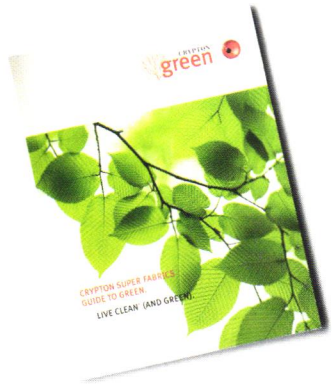

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Tom Schuler, Corian; Mitchell Cohen, Nelson; Jennifer McGregor, Holabird & Root, DIFFA chair, Board of Directors; Alan Almasy, John Newland, Herman Miller.

Terry Mowers, Suzanne Tick, Tandus.

Michele Rust, Commercial Carpet Consultants, DIFFA/Chicago, Board of Directors

Blast from the Past

Chicago—The Chicago chapter of Design Industries Foundation Fighting AIDS (DIFFA) once again gathered the industry top talent to celebrate during NeoCon® World's Trade Fair, with this year's gala marking the organization's annual fundraising event's 20th anniversary.

Under the theme "Black to Basics," the gala was a blast from the past, as velvet ropes and imposing bouncers gave way to a 1980s nightclub replete with disco balls, glittering lights, and mirrored columns. During the '80s-inspired event, guests enjoyed courses named after iconic Chicago nightclubs, were entertained by drag queens performing songs by Madonna and Cher, and participated in a silent and live auction that raised more than $560,000 by the end of the night.

"This year's gala was truly special as we celebrated 20 years of making a difference in the lives of those affected by HIV/AIDS. Through the years, DIFFA/Chicago has raised over $35 million in grants to local HIV/AIDS related organizations. Our mission is to continue to fund and support our local service providers until there is a cure," says Jennifer McGregor, chairman, board of directors, DIFFA/Chicago.

This year's event sponsors included DuPont Corian (title sponsor), Herman Miller (legacy benefactor), Steelcase (presenting sponsor), Shaw Contract Group (presenting sponsor), and *Contract* magazine (exclusive media sponsor).

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Don Nordmeyer, Dupont; Shashi Caan, Shashi Caan Collaborative; Rick Focke, HOK.

All photos by Randy Korwin, RMK Photos.

LET'S STOP PROFESSING GREEN AND START ENABLING GREEN

For more than 50 years, we at Lamin-Art have been focused on doing the right things for the right reasons, every time. That focus defines our relationship with our people, our customers, and our planet. To us, sustainability isn't just a good marketing angle or sound business decision; it's also a critical adjustment of our mindset as responsible members of the greater global community.

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And in 2007, we completed a conversion of our entire fleet of corporate vehicles to hybrid cars, providing cleaner transportation for our sales and executive management team. As a result, the reduction in trunk capacity forced us to also reconsider and redesign our sample packages and literature.

In other words, we're doing everything we did before, but now we are doing it better. It has been a win-win for both the environment and our business.

But while we've made progress, we recognize that there is still much more to be done.

That's why I want to share with you an objective I've assigned to each and every one of our employees. I have challenged them to be creative and find new, more sustainable solutions.

At the corporate level, our team has been charged with finding ways that we as a company can support environmental initiatives at our offices, support the efforts of our supply chain in promoting their own sustainability programs, and lead the way for change within our industry as a whole.

And our design and manufacturing teams are seeking ways to enhance our products' contribution towards specifiers and customers' green building strategies.

There is no one magical formula to reverse the situation; but all of us can contribute to the solution. After all, it's time to take real action.

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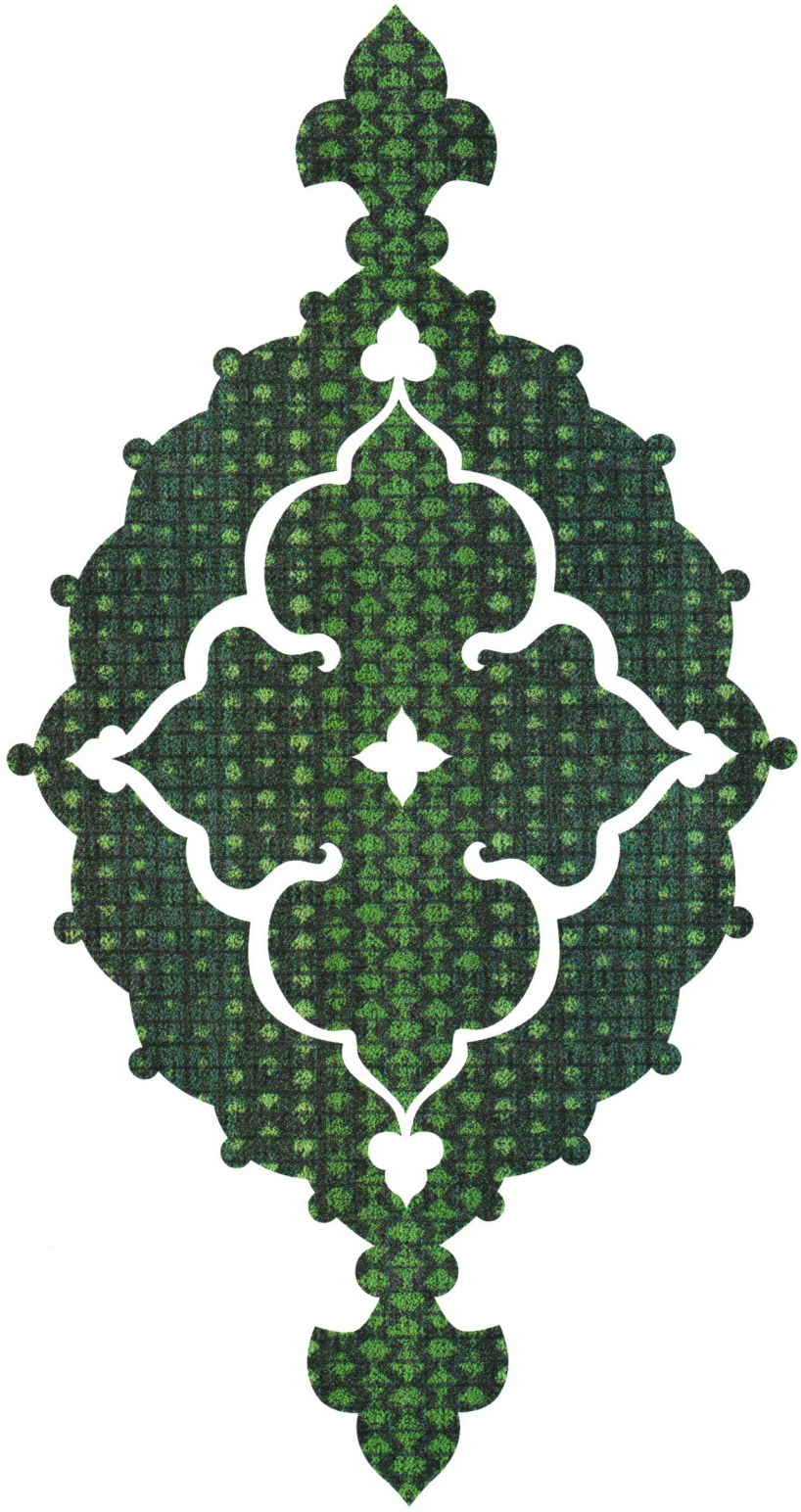

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"Big D(esign) 2008"

Chicago—A warm Sunday evening welcomed 80-plus students from Kendall College of Art and Design at Ferris State University in Grand Rapids, Mich., to the college's "Big D(esign)" class at NeoCon® 2008. The 13-year-old class is offered to interior design, graphic design, furniture design, and industrial design students.

This year's program continued examining the many facets of practice that make up design with a big "D," while supporting Kendall's focus on social responsibility. *Freakonomics* author Steven Leavitt's keynote on Monday morning offered a radically different perspective on economics that was not only entertaining, but helped show that there is more than one way to dissect a problem—a good lesson for young design professionals. It was then on to searching the Merchandise Mart for the latest in design, products, messaging, and branding.

Tuesday morning's provocative keynote by Robert Kennedy Jr. provided a thoughtful platform that led into the program at the Gleacher Center at the University of Chicago, where 20 students from Pratt Institute in Brooklyn, N.Y., participated.

This year's program was supported by Haworth, who provided five speakers. Branko Kolarevic, the Haworth chair in integrated design and associate professor of architecture at the University of Calgary, and a specialist in digital media in design and construction, shared insights into the global world of media integration and specifically creating seamless digital collaboration between architecture, engineering and construction within very complex projects. Jeff Reuschel, director of design at Haworth and Rod Vickroy, design director at SmithGroup and former design director of the workplace studio at Perkins+Will, spoke about Haworth's Global Headquarters project, and their experience implementing a research driven project, successful in sustainable objectives, and a leveraged asset in their corporate branding initiative.

Iain Thorpe, Kendall alumni and head of design for North America in the Haworth Design Studio, demonstrated the immensity of global influence and how much it impacts product design, and Nicolai Czumaj-Bront, from the Haworth Design Studio, shared his experience as an industrial designer. Urshula Barbour and Paul Carlos, partners in Pure+Applied, a practice that works in publishing and exhibit design addressed the challenge of teaching integrated design, running a studio, generating ideas, selecting clients, and finding time to sleep.

The day at Gleacher Center ended with Rose Tourje and Lila Grant, the founder and the vice president of strategic management, respectively, for the Asset Network for Education Worldwide (ANEW), a nonprofit organization that collects, organizes, and repurposes surplus FF&E for donation to the underserved. Under the tagline "Doing right with what's left," they have created an environmentally, fiscally, and socially responsible solution to prevent tons of used materials from going to landfills while satisfying the needs of many who would otherwise go without. After an architectural boat tour, Wednesday wrapped the class with the Merchandise Mart's annual student day activities.

—Michelle Kleyla

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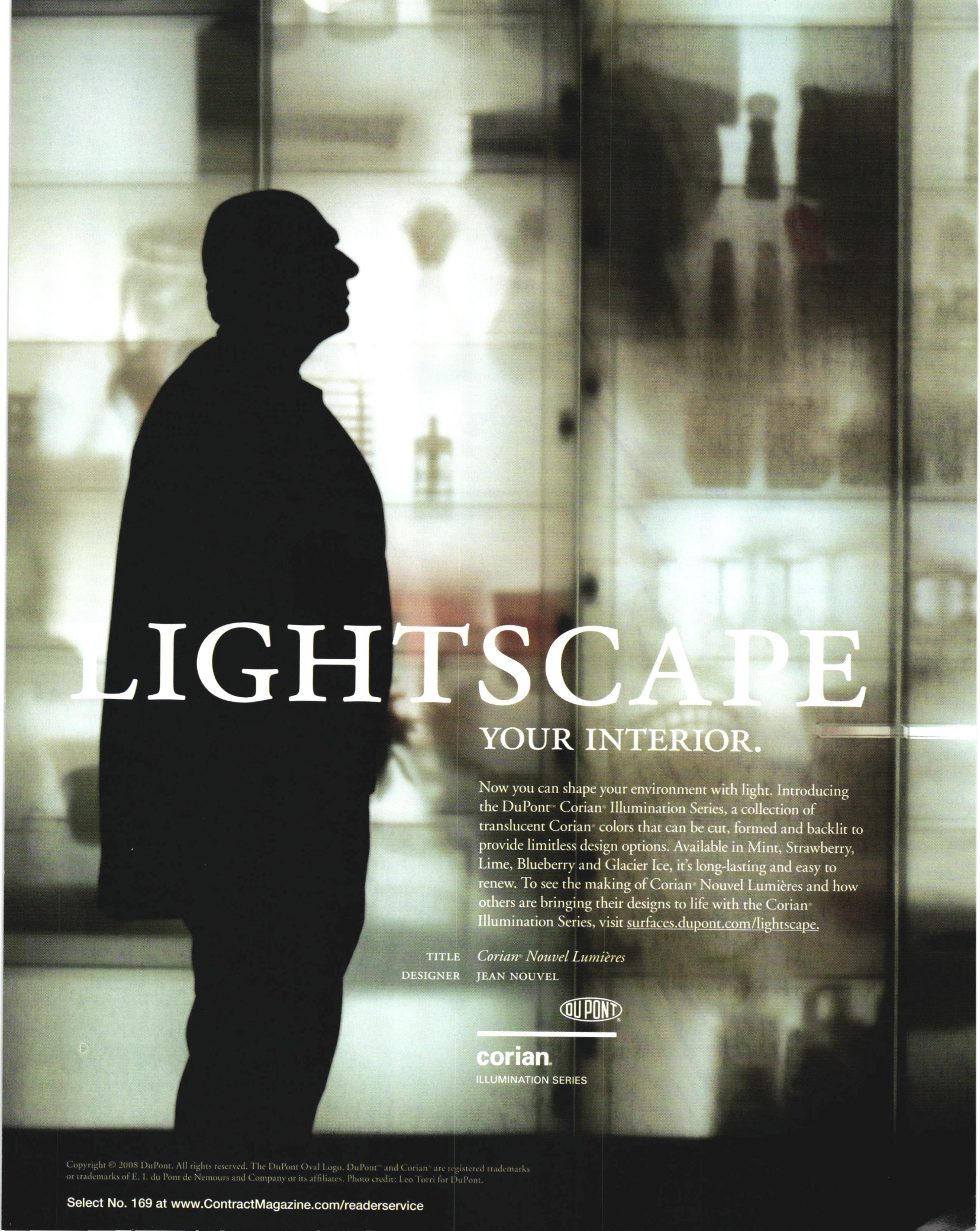

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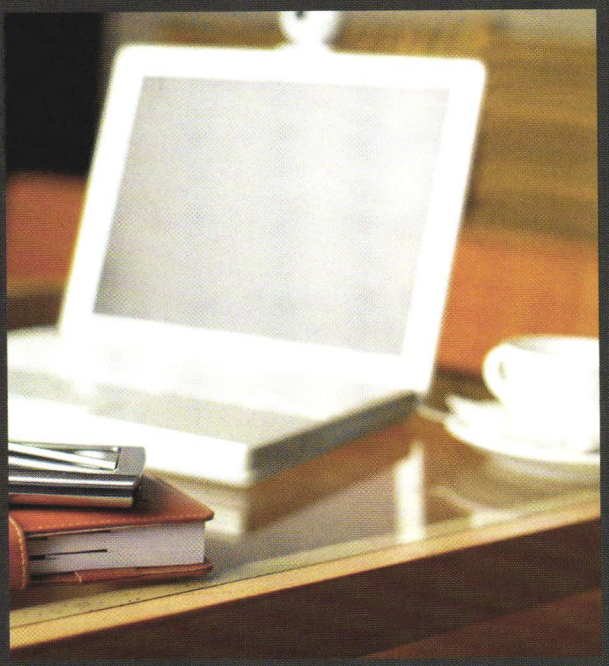

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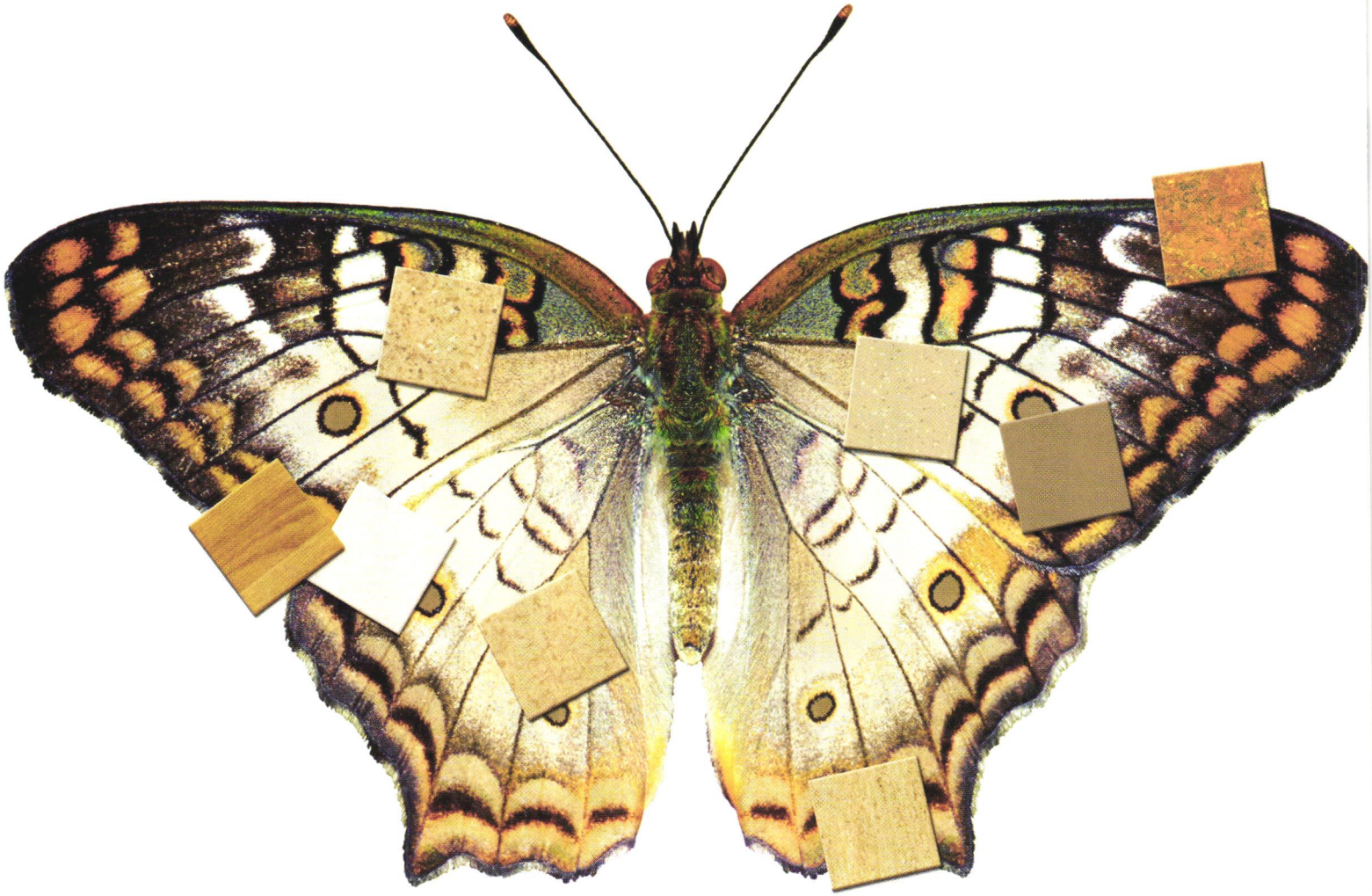

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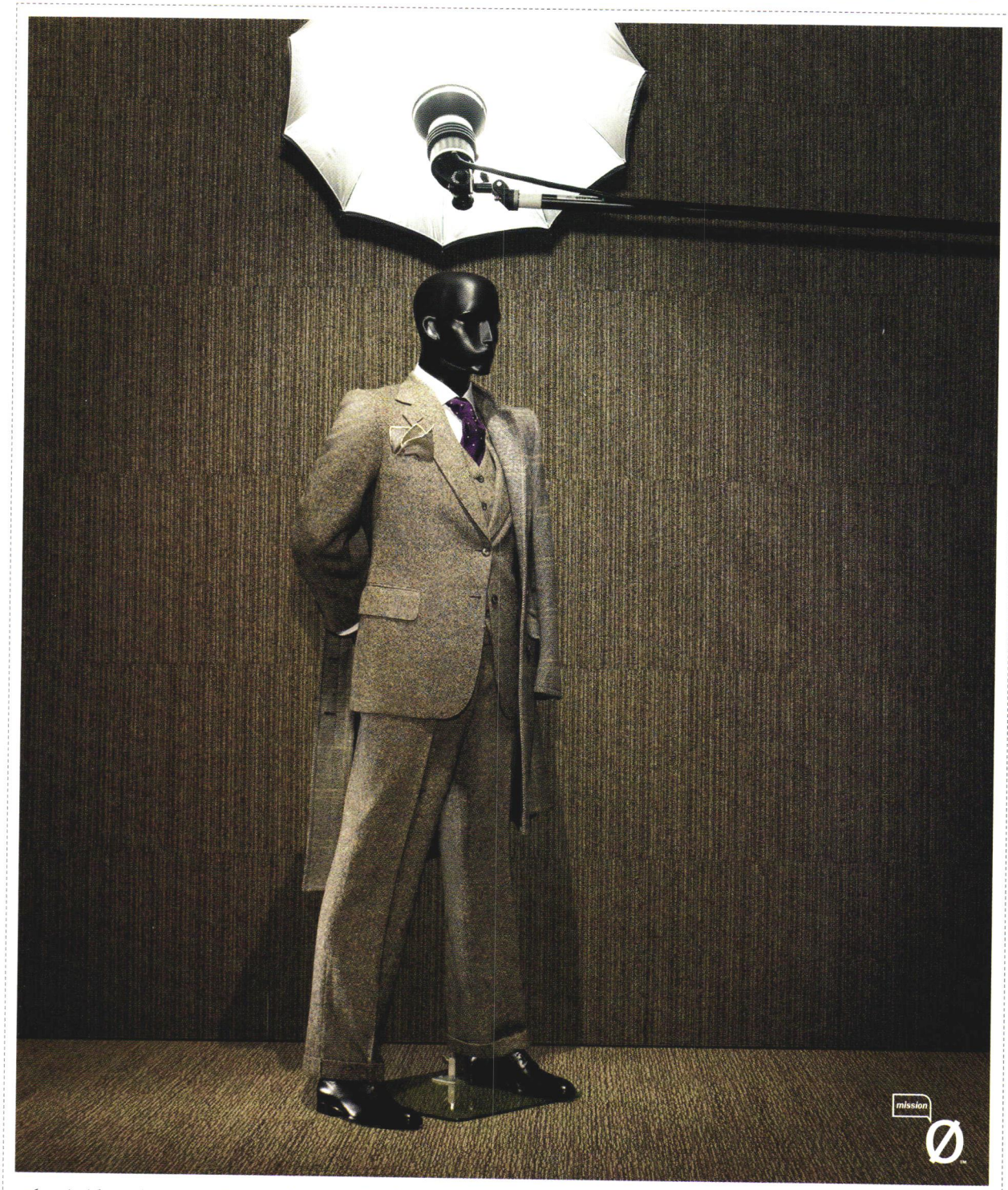

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Book Smart

Anaheim, Calif.—The winners of this year's Library Interior Design Competition were honored on July 1 at the ALA/IIDA Library Interior Design Awards Reception during the American Library Association Annual Conference. Nine winners and two honorable mentions were selected from projects submitted from throughout North America. The biennial awards honor excellence in library interior design, incorporating aesthetics, design creativity, function, and satisfaction of the client's objectives.

Contract's current Designer of the Year, Phil Freelon, and his firm, The Freelon Group, took home an honorable mention, while 2008 Designers of the Year richärd+bauer of Phoenix, earned a number of awards, including the Best of Show prize for the Arabian Library, Scottsdale Public Library in Scottsdale, Ariz.

Judging took place in April and was facilitated by Jennifer Busch, editor of *Contract*. The panel included: Drew Harrington, director of library services at University of Portland; Steven McCollom, IIDA, AIA associate partner, Gary Lee Partners, San Francisco; Kathryn Page, principal with Page and Moris, San Francisco; and Joseph Rondinelli, associate IIDA, senior associate, Shepley Bulfinch, Boston. Awards were selected in the following categories:

Academic Libraries: 30,000 sq. ft. and Smaller

Project: Brown University Susan P. and Richard A. Friedman Study Center in Providence, R.I.
Firm: Architecture Research Office (ARO), New York, N.Y.

Academic Libraries: Over 30,000 sq. ft.

Project: University of California, Hastings College of Law Library in San Francisco
Firm: SmithGroup, San Francisco

Public Libraries: 30,000 sq. ft. and Smaller

Project: Arabian Public Library in Scottsdale, Ariz.
Firm: richärd+bauer, Phoenix

Public Libraries: Over 30,000 sq. ft.

Project: Ramsey County Library in Maplewood, Minn.
Firm: HGA Architects and Engineers, Milwaukee, Wis.

Single Space:

Project: Evanston Public Library Teen Room, The Loft in Evanston, Ill.
Firm: Nagle Hartray Danker Kagan McKay Penney Architects & architectureisfun, Inc., Chicago.

continued on page 39

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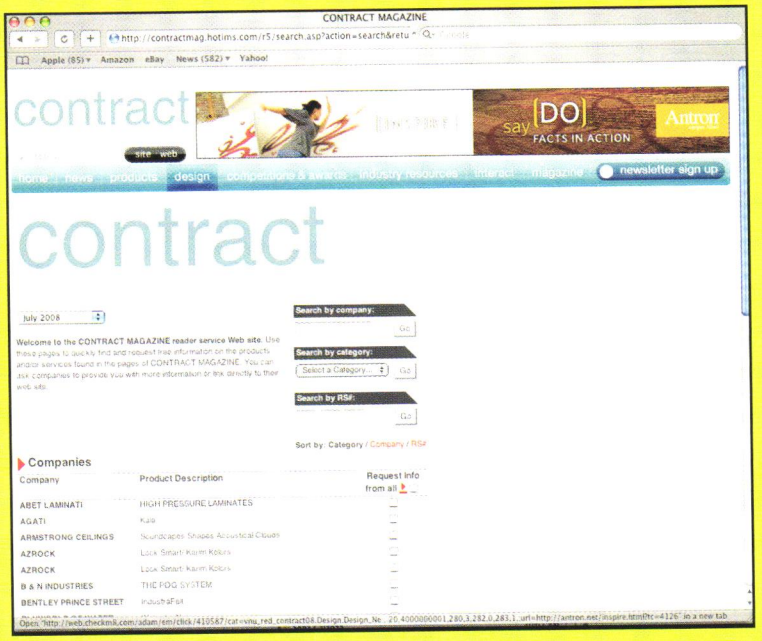

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Innovation in Sustainable Design:
Project: University of Toronto Mississauga, Hazel McCallion Academic Learning Center in Toronto
Firm: Shore Tilbe Irwin & Partners, Toronto

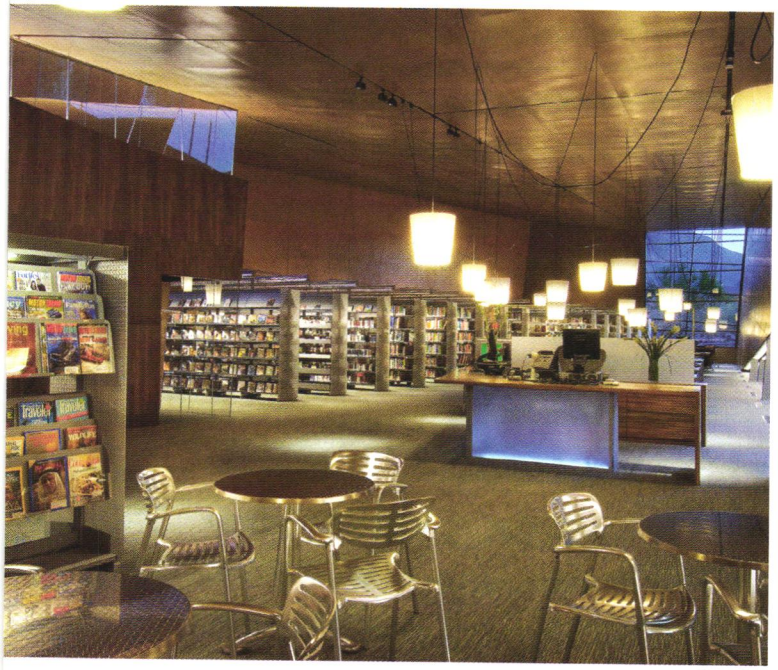
Outstanding Historic Renovation Project (historic restoration):
Project: Lionel Pincus and Princess Firyal Map Division, New York Public Library, New York.
Firm: Davis Brody Bond Aedas, New York

Outstanding Historic Renovation Project (adaptive re-use):
Project: Rhode Island School of Design, Fleet Library in Providence, R.I.
Firm: Office dA, Inc., Boston, Mass.

On the Boards:
Project: Prescott Valley Public Library in Prescott Valley, Ariz.
Firm: richärd+bauer, Phoenix

Honorable Mention:
Project: Phoenix Public Library, Harmon Branch in Phoenix
Firm: richärd+bauer, Phoenix

Project: Durham County Regional Library, North Branch in Durham, N.C.
Firm: The Freelon Group Architects, Durham, NC



Best of Show winner, Arabian Library, Scottsdale Public Library by richärd+bauer. (Photo by Mark Boisclair.)

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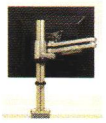
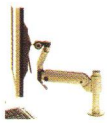
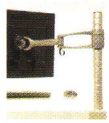
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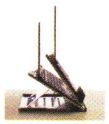
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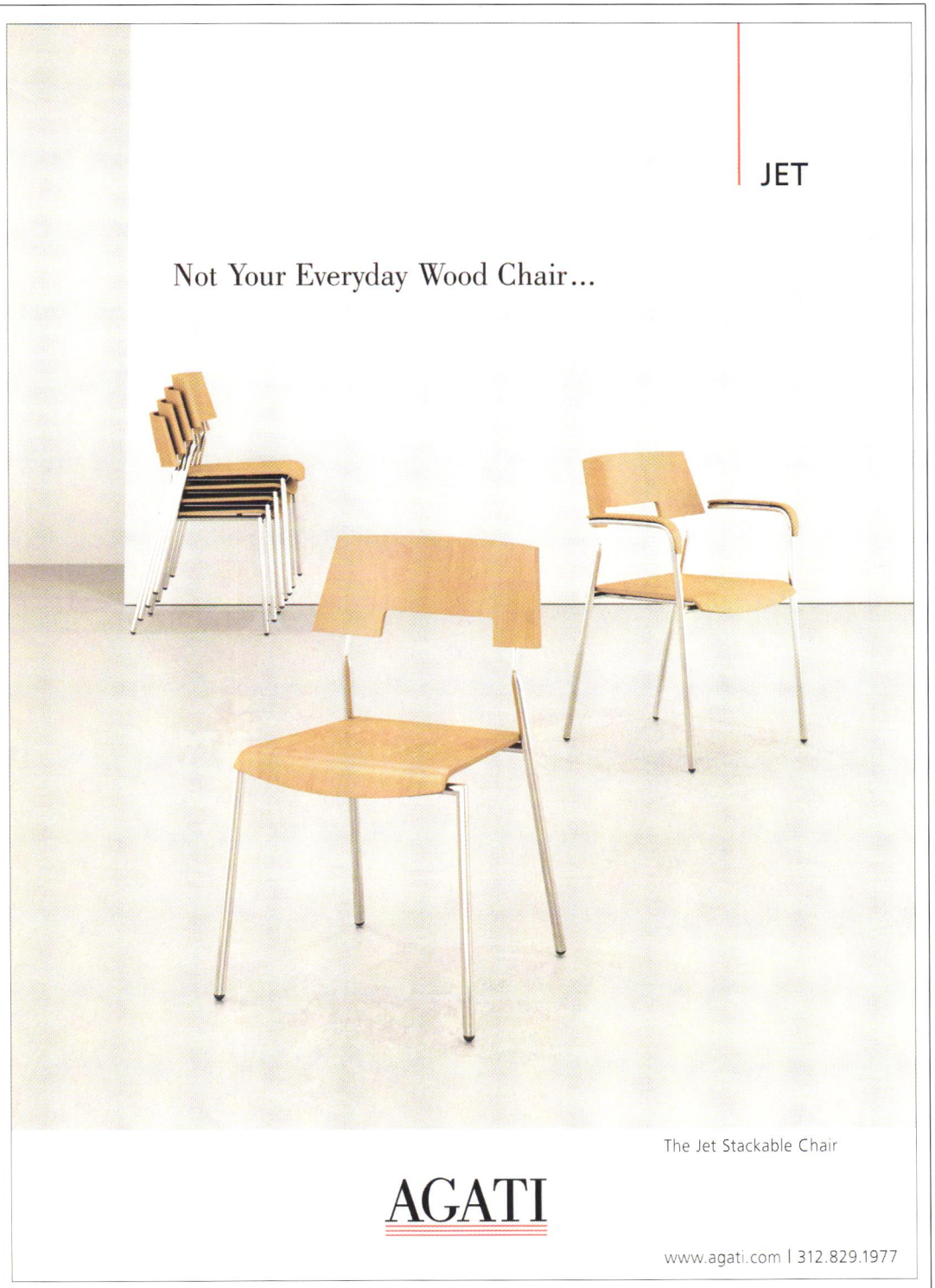

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Correction

In the May issue of *Contract*, "Twist and Turn" (p. 144) featuring the Pasona Group headquarters designed by Kono Designs, listed incorrect contact information for the firm on page 171.

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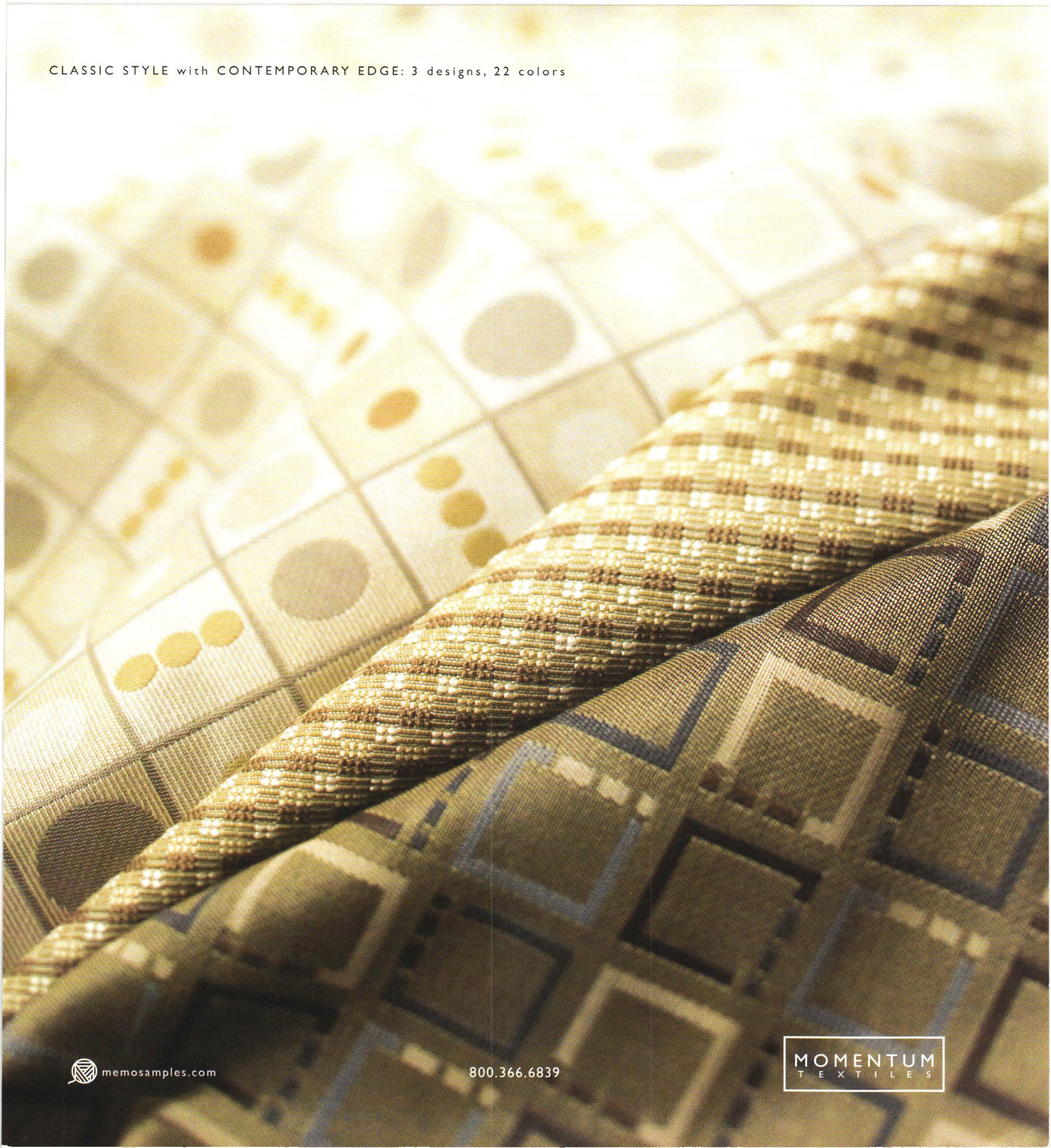

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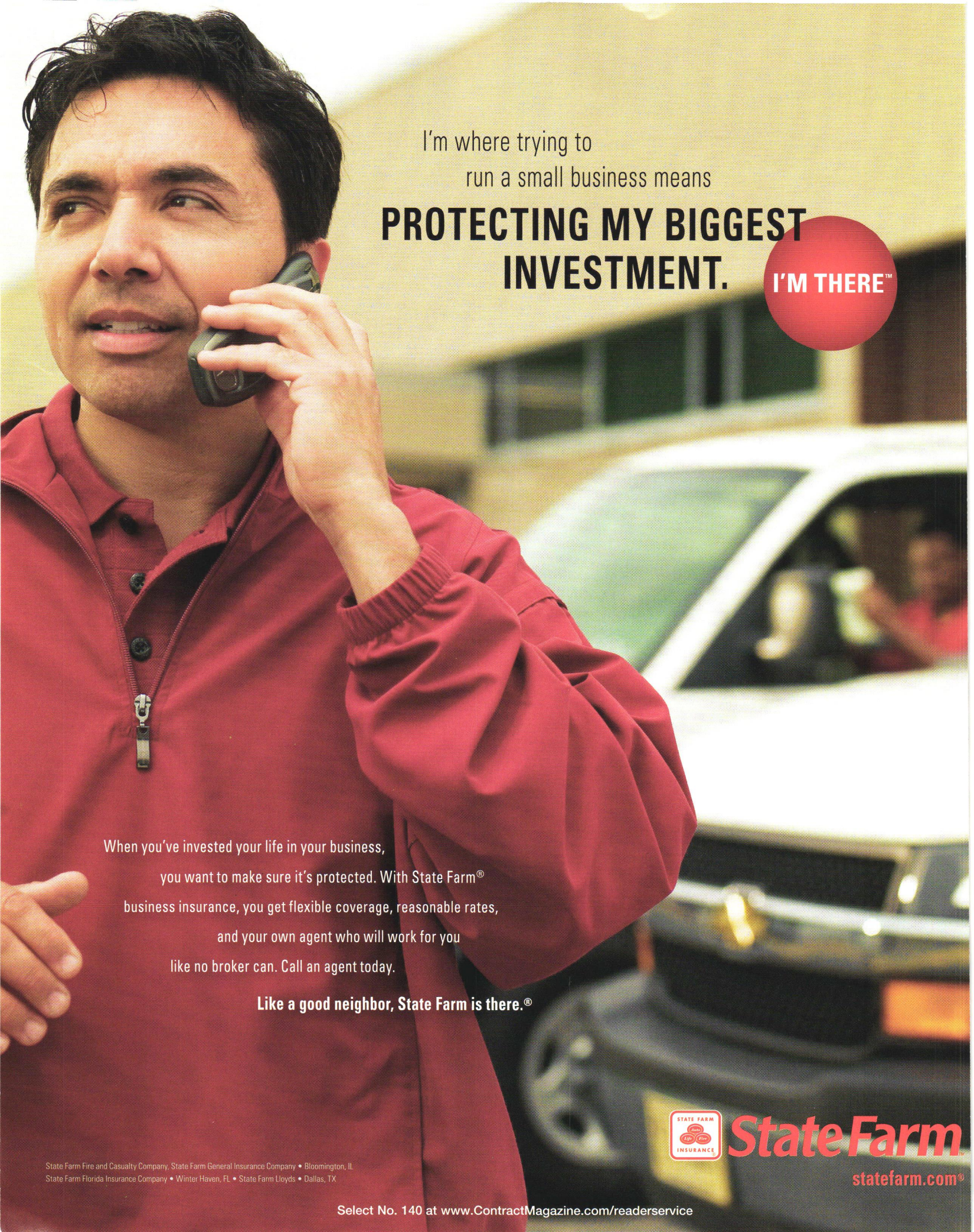

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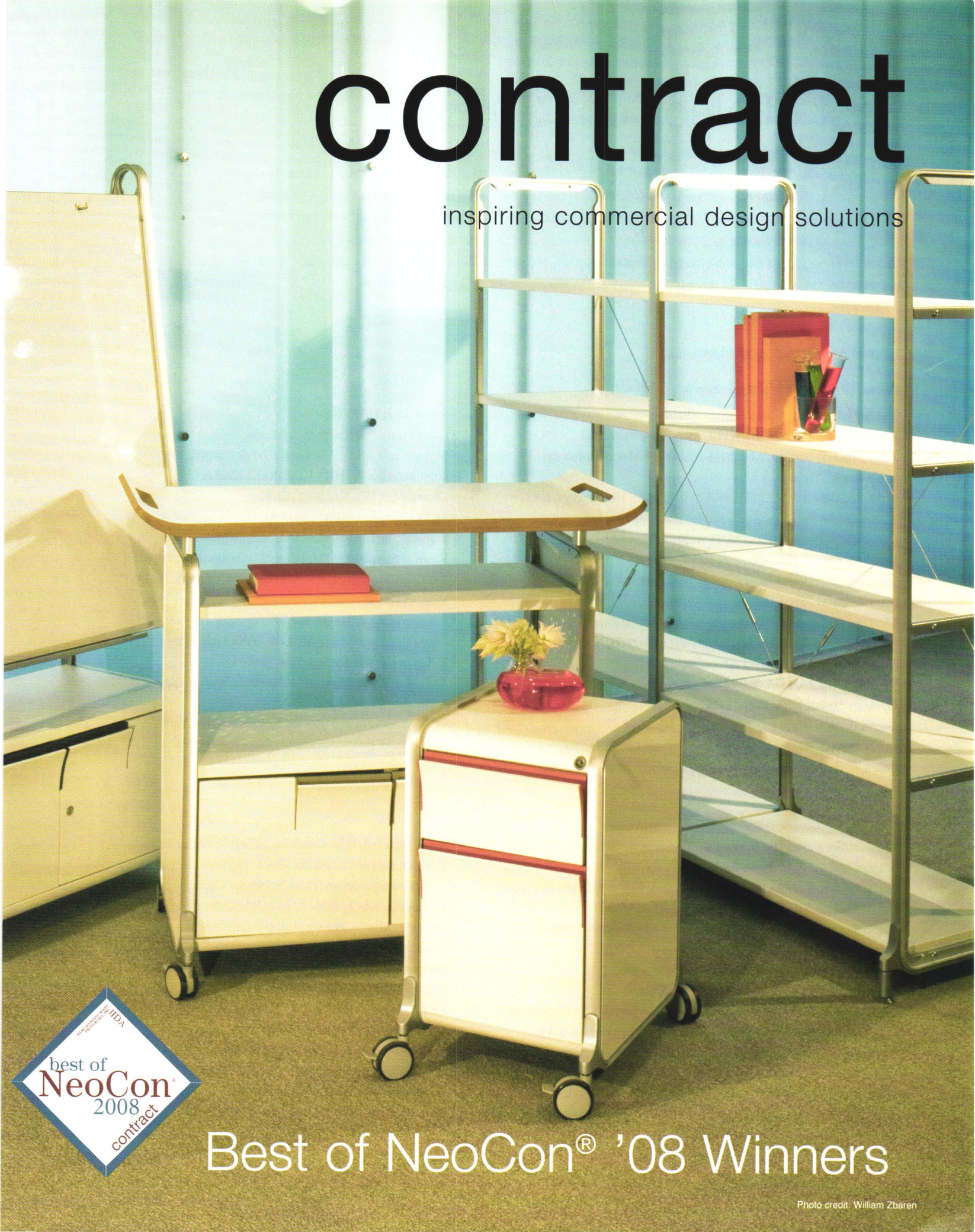


Best of NeoCon® '08 Winners

Photo credit: William Zbaren

Best of NeoCon® 2008

Chicago—For the 19th time, the Best of NeoCon® competition highlighted the contract design industry's new products. This year, there were approximately 350 entries in 40 categories, and 71 awards, including five Innovation Awards, were distributed. The 53 judges included commercial interior designers and corporate, government, and institutional facilities management executives. The Best of NeoCon® 2008 is sponsored by *Contract* magazine, Merchandise Mart Properties, Inc., McMorrowReport.com, the International Interior Design Association (IIDA), and the International Facility Management Association (IFMA).

The Best of NeoCon® 2008 Judges List

Interior Designer & Architect Jurors:

- Tod Babick, PLOW, Grand Rapids, Mich.
- Jennifer Barnes, IIDA, CID, RTKL Associates, Baltimore
- Mary Mitchell Bartlett, AIA, IIDA, LEED AP, MarmonMok Architecture, San Antonio, Texas
- Mark Baughman, AIA, IIDA, SKB Architecture, Washington, D.C.
- Monica Birkholz, IIDA, ASID, Kahler Slater, Milwaukee
- Linda Porter Bishop, IIDA, ASID, AAHID, LEED AP, WHR Architects, Houston
- Jean Buckley, Buckley & Associates, Winchester, Mass.
- Mary A. Burke, Cetra Ruddy, New York
- Moriah Candotti, IIDA, Huntsman Architectural Group, New York
- Peter Carey, RDA, Butler Rogers Baskett Architects, New York
- Maurya Cohan, RDA, OWP&P, Chicago
- Victoria Danseco, RDA, Ted Moudis Associates, New York
- Gayle DeBryun, IIDA, LEED AP, Lake Affect Design Studio, Grand Rapids, Mich.
- Royce Epstein, RDA, LEED AP, KlingStubbins, Philadephia
- Carrie L. Fitzpatrick, IIDA, Solomon Cordwell Buenz, Chicago
- Rick Focke, HOK, New York
- Chris Heard, Hendrick Inc., Atlanta
- Betsey Keefe, IIDA, Associate, CBT Architects, Boston
- Janet Kobylka, AAHID, IIDA, RTKL, Dallas
- Christopher Liu, NELSON, Chicago
- M. David Lubin, IIDA, LEED AP, NELSON, Dallas
- Richard Mark, KlingStubbins, Philadelphia
- Karen S. Niemi, IIDA, MulvannyG2 Architecture, Portland, Ore.
- Elizabeth Peterson, IIDA, AIA, LEED AP, CREW, IFMA, CoreNet, VOA, Washington, D.C.
- Kathleen Peters, Arete3, Ltd., Tinley Park, Ill.
- Eileen Ragsdale, LEED AP, RDA, TPG Architecture, TPG Planning & Design, New York
- Ronald A. Reed, IIDA, FAIA, Westlake Reed Leskosky Architects, Cleveland
- Michael Sinkew, Ted Moudis Associates, New York
- Kimberly Williams, KlingStubbins, Philadelphia

Facility Manager Jurors:

- Cynthia Alexander, The University of Michigan, College of Literature, Science and the Arts, Ann Arbor, Mich.
- Lynda Anderson, IIDA, Indiana Convention Center Expansion Project Office, Indianapolis
- Debra Barresse, CID, IIDA, Princeton University, Office of Design & Construction, Princeton, N.J.
- Brian D. Bennett, The Facility Group, Tulsa, Okla.
- Greg Buse, Great Wolf Resorts, Madison, Wisc.
- Phyllis Ewers, Cisco/CBRE Global Corporate Services, San Jose, Calif.
- Doreen Fentress, Quality Technical Services, Virginia Beach, Va.
- Joyce Gassett, NIKE Space Planning, NIKE, Beaverton, Ore.
- Glenda Godwin, First Tennessee Bank Corporate Real Estate, Memphis
- Charlene Happel, NIKE Space Planning, NIKE, Beaverton, Ore.
- Carole C. Hargett, Virginia Medical Center—Hampton, Hampton, Va.
- Kristi Hartwell, John Crane Inc., Morton Grove, Ill.
- Brian Denver Hicks, Pacific Gas & Electric/CBRE, San Francisco
- M. Alice Hogueisson, IFMA, Edelman, Chicago
- Tim Losch, IFMA, BOMA, FAAO/AAO, San Francisco
- Karen McKenzie, Aurora Health Care/Aurora St. Luke's Medical Center, Milwaukee
- Susan Monroe, The University of Michigan, College of Literature, Science and the Arts, Ann Arbor, Mich.
- Kirstin Reynolds, IIDA, ASID, University of Alaska, Anchorage, Alaska
- Dom Ruggerio, Ruggerio & Associates, Chicago
- Sue Schmidt, CPM, Healthways, Nashville, Tenn.
- BJ Thomas, Gateway Health Plan, Pittsburgh
- Sandra Warner, IIDA, GS-13, DAF, U.S. Air Force, Brooks City-Base, Texas
- Trish Weidner, First MidWest Bank, Itasca, Ill.

best of NeoCon 2008
best of Competition

Best of Competition

Herman Miller
Teneo

Herman Miller took home this year's Best of NeoCon® Best of Competition award for the Teneo (Latin for "to hold") storage system.

Designed by Ayse Birsel and Bibi Seck of Birsel+Seck, the product acknowledges that work and life have truly merged by helping users to organize and display everything that can't fit into their computers.

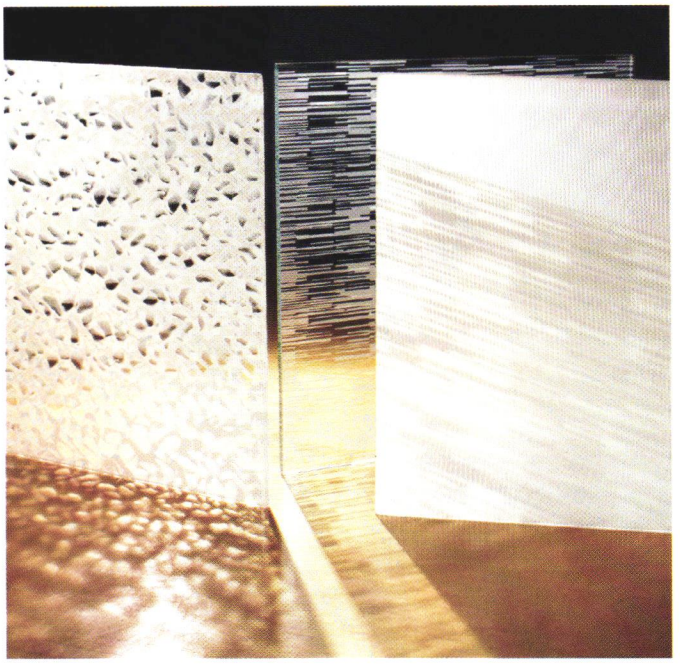
Birsel took the traditional metal file box or cabinet and decided that there was room for something more adaptable to all that needs to be stored and to all the different environments architects and designers are creating.

The result was a virtual chameleon of a storage system, comprising 20 different pieces, that not only adapts to a variety of situations but also offers more than 80 different configurations, all revolving around a basic skeleton of two aluminum rings. The rings come in five different sizes. Because of the two-ring structure, several units can be built together, such as wall units that are five or six pieces long.

Broadening horizons is the bottom line with Teneo as the storage system has moved Herman Miller out of the workstation and into the project room, meeting room, and community space.

Customizing capabilities can be taken a step further with different types of utility that can be hung on the rings and cladding with a variety of different skins.

NeoCon® '08



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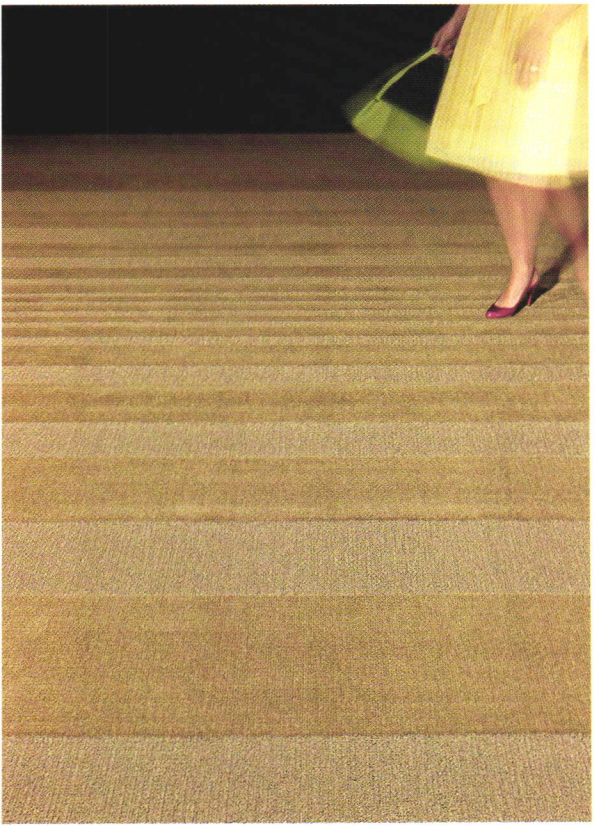

3.

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5.

Gold and Silver

Architectural Products

1. Gold: Skyline Design
A Collection in Whites, Suzanne Tick Glass for Skyline Design
Designer: Suzanne Tick
Circle No. 204

2. Silver: Joel Berman Glass Studios
Transition
Designers: Joel Berman, Hiro Tanaguchi, Daniel Masse, Jason Brummet
Circle No. 205

Carpet: Broadloom

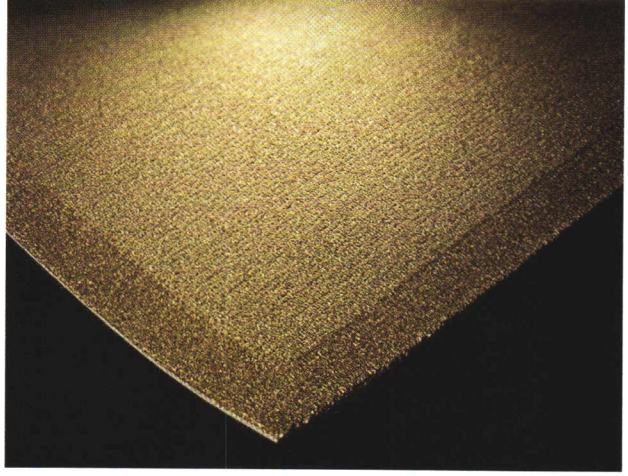
3. Gold: Constantine Commercial
Gradation & Associates
Designers: Robert Weiner, Cresta Martin Bledsoe
Circle No. 206

4. Silver: Bentley Prince Street
Concrete
Designer: Bentley Prince Street Design Team
Circle No. 207

Carpet: Fiber

5. Silver: INVISTA
Antron Lumena® Carpet Fiber
Designer: Invista RC Pace Team
Circle No. 208

6.



7.

8.

Carpet: Modular

6. Gold: The Mohawk Group, Lees
Places and Spaces
Designers: The HOK offices in Washington, D.C., Atlanta, Chicago, and Los Angeles
Circle No. 209

7. Silver: Constantine Commercial
Gradation & Associates
Designers: Robert Weiner, Cresta Martin Bledsoe
Circle No. 210

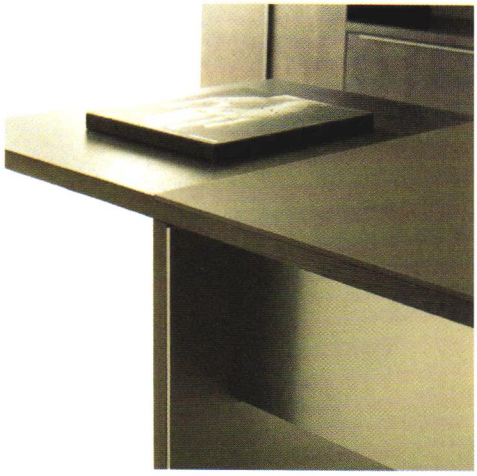
Casegoods: Conference Room

8. Silver: Geiger International
Caucus Conferencing Suite
Designer: Robert Allen
Circle No. 211

Casegoods: Desks & Credenzas

9. Gold: Nucraft
Neos
Designer: Joey Ruiter
Circle No. 212

9.



10.

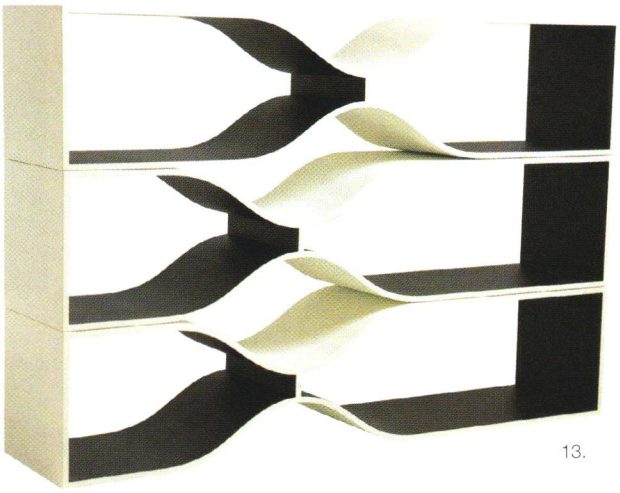
10. Silver: HBF
Linea Casegoods Series
Designer: Mario Ruiz
Circle No. 213

Education Solutions

11. Silver: The HON Company
Smartlink Classroom Furniture
Designers: Jim Cahill, John Bann, John Biondo, Scott Schultz, Doug Schroeder, Travis Wright
Circle No. 214

11.

12.



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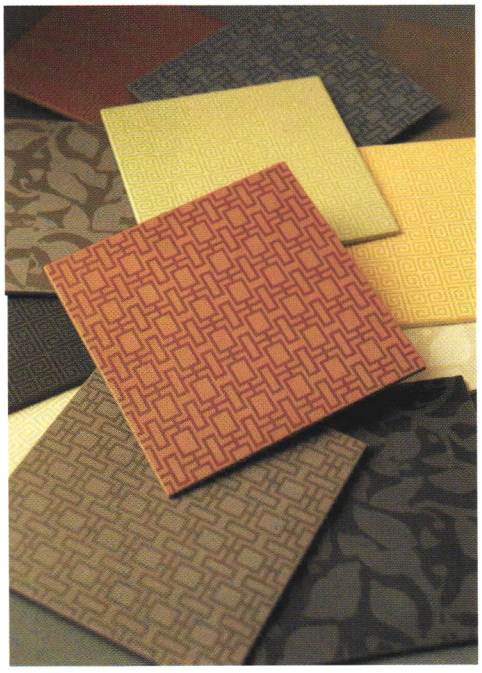

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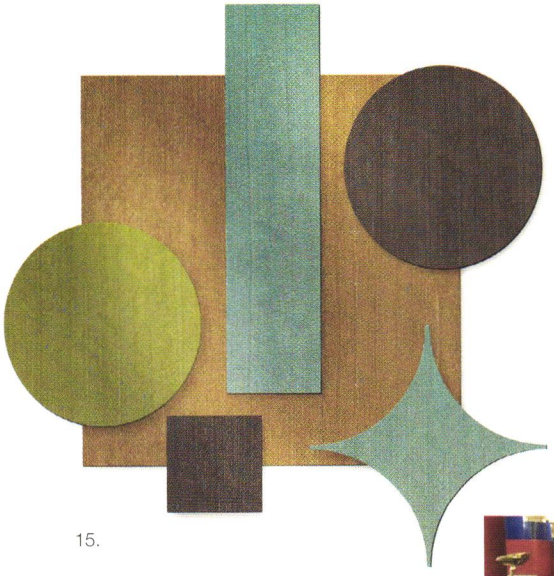


15.

16.

Files & Storage

12. Best of Competition and Gold: Herman Miller
Teneo
Designers: Ayse Birsel, Bibi Seck of Birsel + Seck
Circle No. 215

13. Gold: Haworth
NC-B Resonate
Designer: Nicolai Czumaj-Bront of the Haworth Design School
Circle No. 216

Flooring: Hard-Surface

14. Silver: Crossville
Building Blox
Designer: Robert A.M. Stern Architects
Circle No. 217

Flooring: Resilient

15. Silver: Mannington Commercial
The Create™ Collection
Designers: Tom Polucci, Natalie Banaszak of HOK
Circle No. 218

Flooring: Raised

16. Gold: Performance Flooring Systems
Tecnika
Designer: Monotile
Circle No. 219

17.

18.

19.

Furniture Systems

17. Gold: Steelcase
c:scape
Designer: Steelcase Industrial Design
Circle No. 220

18. Silver: Inscape
Scala & Planna
Designer: Inscape Design Team
Circle No. 221

Furniture Systems: Enhancements

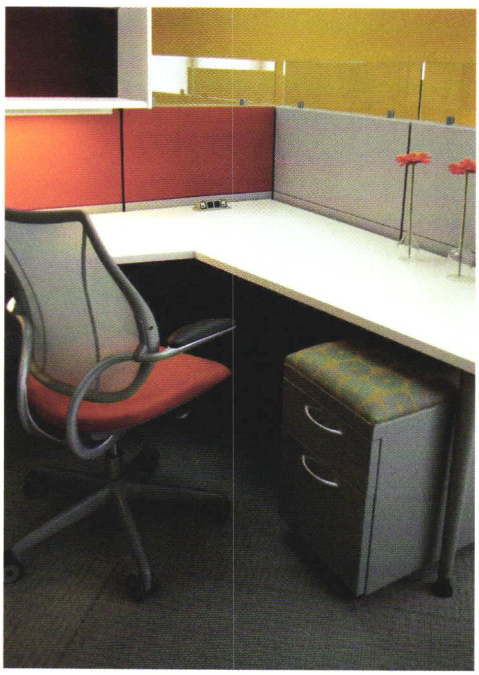
19. Gold: Teknion
District
Designer: Steve Verbeek, Teknion design director
Circle No. 222

20. Silver: Davies Office Refurbishing
Etho-Strada
Designer: Davies Re-Manufacturing
Circle No. 223

Healthcare Furniture

21. Gold: Nurture by Steelcase
Sonata
Designer: Alan Rheault
Circle No. 224

22. Silver: Images of America
Connect Chair
Designer: IoA Design Team
Circle No. 225



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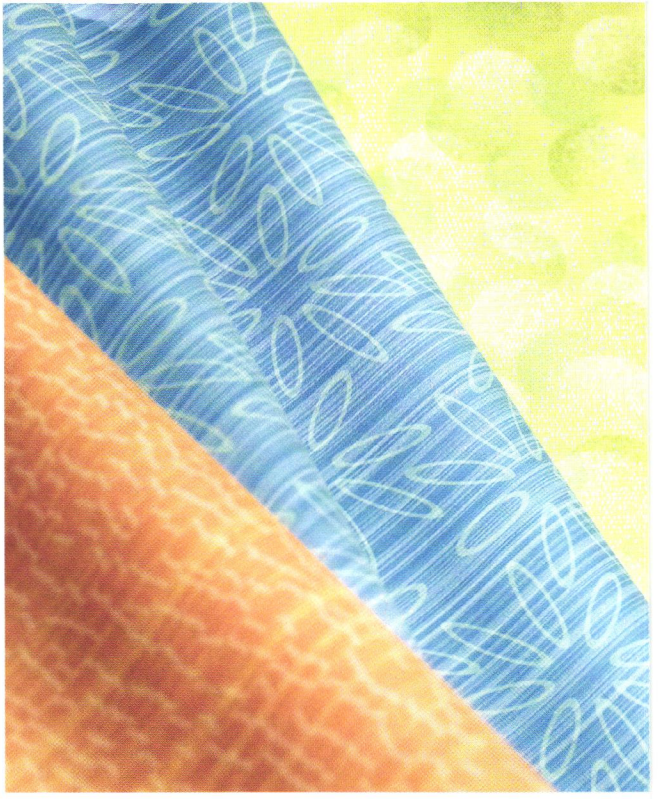

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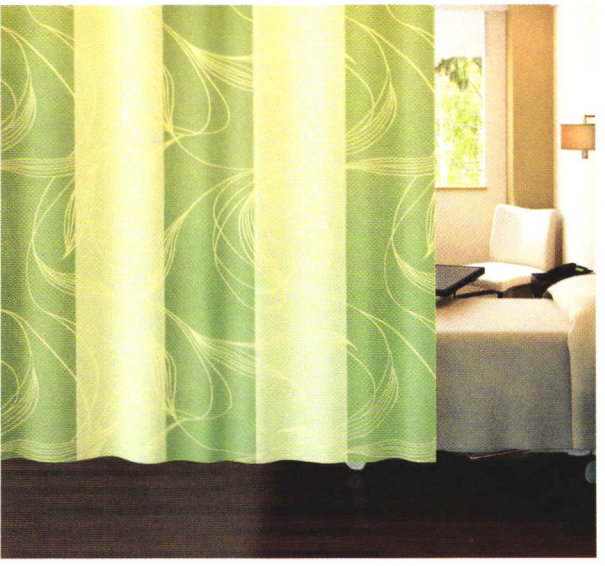


26.

27.

Healthcare: Fabrics

23. Silver: cf stinson
Printed PVC-free Upholstery
Designer: cf stinson design team
Circle No. 226

Healthcare: Seating

24. Gold: CabotWrenn
Open Arms
Designer: Mark Goetz
Circle No. 227

25. Silver: Herman Miller
Nala
Designers: Herman Miller and Design Continuum
Circle No. 228

Healthcare: Textiles

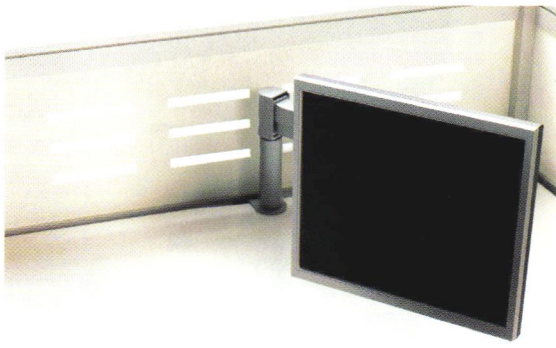
26. Gold: Architex
Rx 7000 Series Privacy
Designer: Angela Adams
Circle No. 229

27. Silver: Shaw Contract Group
Graphic Nature
Designers: Reesie Duncan, Maria Scott, James Bailey
Circle No. 230

28.

29.

30.



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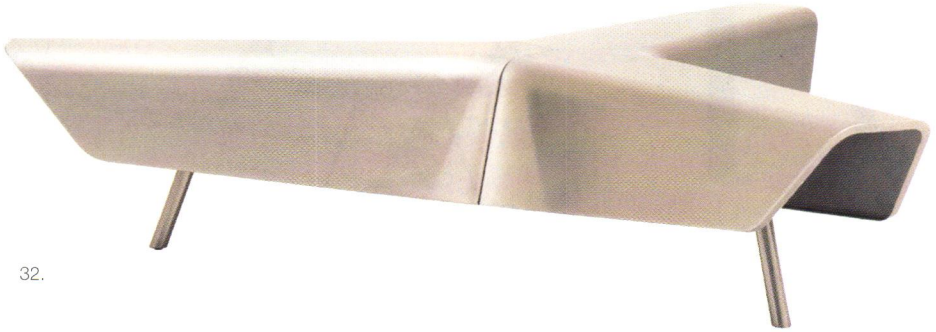

32.

Lighting

28. Gold: Luxo
Ninety
Designer: Shawn Littrell
Circle No. 231

29. Silver: Lutron Electronics
Stanza-Hospitality Lighting
Designer: Ethan Biery
Circle No. 232

Office Accessories

30. Gold: LUXY
U.F.O. (Under Foot Object)
Designer: Stefano Getzel
Circle No. 233

31. Silver: Anatome
freeBOARD
Designers: Dan Karmazyn, Greg Taylor
Circle No. 234

Seating: Benches

32. Silver: Leland International
Brit Bench Metallic
Designer: Simon Pengelly
Circle No. 235

35.

34.

33.

36.

37.

38.

Seating: Conference

33. Gold: HÅG by izzydesign
HÅG Sideways
Designer: HÅG Design Team
Circle No. 236

34. Silver: Steelcase
cobi
Designers: Luke Pearson, Pearson Lloyd Design, and Steelcase
Circle No. 237

Seating: Ergonomic Desk/Task

35. Gold: Davis Furniture Industries
FENIX Chair Series
Designer: Wolfgang C.R. Mezger
Circle No. 238

36. Silver: Allsteel
Acuity
Designer: Bruce Fifield, Continuum
Circle No. 239

Seating: Guest

37. Gold: Teknion
Synapse
Designer: Carl Gustav Magnusson
Circle No. 240

38. Silver: Davis Furniture Industries
LOOP Chair Series
Designer: Burkhard Vogtherr
Circle No. 241

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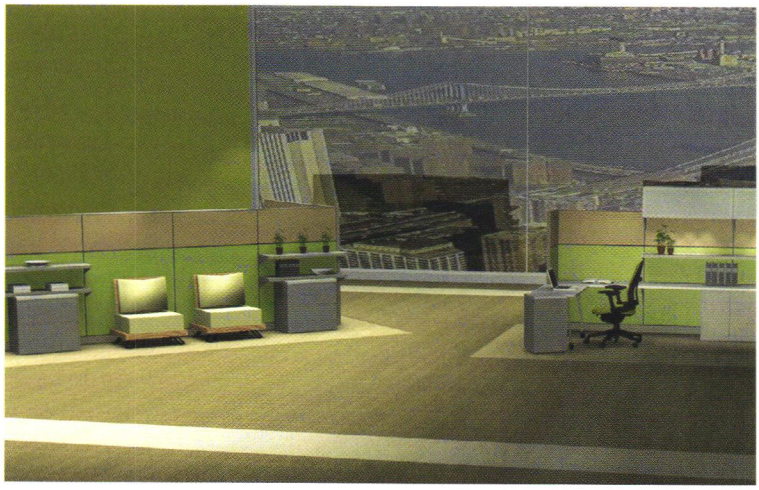

43.

44.

42.

Seating: Sofas & Lounge

39. Gold: Bernhardt Design
Loft
Designer: Shelly Shelly
Circle No. 242

40. Silver: HBF
C Collection Lounge Seating
Designer: Yves Behar
Circle No. 243

Seating: Stacking

41. Gold: Haworth
Very
Designers: Haworth's Global Design Team and Simon Desanta
Circle No. 244

42. Silver: Dietiker Switzerland
SATU
Designer: Christoph Hindermann
Circle No. 245

Software Technologies

43. Gold: Configura
CET Designer Version 2.0
Designer: *Göran Rydqvist*
Circle No. 246

44. Silver: 20-20 Technologies
Virtual Studio
Designer: 20-20 Technologies
Circle No. 247

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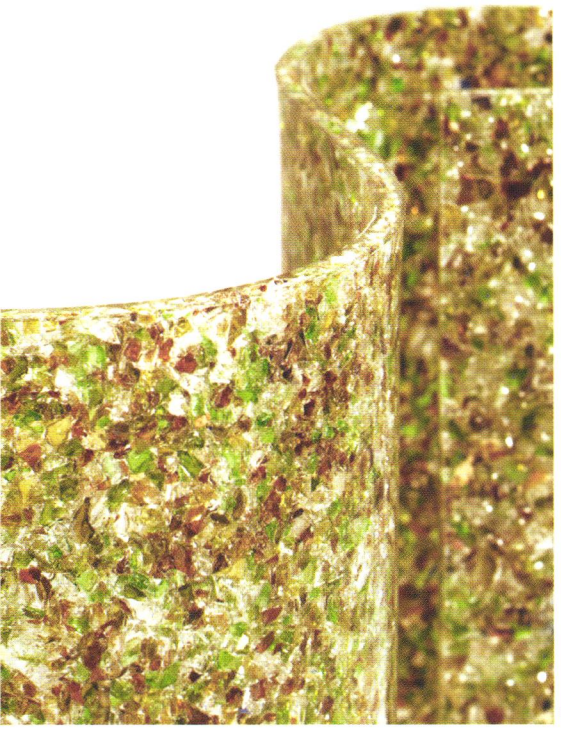

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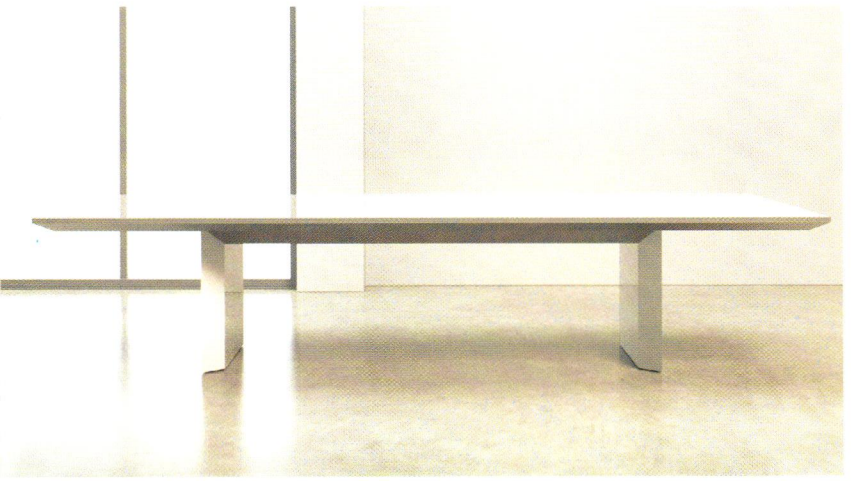

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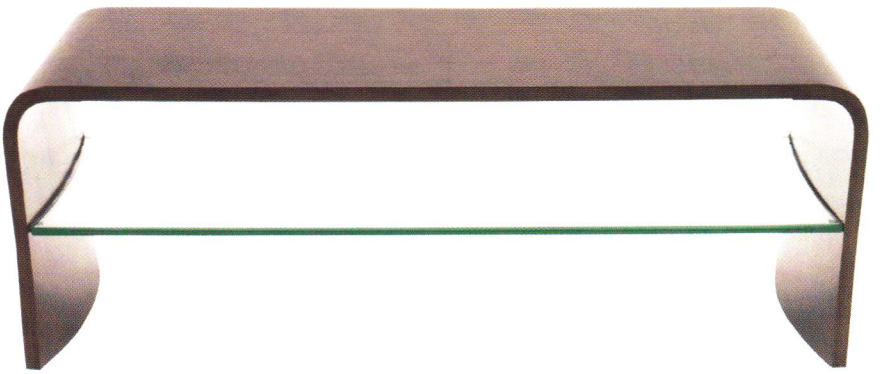


49.

Surfacing Materials

45. Gold: Lumicor
R4 Mixed Bottles Recycled Glass by Lumicor
Designer: Lumicor Design Team
Circle No. 248

46. Silver: Lonseal
LonElements Sahara
Designer: Lonseal Inc.
Circle No. 249

Tables: Conference

47. Gold: Steelcase
media:scape
Designers: Steelcase Industrial Design and IDEO
Circle No. 250

48. Silver: Nucraft
Tavola
Designer: Mark Goetz
Circle No. 251

Tables: Occasional

49. Silver: Geiger International
Lissome tables
Designer: Eric Chan
Circle No. 252

50.

51.

52.

53.

Tables: Training

50. Gold: Bernhardt Design
Traction
Designer: Bernhardt Design
Circle No. 253

51: Silver: Versteel
TOD training
Designer: Lucci Orlandini Design
Circle No. 254

Technology Support

52. Gold: Eubiq Pte
VSF1 Power and Data Track
Designers: Yong Choon, Ng Joo Kok, Eubiq Design
Circle No. 255

53. Silver: ARCONAS
Flyaway inPower™
Designer: Doug Ball; Powered by Epicenter Innovations
Circle No. 256

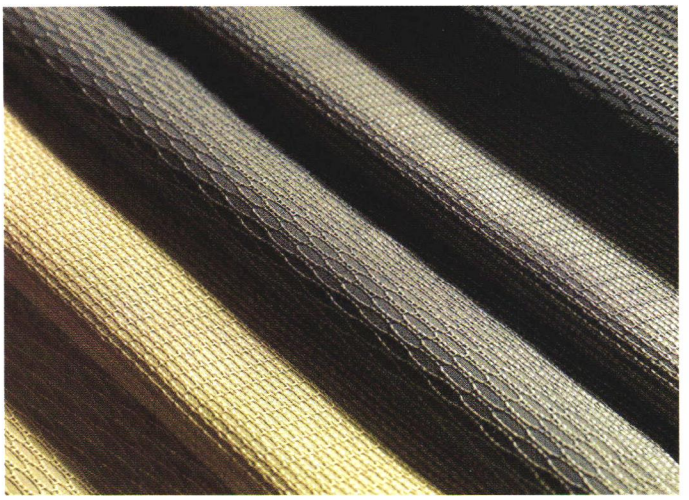
Textiles: Drapery

54. Gold: KnollTextiles
Escala
Designer: Suzanne Tick
Circle No. 257

55. Silver: Designtex
The Alchemy Collection
Designer: Kimberle Frost
Circle No. 258

54.

55.



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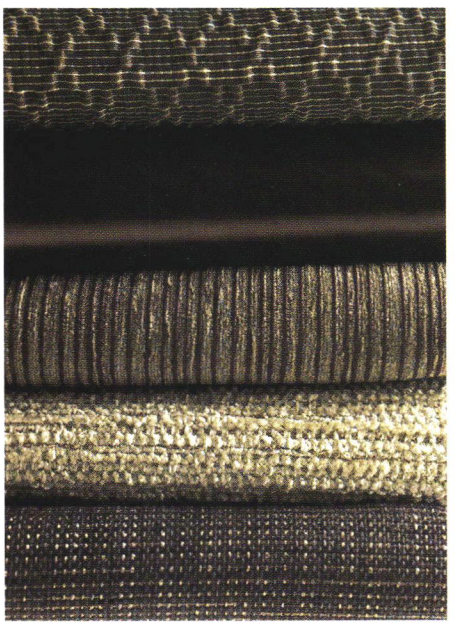

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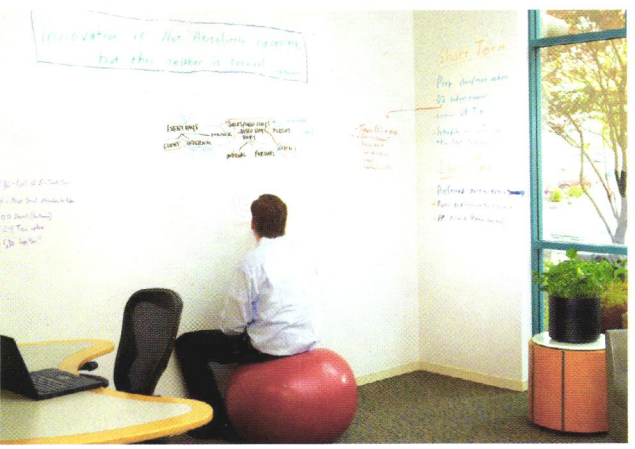

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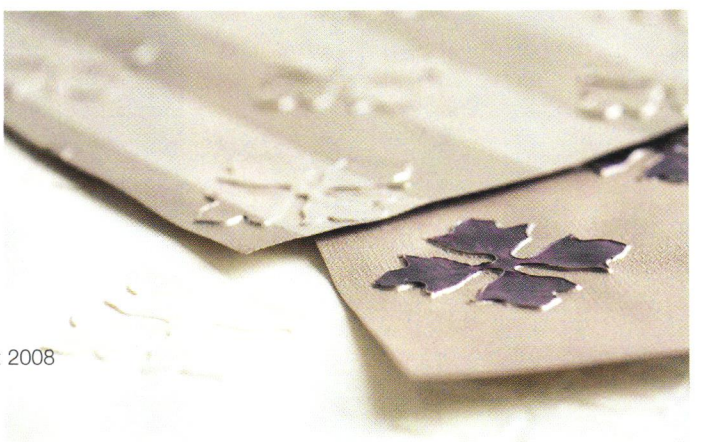


61.

Textiles: Panel

56. Gold: KnollTextiles
Bandwith/Amplify
Designer: Suzanne Tick
Circle No. 259

57. Silver: Luna Textiles
Fuse Collection
Designer: Luna Textiles
Circle No. 260

Textiles: Upholstery

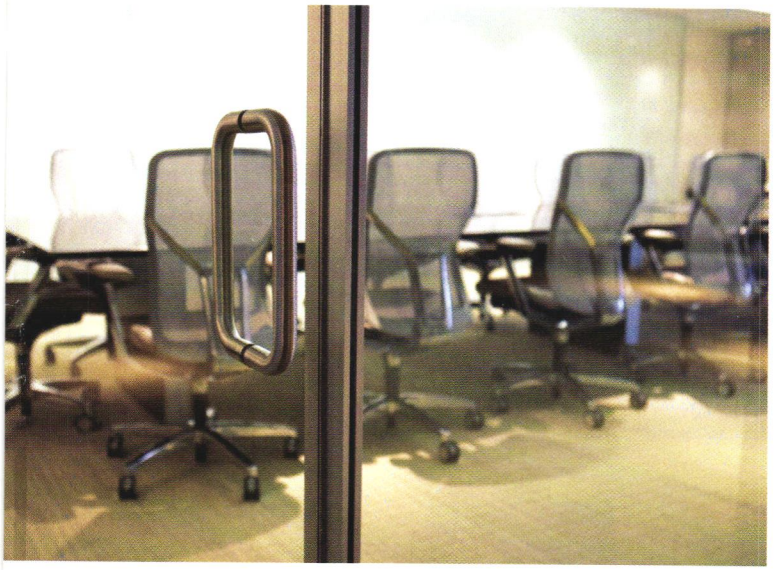
58. Gold: KnollTextiles
Knoll Luxe
Designer: Dorothy Cosonas
Circle No. 261

59. Silver: HBF Textiles
Harmony in Contrast
Designer: Christiane Müller
Circle No. 262

Wall Treatments

60. Gold: IdeaPaint
IdeaPaint
Designers: John Goscha, Jeff Avallon, Morgen Newman
Circle No. 263

61. Silver: Weitzner Limited
Enduit
Designer: Lori Weitzner
Circle No. 264



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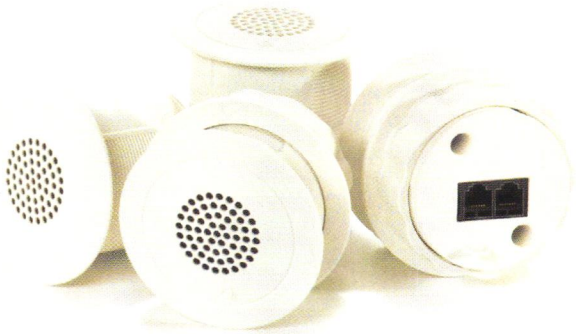


64.

65.

66.

Walls Moveable

62. Silver: Infinium Architectural Wall Systems
REFINE
Designer: Shawn Gaffney
Circle No. 265

63. Silver: Inscape
Fronté©
Designer: Inscape Design Team
Circle No. 266

Workplace Technologies

64. Gold: Cambridge Sound Management
Qt PRO sound masking and distributed audio system
Designers: John Heine, Jonathan Kemp, Mark Bell
Circle No. 267

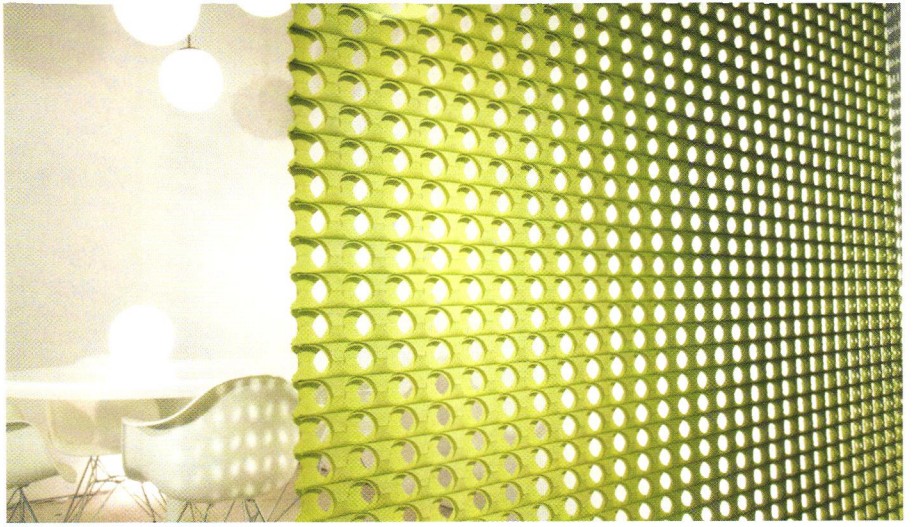
Worksurfaces: Height-Adjustable

65. Gold: Anthro Corporation
Carl's Table® CT08
Designers: Jeff McCaffrey, Jerry Nethken, George Griffith, Steve Linder, Joe Kumanchik
Circle No. 268

66. Silver: Details
The Walkstation
Designer: Details Design Group
Circle No. 269

NeoCon® '08

67.



69.

68.

70.

71.

Innovation Awards

67. Innovation: Bernhardt Design
Cardan
Designer: Bernhardt Design
Circle No. 270

68. Innovation: Details
The Walkstation
Designer: Details Design Group
Circle No. 271

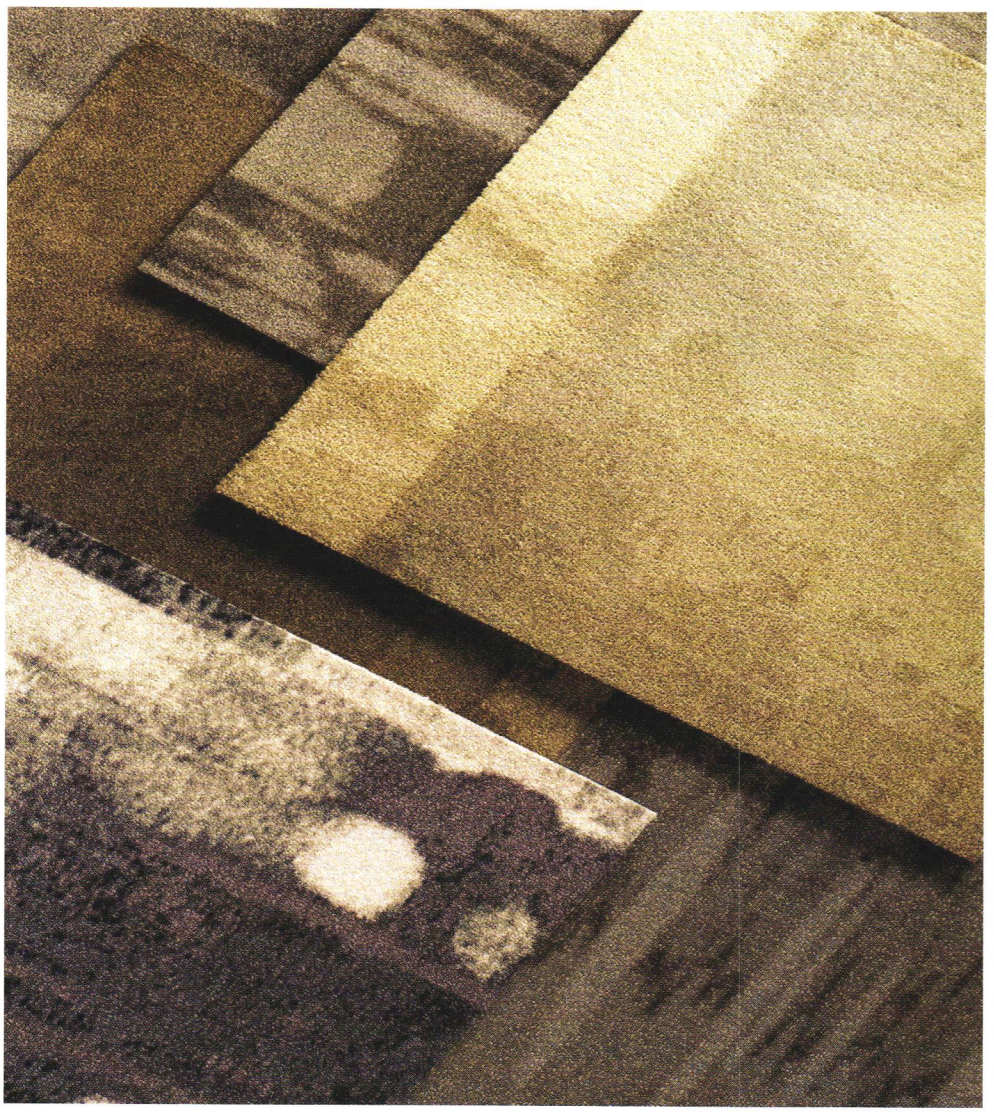
69. Innovation: 3form
Parametre by 3form
Designer: 3form
Circle No. 272

70. Innovation: IdeaPaint
IdeaPaint
Designers: John Goscha, Jeff Avallon, Morgen Newman
Circle No. 273

71. Innovation: Inscape
Fronté©
Designer: Inscape Design Team
Circle No. 274

NeoCon® '08

winner profile



Company: Lees Carpets,
a division of The Mohawk Group

Product: Places and Spaces

Category: Carpet: Modular

Inspired by four urban locales across the United States, Lees' newest modular carpet collection Places and Spaces, developed in collaboration with HOK, features both printed and tufted patterns in one collection for the first time.

From the jury:

Patterns are original with solid concepts. Printed designs are original and beautiful, very fresh. Elegant, innovative, plush. Loved the printed carpet.

NeoCon® '08

winner profile

best of NeoCon 2008
best of Competition

Company: Herman Miller

Product: Teneo™ Storage Furniture.

Category: Files & Storage

Teneo is a new paradigm of storage that provides a consistent aesthetic as it supports a wide range of ways people work throughout a space. A systemic approach allows it to be a product platform that may evolve and adapt.

From the jury:

Lots of flexibility, tons of uses and options, looks attractive.
Great product, great design, great sustainability. I think it's the most recyclable product on the current market.
Design concept very clean and evident throughout the system.
Would like to order right now! Very innovative.

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NeoCon® '08

winner profile

Company: Architex

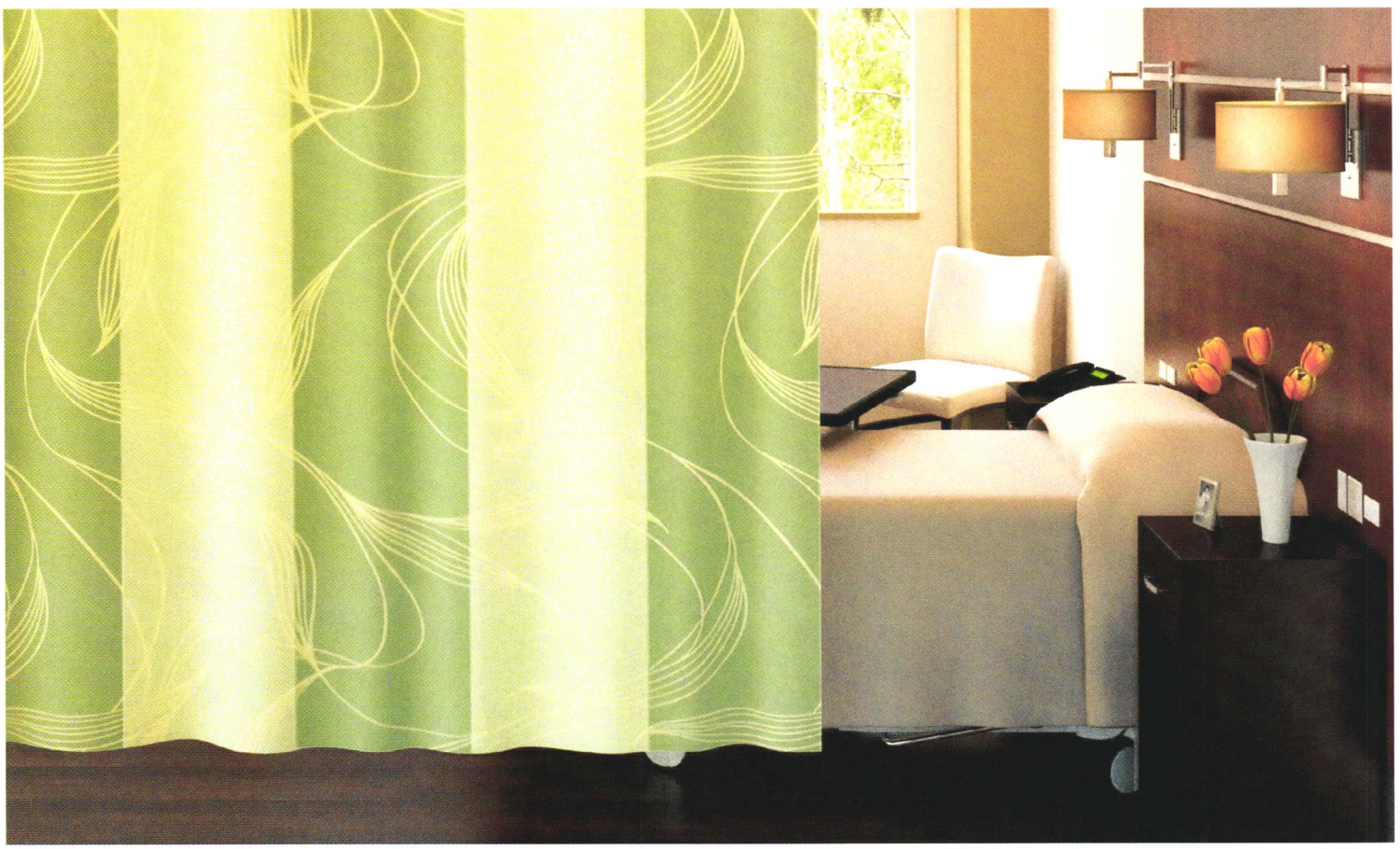
Product: Rx 7000 Series Privacy Curtains

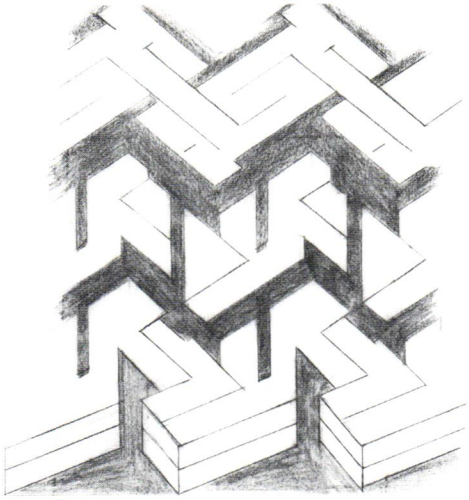
Category: Healthcare: Textiles

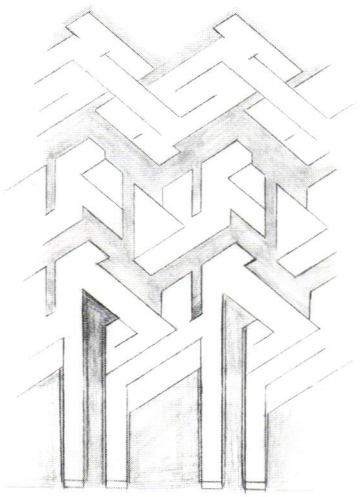
Architex continues to build upon its Rx cubicle line with the new Rx 7000 series. Ten patterns, including two designed by angela adams, have a wonderful range of pattern, texture, and sophistication.

From the jury:

Strong patterns and wonderful colors.
Graphics are great!
Nice patterns—looks good on both sides.
Love it! Great hand.







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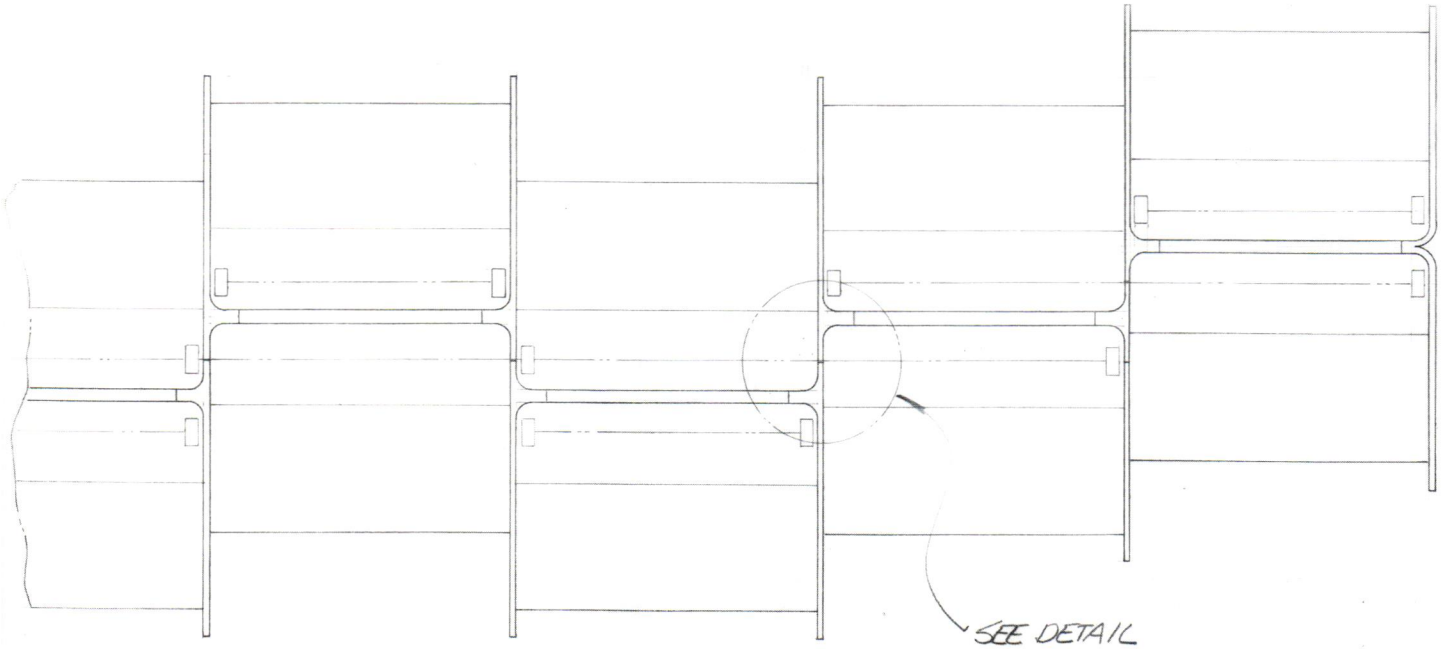

TITLE	CLIENT	
STUDY CARREL ARRANGEMENT DOUBLE FACED STEPPING "B"	ARCHITEX	B
	DESIGNED BY / DRAWN BY WS	5951 -28
	SCALE 1"=12" / DATE	
FORD & EARL DESIGN ASSOCIATES		

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.

In support of the College for Creative Studies.

Architex®
architex-ljh.com
800.621.0827

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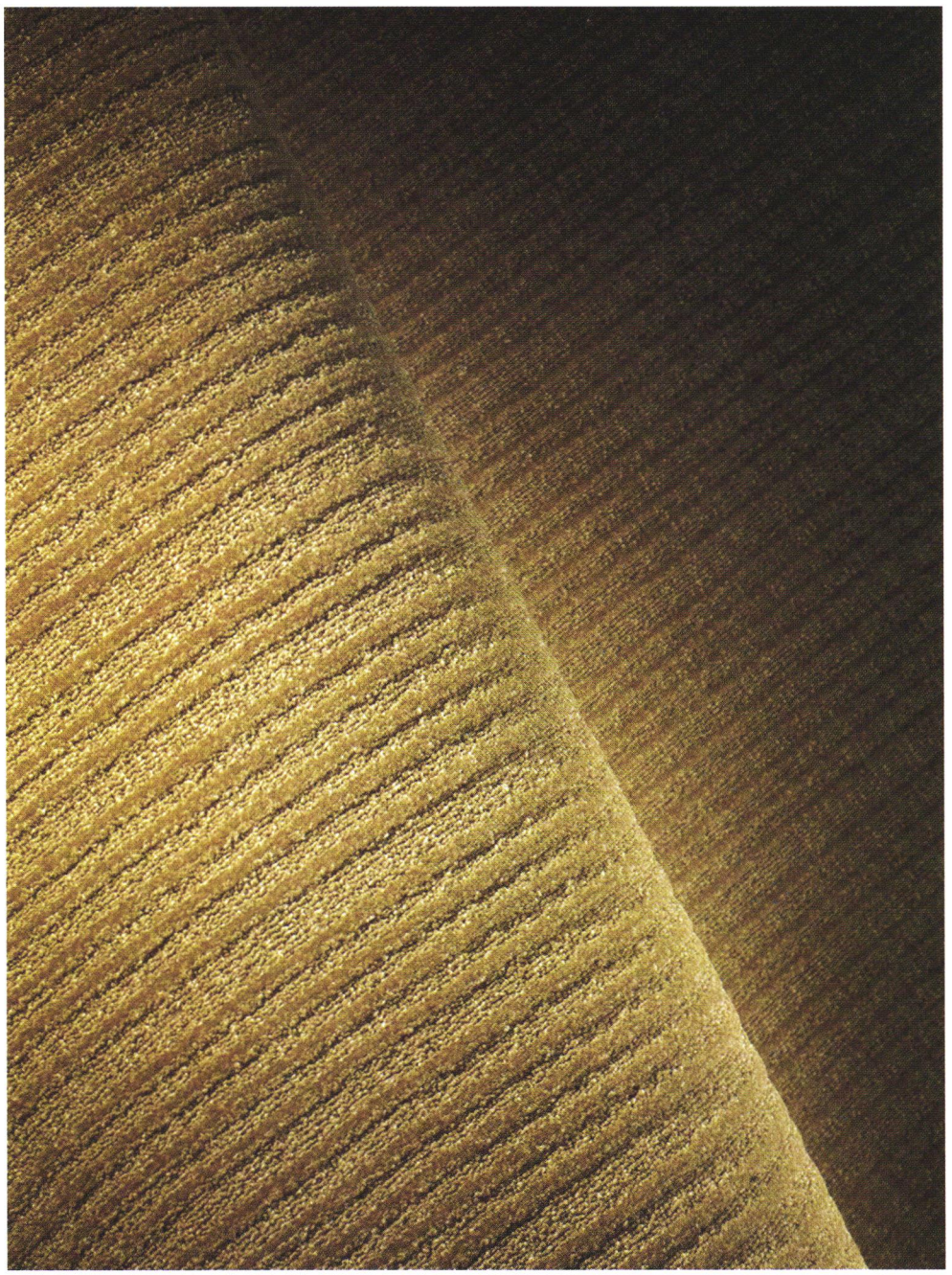
NeoCon® '08

winner profile



best of NeoCon 2008 Gold winner

Company: Constantine Commercial

Product: Gradation & Associates

Category: Carpet: Broadloom

Super-sized undulating lines and complimentary scale option companions create a kit-of-parts for the largest spaces to the smallest. Used in conjunction, they tell a story about scale of pattern—methodically or randomly.

From the jury:

Great flexibility to offset pattern.
Nice broadloom and tile combo.
Higher recycled content for additional cost.
Large pattern is a plus; it looks like custom.
Small to large scale.

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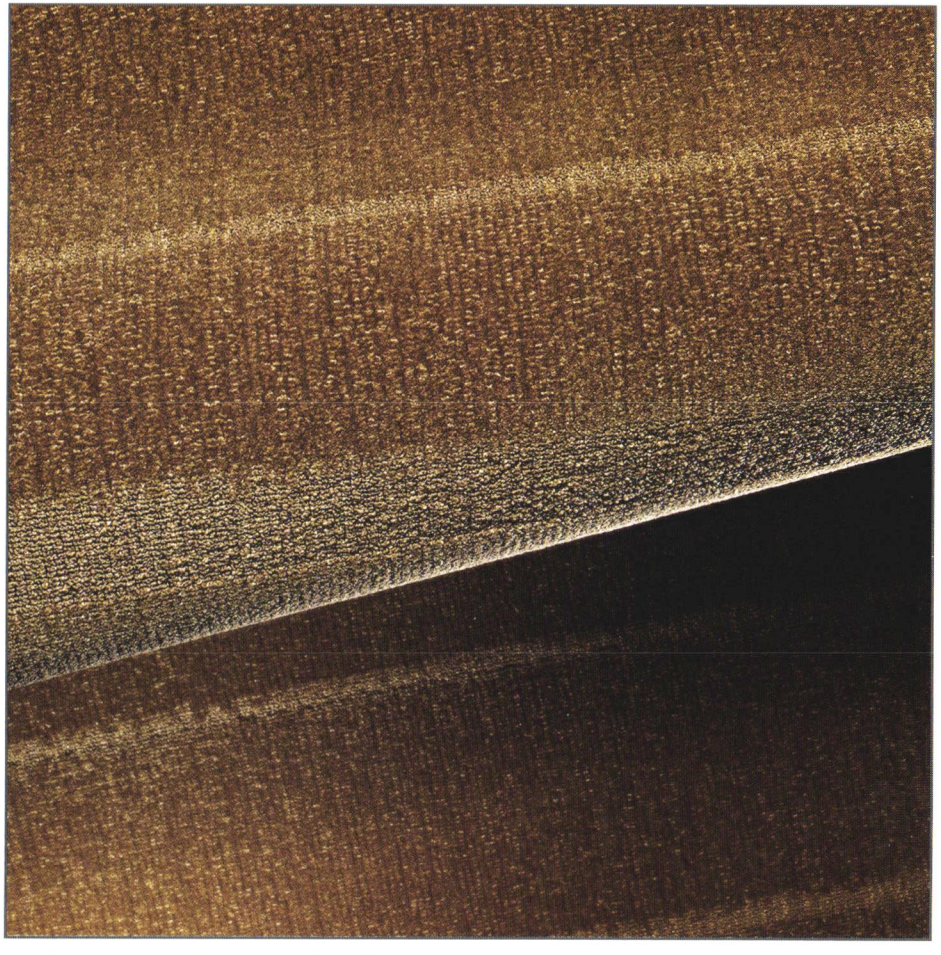
BROADLOOM, MODULAR TILE & HARD SURFACES

GRADATION & ASSOCIATES™ *featuring* **GRADATION™** | available in broadloom | COMMERCIAL & RESIDENTIAL | 800.308.4344 | www.constantine-carpet.com
coming in the fall of 2008



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NeoCon® '08

winner profile

Company: IdeaPaint

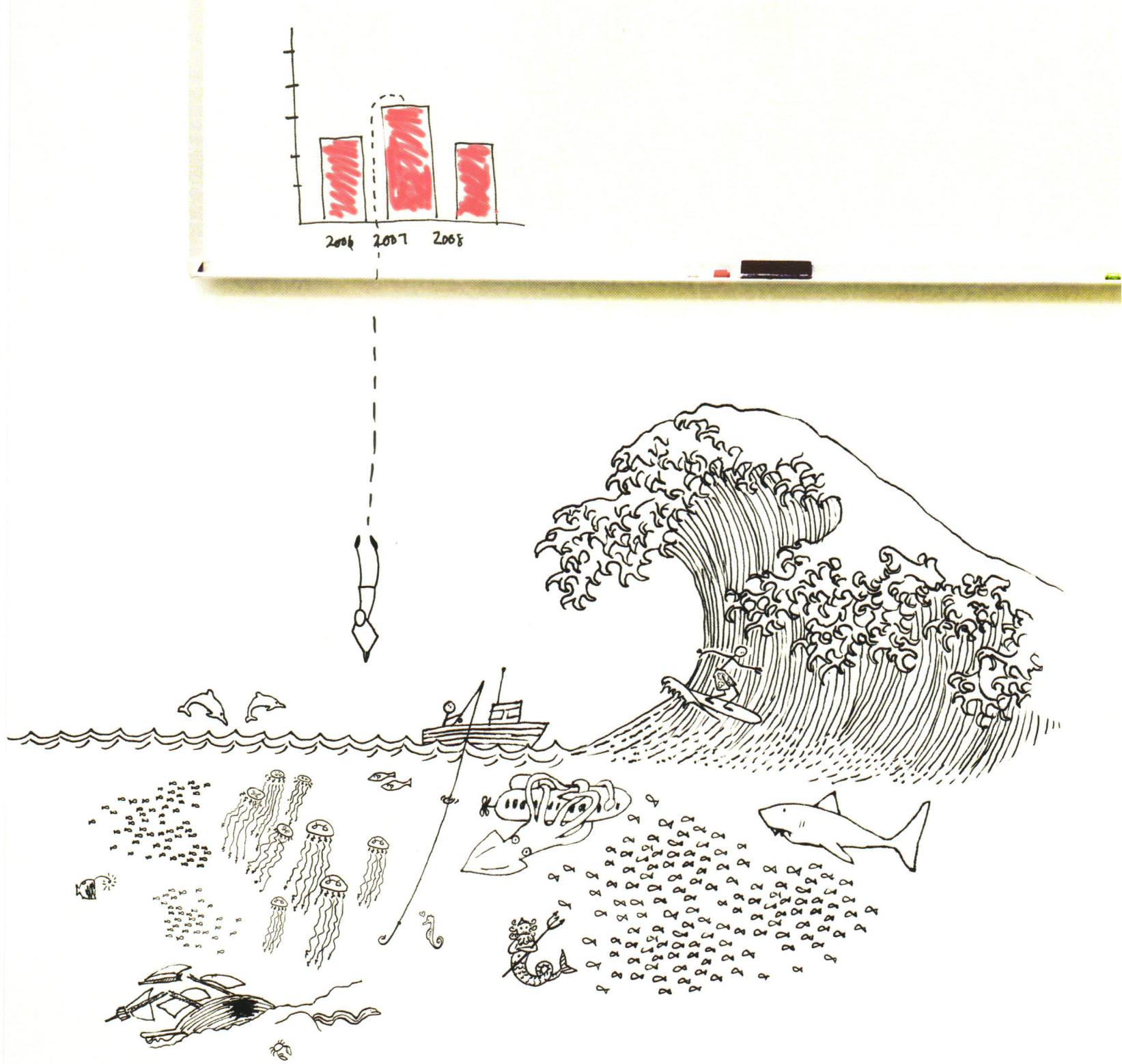
Product: IdeaPaint

Category: Wall Treatments

IdeaPaint is a patented, single-coat, roller-applied paint that transforms any smooth surface into a high performance dry-erase writing surface. IdeaPaint works using industry standard dry-erase products.

From the jury:

Excellent environmental footprint.
Wow! The possibilities for this product are huge. Something everyone has needed.
A simple idea that everyone wishes they had come up with.
Great application for collaboration areas.



IdeaPaint. It's the most flexible, lowest cost, most environmentally friendly, highest performing dry-erase surface on the market. And it's seamless, too. Use it to transform any smooth surface into ideas and inspire impromptu collaboration and limitless brainstorms. IdeaPaint stole the show at NeoCon, winning a *Best of NeoCon: Innovation* award and a *Best of NeoCon: Gold Wall Treatments* award, the top award in its category.

Exclusive National Distributor:

MDC Wallcoverings

MDC Wallcoverings | 1200 Arthur Avenue | Elk Grove Village, IL 60007
tel 800.621.4006 | fax 847.437.4017 | www.mdcwall.com

Best of NeoCon 2008 Innovation award

Best of NeoCon 2008 Gold winner

expand your canvas. IdeaPaint™

ideapaint.com

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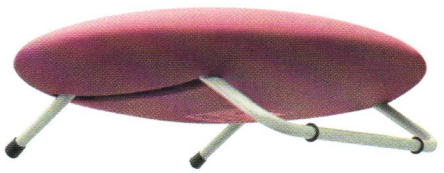
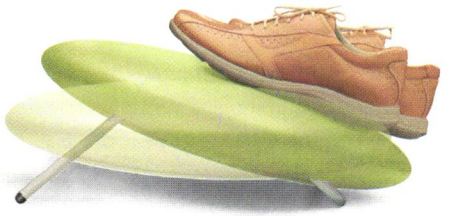
NeoCon® '08

winner profile





best of NeoCon 2008 Gold winner

Company: LUXY

Product: U.F.O. (Under Foot Object)

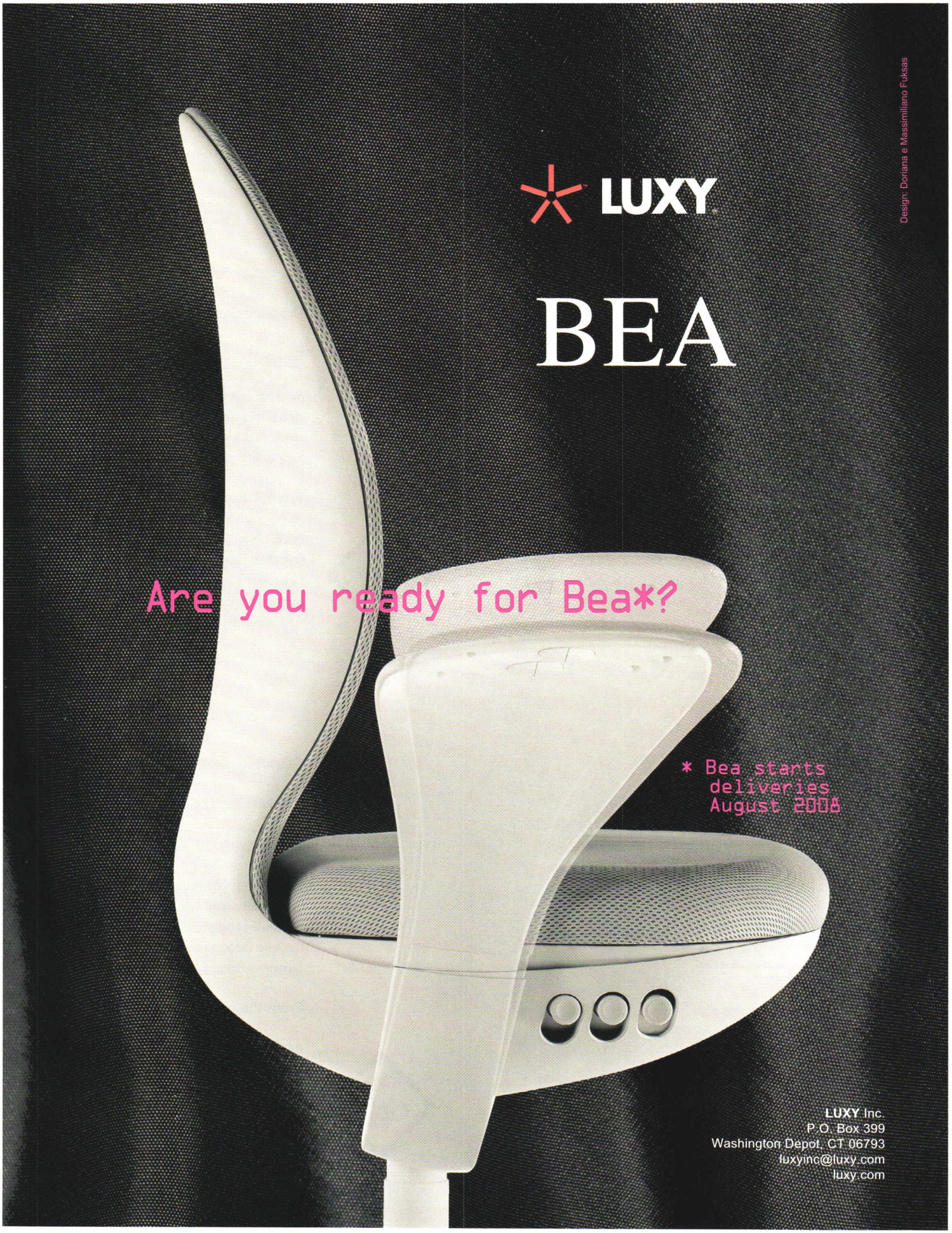
Designer: Stefano Getzel

Category: Office Accessories

This ergonomic footrest is one of the few, if not the only, to be compliant to all international standards regarding footrests. It has a surface area suitable for most sizes, it is adjustable in inclination from 0 to 20 degrees without having to reach down, easily relieving pressure under thighs and giving the body geometry and the possibility of finding its ideal posture. A simple object, it can easily turn an uncomfortable chair into something just right.

From the jury:

Simple, yet functionable. Great price point.
Very comfortable and beautiful.
Easy to use.
Simple and fun! A must-have for footrest users.



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NeoCon® '08

winner profile

Company: Teknion

Product: Synapse

Category: Seating: Guest

Synapse is a contemporary wood side chair with fine joinery details and a strong sustainability story. It is ideal for the contract, healthcare, hospitality, and library markets.

From the jury:

Nice, classic, modern design.
Great recyclable, reusable, innovative packaging.
Great sustainable design.
Very generous seat width.
Armless version meets BIFMA standards.

Company: Teknion

Product: District

Category: Furniture Systems: Enhancements

District is a furniture collection of cabinets, desks, walls, and windows encompassing the attributes and planning styles of casegoods and desking through to panel-based systems. District's feature set has been expanded.

From the jury:

Excellent enhancements that improved the already existing product.
Excellent, clean solution.
These enhancements were well-thought-out to upgrade the product.
Great improvements.

Teknion
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designed for a diverse population
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Small moves, big shift
Teknion Fitz
www.teknion.com/fitz.html
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NeoCon® '08

winner profile

best of NeoCon 2008 Silver winner

Company: Allsteel®

Product: Acuity™

Category: Seating: Ergonomic Desk/Task

Acuity office seating is a coup in comfort. While it is aesthetically compelling, what can't be seen is what only can be experienced: Sitting in Acuity for any length of time is noticeably different, comfortable, and healthy.

From the jury:

Great look, very comfortable.
Nice sustainability story, fluid movement.
User friendly. Easy to find controls.
I like adjustment symbols and locations.
The chair meets all the stated objectives.

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

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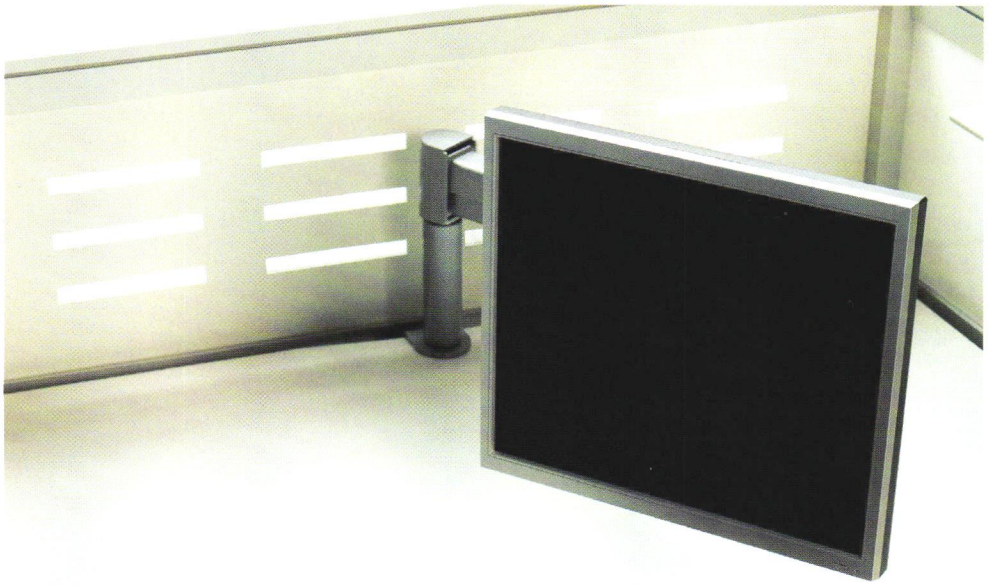
NeoCon® '08

winner profile



best of NeoCon 2008 Silver winner

Company: Anatome

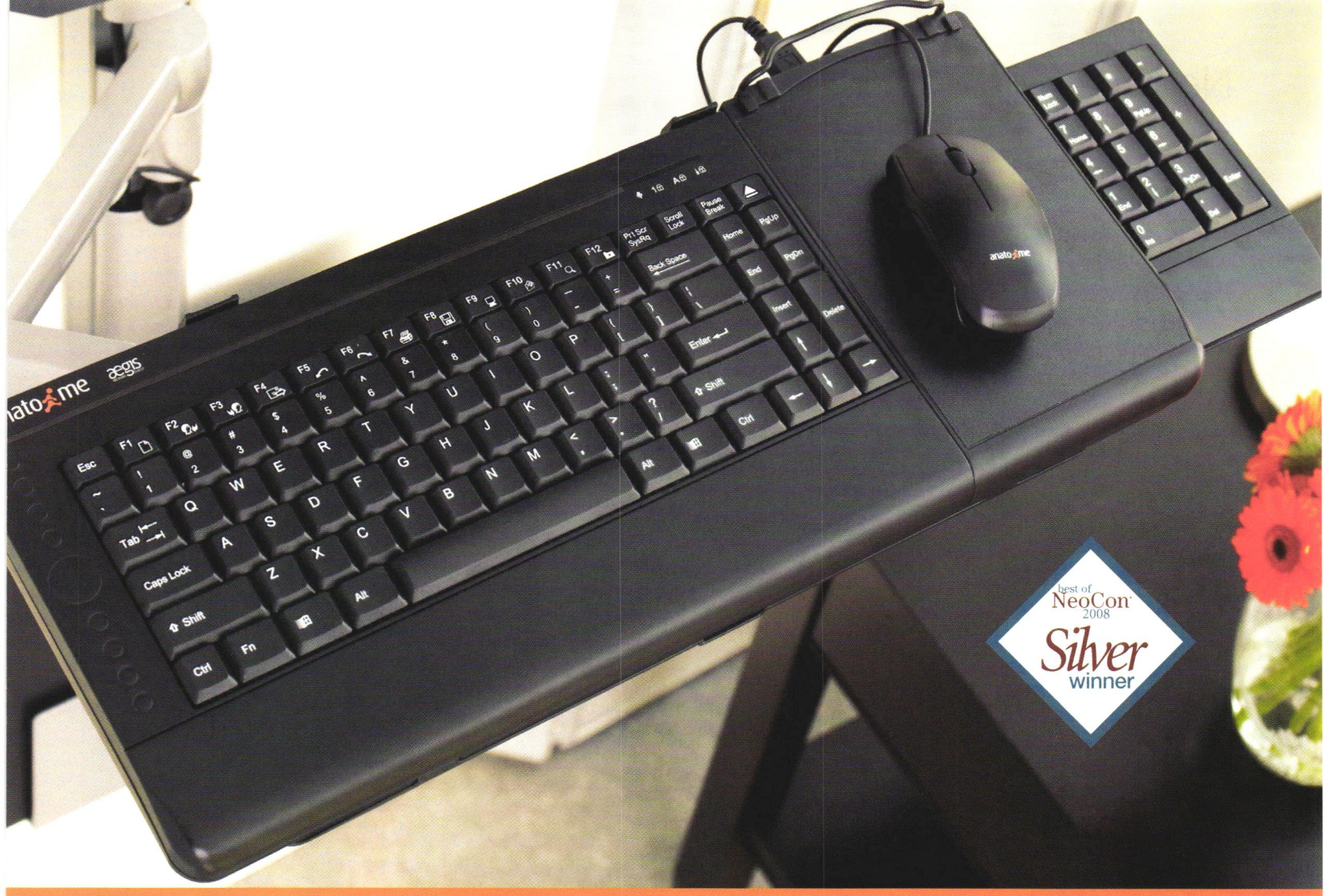
Product: freeBOARD

Category: Office Accessories

The Anatome freeBOARD™ is an innovative keyboard with built-in mouse surface. It directly mounts onto adjustable keyboard arms for increased comfort, productivity, and space saving. And it's a greener alternative to bulky trays.

From the jury:

Innovative idea.
Look forward to the next generation with a split keyboard option.
Reinvention of everyday item; nice options.



are repetitive motion injuries putting a strain on your productivity?

Take comfort in the fact that Anatome's Freeboard™ keyboard is specially designed to protect users against the pain and discomfort of poor keyboarding posture. Because the keyboard and mouse surface are mounted directly to the adjustable support, Freeboard remains in its proper position — and there is no bounce or slide when typing.

Approximately six inches smaller than traditional keyboard trays, Freeboard saves valuable space in the workstation and eliminates unnecessary hardware, brackets and materials — making it not only easy to install, but easy on the environment.

A Freeboard Anti-Microbial keyboard option, specially treated with the Aegis Microbe Shield®, protects users against bacteria and a variety of microbes to minimize sick days.

Call us to see for yourself how Freeboard shifts the way you think about computer keyboarding.

dexter's got your back **1 800 563 3502** **www.anatomeco.com**

anatome

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NeoCon® '08

winner profile

best of NeoCon 2008 Silver winner

Company: INVISTA

Product: Antron Lumena® Carpet Fiber with Recycled Content

Category: Carpet: Fiber

More than 50 ANTRON Lumena® solution-dyed nylon colors are now available with 25 percent pre-consumer recycled content. The new offering gives carpet mills flexibility to design beautiful carpets with recycled content.

From the jury:

Vibrant options for required content. Good expansion of color and sustainable technology.

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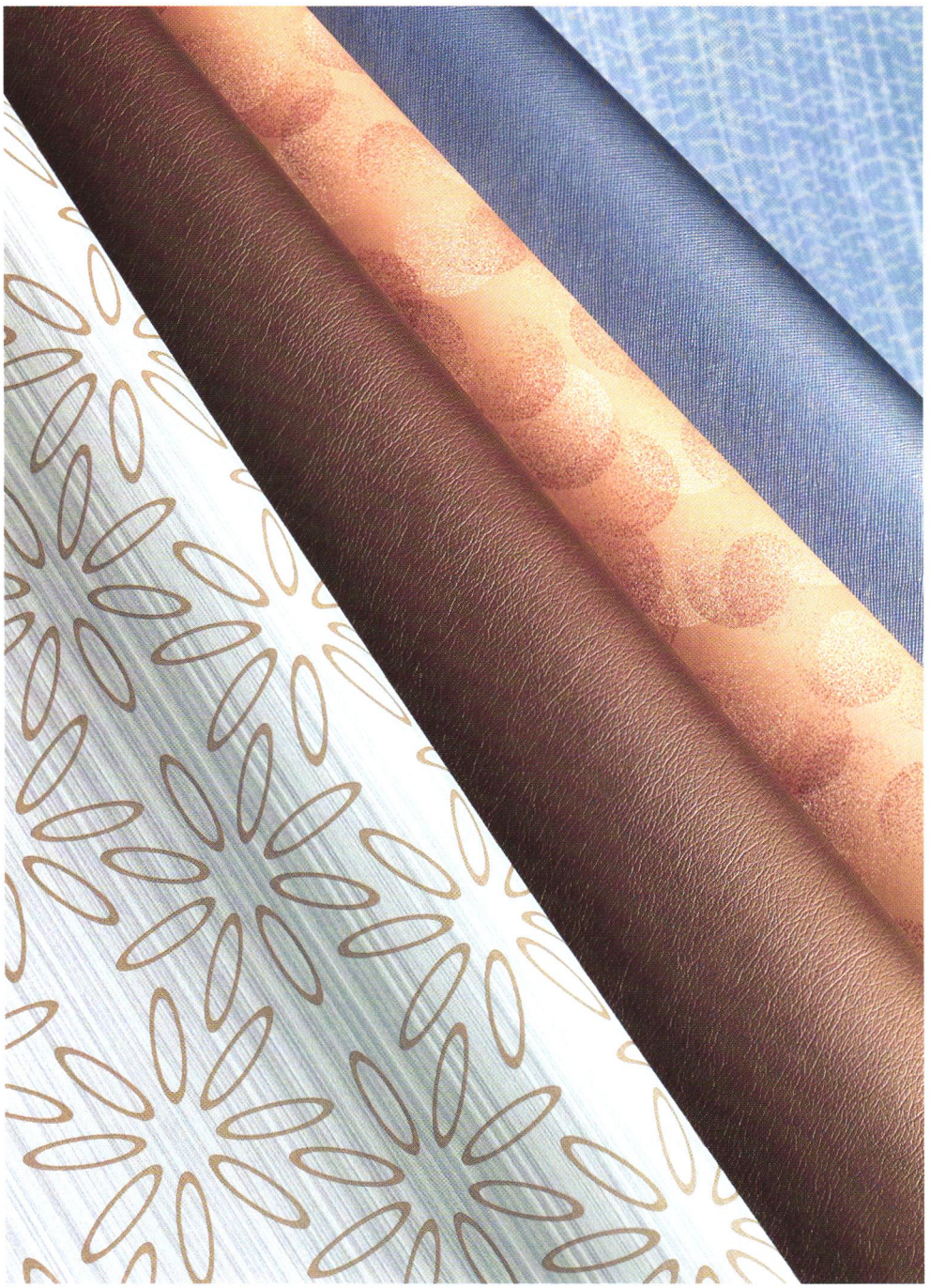
NeoCon® '08

winner profile



best of NeoCon 2008 Silver winner

Company: cf stinson, inc.

Product: Printed PVC-free Upholstery

Category: Healthcare: Fabrics

This collection of unique designs, available in 24 colors, represents an innovative breakthrough in PVC-Free upholstery. Durable and cleanable like vinyl, yet responsible with a reduced environmental impact benefit. The collection finally brings the environment, high performance and design into balance.

From the jury:

Nice that it's made in the USA.
Innovative PVC-Free printed patterns.
Great interactive Web site.

Durable • Cleanable • Responsible

And beautiful, too. See more of our environmentally responsible, PVC-free patterns at cfstinson.com.

High performance for healthcare.

cfstinson

Call 800.841.6279 for samples

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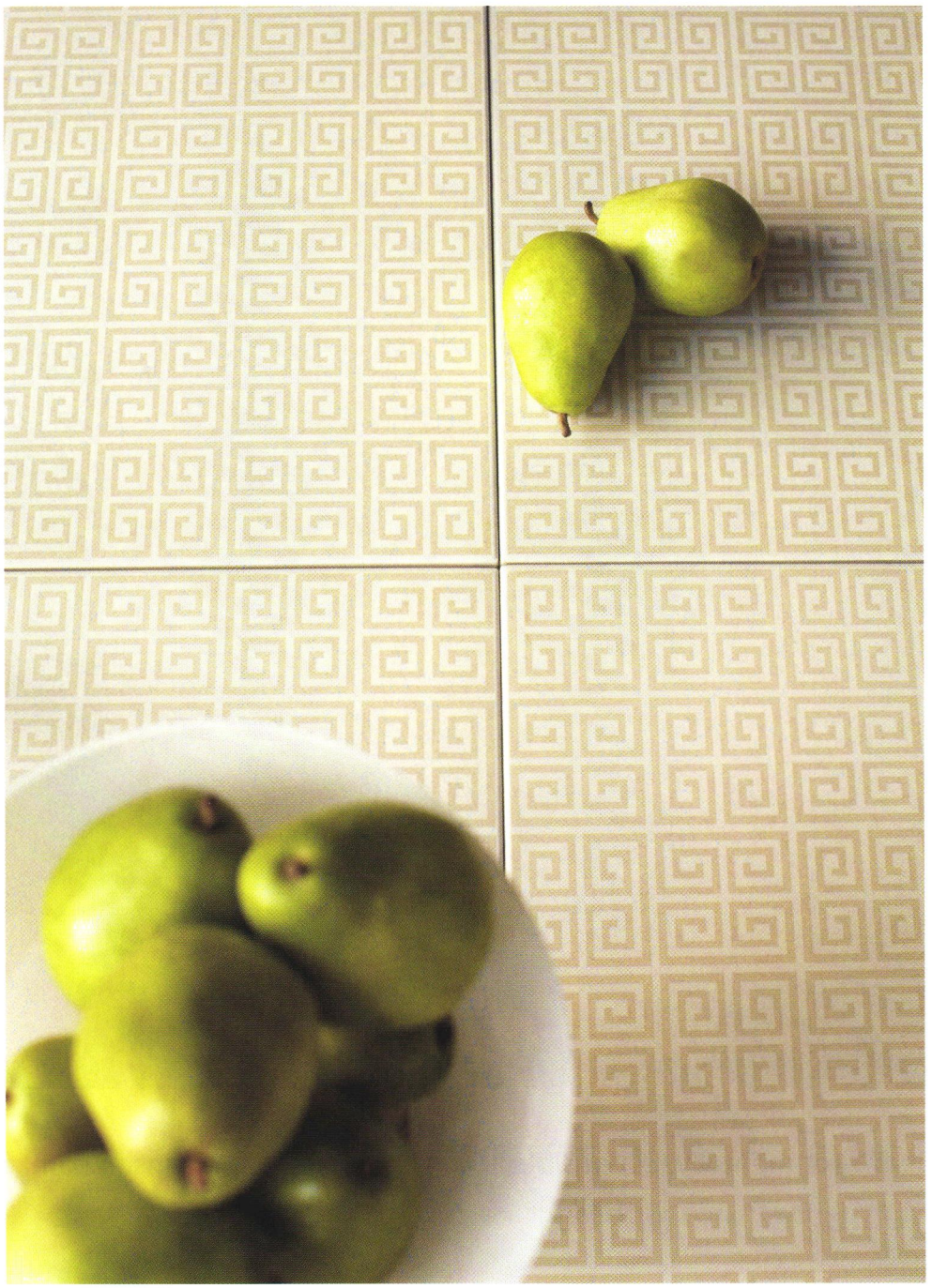
NeoCon® '08

winner profile



best of NeoCon 2008 Silver winner

Company: Crossville, Inc.

Product: Building Blox

Category: Flooring: Hard-Surface

Designed by Robert A.M. Stern Architects for Crossville, Inc., Building Blox Porcelain Stone is part of a comprehensive furnishings collection that includes carpet, wallcovering, lighting, furniture, and tile.

From the jury:

Subtle and sophisticated.
Nice colors, patterns, and scale.

Select RS No. 143 at ContractMagazine.com/readerservice

NeoCon® '08

winner profile

Company: Infinium Architectural Wall Systems

Product: REFINE

Category: Walls Movable

Infinium Architectural Wall Systems introduces its new "REFINE" glass front. This completely unitized system has a clean, virtually transparent minimalist aesthetic, combined with industry-leading acoustical performance.

From the jury:

Terrific look! It's great to have option of double glazing.
Good acoustical qualities and nice thin profile.
Super clean.

Seen but not heard.....

What is the old saying? In today's work environment, organizations desire transparency while maintaining a high degree of acoustical privacy. Sympathetic to this, Infinium introduces "REFINE," its newest high performance glass front product that offers the best of both worlds. Unitized construction in both single and double glazed, with a clean minimalist aesthetic, combined with industry-leading acoustical performance that far exceeds solid drywall, "REFINE" provides organizations not only the look they desire, but the performance they require.

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ARCHITECTURAL WALL SYSTEMS

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NeoCon® '08

winner profile

Company: Inscape

Product: Fronté

Category: Walls: Movable

Fronté glass-front, floor-to-ceiling walls provide up to 72-in.-wide glazed façade and frameless glass barn doors. Fronté is less than 2.5 in. thick, and it differentiates itself as a movable glass storefront.

From the jury:

Floor-to-ceiling movable easel—it's a simple kit of parts.
Pretty clean sight lines.
Excellent—able to change out in a few hours.
Great system of parts to create a wall—great idea.
Very nice details and aesthetics.

Fronté

Floor to ceiling storefront system with a distinct, contemporary look for any design-sensitive interior application.

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INSCAPE

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NeoCon® '08

winner profile

Scala

Planna

best of NeoCon 2008 Silver winner

Company: Inscape

Product: Scala & Planna

Category: Furniture Systems

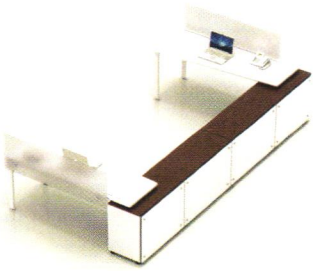
Designed to be scalable, Scala & Planna can create work environments ranging from open to closed, panel to storage-based, and contract to residential for infinite functional and aesthetic possibilities.

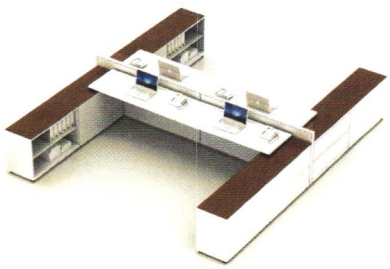
From the jury:

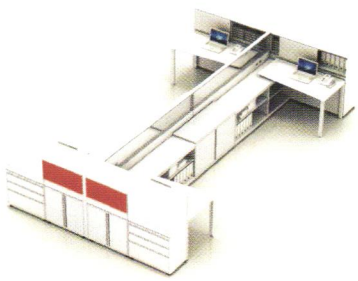
Nice option for long runs of teamed workspaces.
Well detailed.
Very sleek, finely detailed system.
Very elegant, simple.
Has a sensible logical approach.

Scala & Planna Systems

Scalable Architecture. Intersecting Planes.







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INSCAPE

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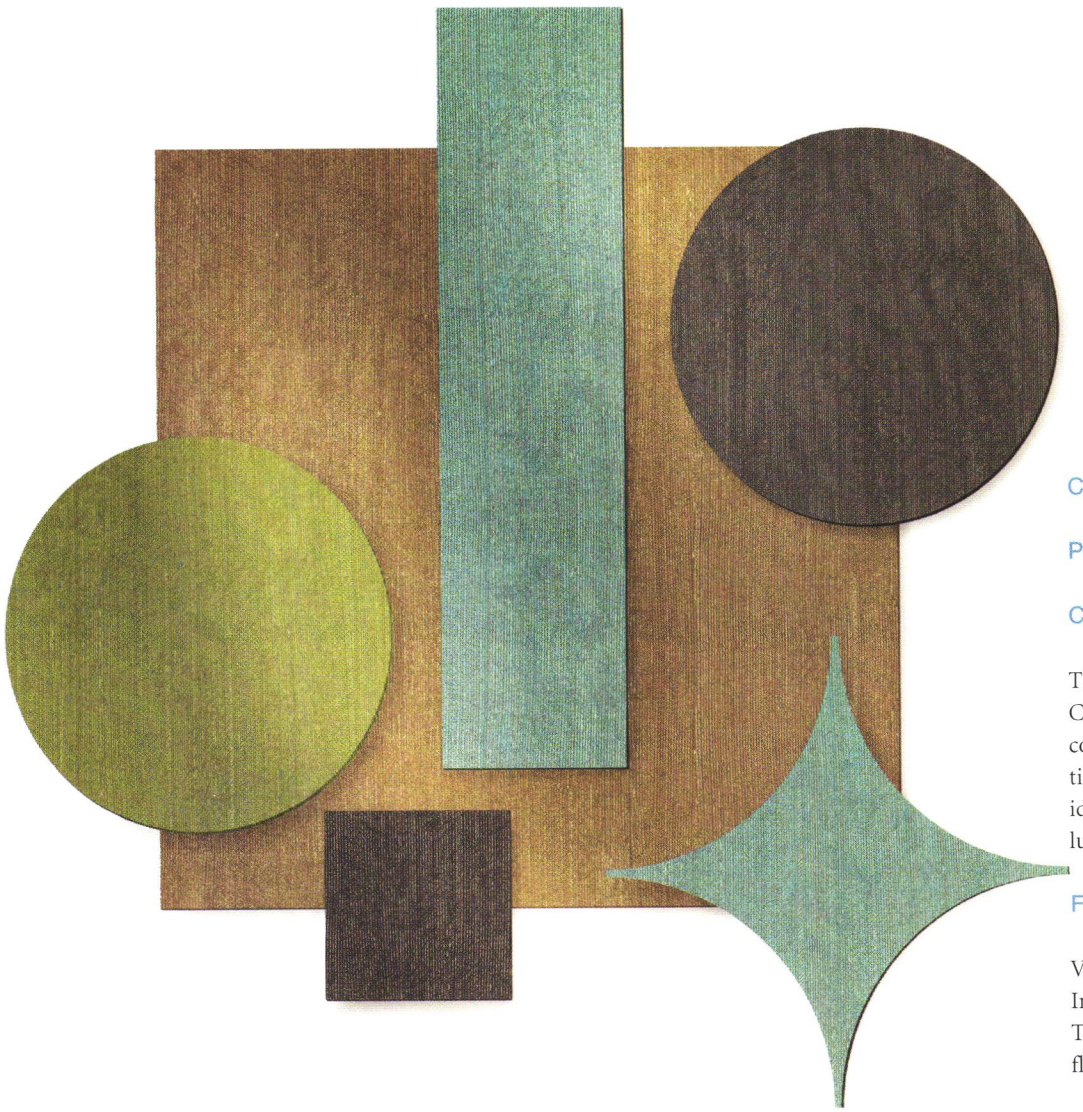
NeoCon® '08

winner profile



best of NeoCon 2008 Silver winner

Company: Mannington Commercial

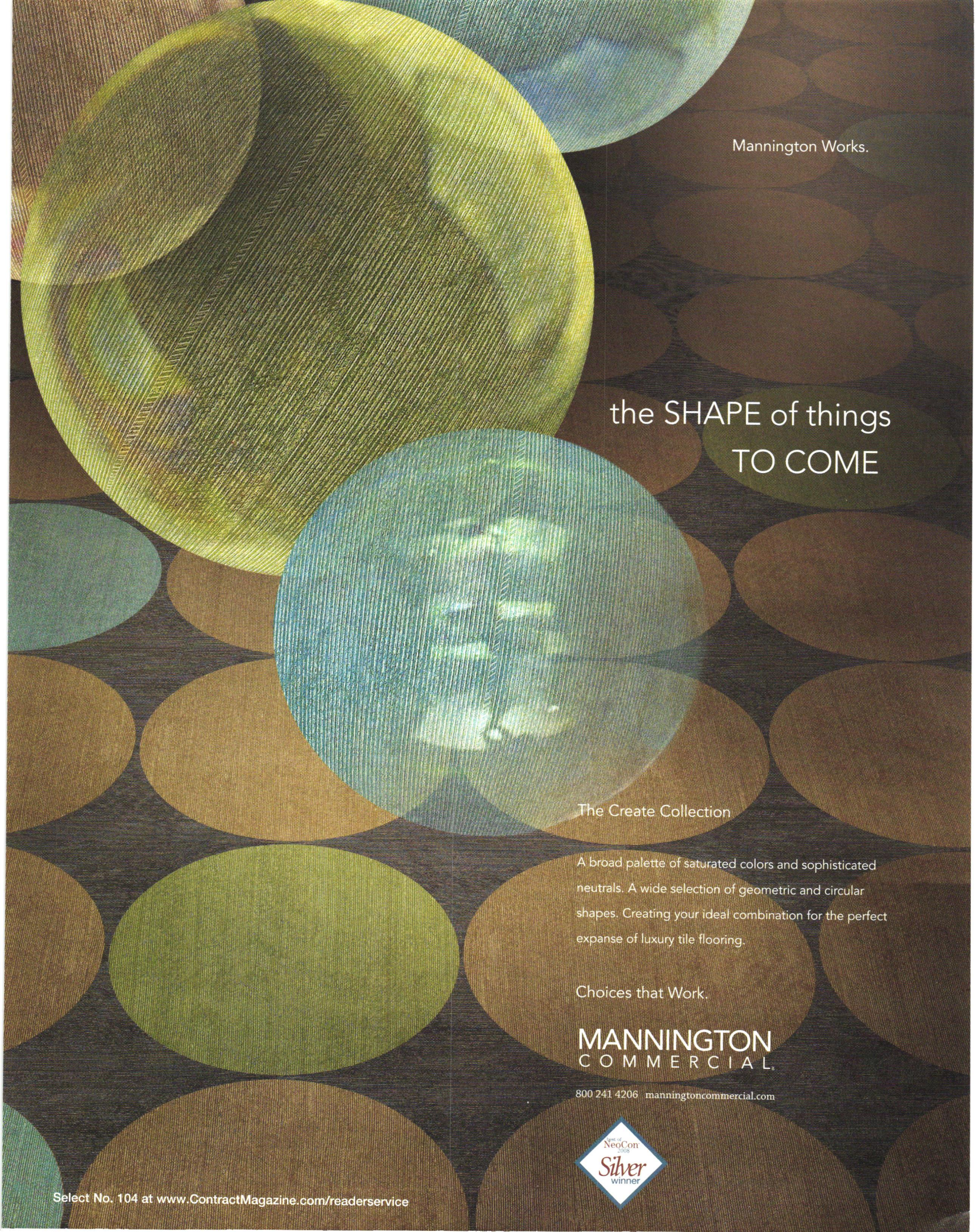
Product: The Create™ Collection

Category: Flooring: Resilient

The shape of things to come, The Create Collection offers a broad palette of saturated colors and sophisticated neutrals. A wide selection of geometric/circular shapes creates an ideal combination for the perfect expanse of luxury tile flooring.

From the jury:

Very fun, usable, innovative, practical.
Interesting idea.
The first innovation I've seen in the resilient flooring market.



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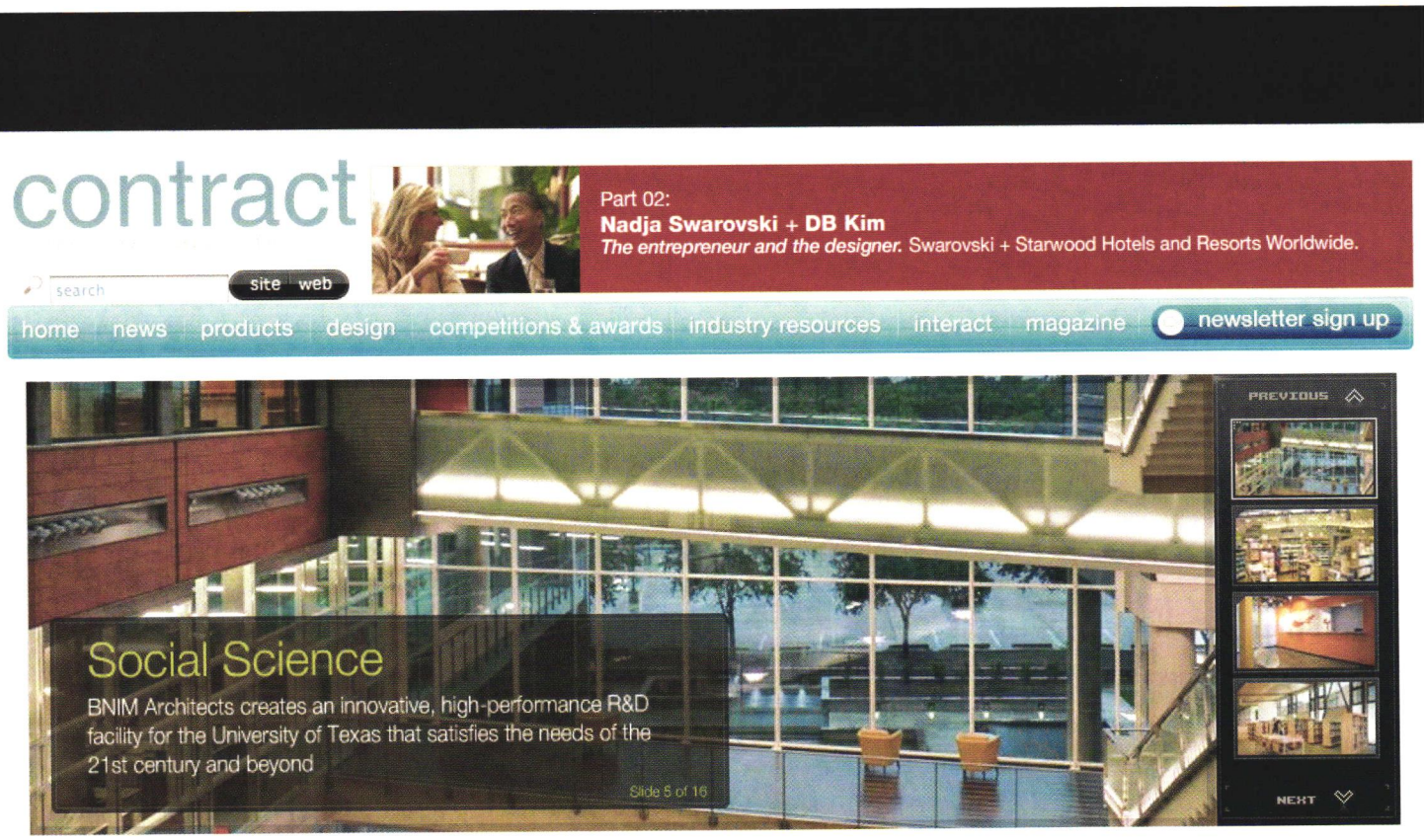

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NeoCon® '08

winner profile

best of NeoCon 2008 Silver winner

Company: Shaw Contract Group®

Product: Graphic Nature

Category: Healthcare: Textiles

Graphic Nature creates an environment that restores, replenishes, and soothes. Nature is translated graphically, weaving a comforting, calming, and natural presence throughout the collection. Design is vital.

Contract
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Best of NeoCon®

Contract Connection Lounge at NeoCon® 2008

Contract would like to recognize this year's Contract Connection Lounge participants. Winning Best of NeoCon® products were selected to furnish the lounge, affording attendees another chance to test out the cream of the crop from prior competitions.

Developed to work in conjunction with the Contract-Network (www.contract-network.com), the lounge is a comfortable space where attendees can gain information on product introductions from network partners, view a video presentation of the 2008 Best of NeoCon® winners, and even conduct small, impromptu meetings.

2008 Participants:

- **Global**
  Accord / Executive chair
- **HBF**
  BIAS / 22-in. Occasional Table
- **Haworth**
  Planes / Conference
- **Knoll Textiles**
  Glam
- **Leland International**
  Valeri / Rectangular Occasional Table, Lounge Chair, Settee
- **Shaw Contract Group**
  Dressed to Kill, LUX Collection, Tailored, Shadow, Swirl

Special thanks to NEC for donating the flat screen display.

IIDA showroom competition

At NeoCon® 2008, manufacturers wowed visitors not just with their new product introductions but also with the environments that housed them. The 13th Annual IIDA Showroom and Booth Design Competition, in partnership with *Contract* magazine, honored those companies that displayed originality, visual impact, effective use of materials, as well as space, color, textures, and graphics in showrooms and booths at NeoCon®.

Competition judges included: Viveca Bissonnette, IIDA, Carrier Johnson, San Diego; Katrina Choi, IIDA, Gensler, Washington, D.C.; Jamie Clegg, IIDA, Schoenhardt Architecture + Interior Design, Tariffville, Conn.; Maryanne Hewitt, IIDA, Hewitt Interior Design Group, Atlantic Beach, Fla.; Kevin Kenney, IIDA, SKB Architecture and Design, Washington, D.C.; Ali Khatibi, IIDA, Callison, Seattle; Deborah Loveridge, IIDA, U.S. Navy, Escondido, Calif.; Peggy Noakes, FIIDA, WHR Architects, Dallas; Greg Price, IIDA, Miles Treaster & Associates, West Sacramento, Calif.

The following three manufacturers walked away with honors. A winner in the Booths of 400 sq. ft. or Less category was not awarded this year.

Best of Show

The Best of Show Award and the Award for Showrooms of 3,000 sq. ft. or Less were presented to Luna Textiles, designed by Michael Vanderbyl. (Photo by Peter Fishel, Vanderbyl Design.)

Best Large Showroom

The Award for Showrooms Larger Than 3,000 sq. ft. was presented to Haworth, designed by Perkins+Will | Eva Maddox Branded Environments. (Photo by Hedrich Blessing.)

Best Large Booth

The Award for Booths of 400 sq. ft. or Larger was presented to Lumicor, designed by Design Collaboratives. (Photo by Michelle Litvin.)

NeoCon® East

supported by: GSA

October 29-30, 2008
The Baltimore Convention Center
neoconeast.com

The **Premier Design Exposition** and **Conference** for **Commercial Interiors** on the **East Coast** with a special focus on the federal government design community

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line work

HBF teams with Spanish designer Mario Ruiz to create the Linea casegoods collection

By Katie Weeks

Each year, NeoCon® World's Trade Fair marks the debut of a bevy of new contract furnishings and this year, visitors to HBF's showroom on the third floor of the Merchandise Mart were treated to a number of new offerings. Among them was Linea, a casegoods line that is decidedly different from the Hickory, N.C-based manufacturer's previous market pieces.

"We wanted to introduce a series that was aesthetically different from what was already in the marketplace; something that would be unique not only within our own products but also within competitive product lines," says Charlie Bell, president at HBF. With this objective in mind, Bell and HBF vice president of design Kevin Starck set out to find a designer who had not yet designed casegoods for the American market and possibly had never designed casegoods, period.

Traveling to the various European trade shows over the past few years, Bell and Starck found themselves inspired by and drawn to a number of products at each show, including the Nova executive program and Dis operativa executive chair from Dynamobel in 2006 and 2007, and Corner, a line of executive desks from Citterio in 2006. As it turned out, Spanish designer Mario Ruiz was the creative force behind both of these offerings. Intrigued by his style, Bell and Starck tracked Ruiz down in his Barcelona studio and proposed collaborating on a new line of casegoods. "It was the products that led us to Mario, not press or anyone's recommendation," recalls Bell. "It was purely our affinity for the products we were seeing at these shows."

For HBF, the partnership offered a fresh approach to a tried-and-true market segment. For Ruiz, it was an opportunity to design furniture specifically for the American market, as opposed to transferring a European product into the United States.

Aesthetically, Ruiz stuck to his patented style that he describes as clean, simple, elegant and essential—which also seems to be the antithesis of the majority of American casegoods that appear heavy in both weight and storage options. As a contrast, for Linea, Ruiz intentionally set each base back to inject a sense of lightness into the design and gave each piece the appearance of being cantilevered or floating. The profile on the front of the desk is also purposefully thin in profile to reinforce the overall sense of lightness.

Variety—in terms of a wide range of components and offerings—also was a key focus. Seven veneers are available as well as painted and standard finishes, while detailing options include glass or extruded aluminum shelving, anodized drawer pulls and grommets, and leather and acrylic work surfaces.

This variety was one of the biggest design challenges of the series. "It was hardest to visualize the complete range of the product considering all of the pieces that comprise it," says Ruiz. "Every time I was facing an issue, I had to consider that the solution wouldn't be applied to a single part but instead would be extensively applied to the entire casegoods range and the different parts." This attention to detail across the line was just one of many factors that won over NeoCon® attendees, including the Best of NeoCon® competition jury, which awarded the collection a Silver award. Circle No. 200

To see additional images of Linea, visit www.contractmagazine.com.

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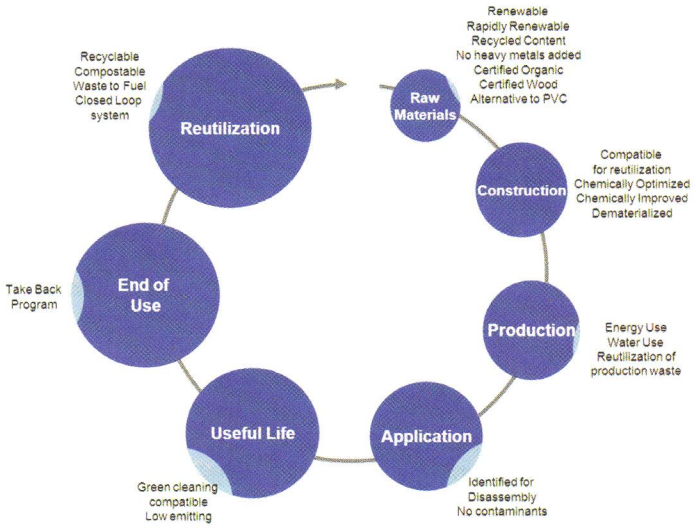
green goes blue

The wheel goes round and stops on a straightforward approach to communicating a collection's sustainable design attributes

By Jennifer Thiele Busch



The ED Wheel notes the seven stages of a product life cycle (above) and measures each individual product in Designtex's Environmental Design Collection for its sustainable attributes in each of these categories (below).

For the designer in search of the perfect green product to specify, the bad news is, it doesn't exist, except in nature. And once you remove it from nature and modify it for your purposes, it won't be perfectly green anymore. In reality, making any decision on sustainability often involves a lesser-of-two-evils scenario: designer and client need to identify together which sustainable goals are most important to the project (i.e. energy, waste, resources, recyclability, etc.) and specify accordingly. For this reason, the product knowledge that can help designers make the most informed decision is vital to the green specification process.

Not all manufacturers can provide this product information easily, though reputable ones are making honest and increasingly sufficient efforts to answer customers' questions about material content, life cycle, manufacturing processes, supply chains, etc. Still, the industry has long mulled over the belief that a simple label telling a potential purchaser "How Green is this Product?" would be nice. Now, Designtex, which has been quietly pioneering sustainability in the textile realm for more than a decade, has gone and done it with the introduction of its newest green initiative, Environmental Design (ED, for short), which brings life-cycle thinking to product development and marketing. Says Carol Derby, director of environmental strategy for Designtex, "If we understand sustainability as a closed loop, we need to look at how design decisions play out in a product's life. The seven stages of Environmental Design bring awareness to each step in the product life cycle and create opportunities for closing the loop."

The ED Wheel is essentially an informational tool (literally, a label) that Designtex will apply to sampling in its newly launched Environmental Design Collection, an extensive grouping of upholsteries, draperies, and wallcoverings that all have environmental design attributes. Using the seven stages of a product life cycle as a guide—raw materials, construction, production, application, useful life, end of use, and reutilization—the ED Wheel will be customized for each Environmental Design product, clearly noting how that particular product measures up in each of the life-cycle categories. The initiative moves Designtex away from using the blanket label "sustainable products" and toward a more precise and forthcoming explanation of each particular product's sustainable attributes. "At Designtex we are changing how we look at sustainability," says Tom Hamilton, president and CEO. "Environmental Design is a new and honest methodology providing clarity and insight into our products. It shifts our focus from trying to identify sustainability in a material to a broader view of locating sustainable potential along a product's life cycle."

Not surprisingly, the ED initiative was a little bit lost on some NeoCon® attendees, first because it is an informational, not a visual message, and second because it takes a bit more explanation than the typical down-and-dirty product presentation allowed by hectic schedules at a busy show. But the industry should take note of this subtle but innovative shift in the way Designtex is communicating with its clients. Like the ACT label, the ED Wheel can potentially make a product specification a whole lot more clear and whole lot less time consuming for the designer. Circle No. 201

:// To view the complete Environmental Design collection, visit our website at www.contractmagazine.com.

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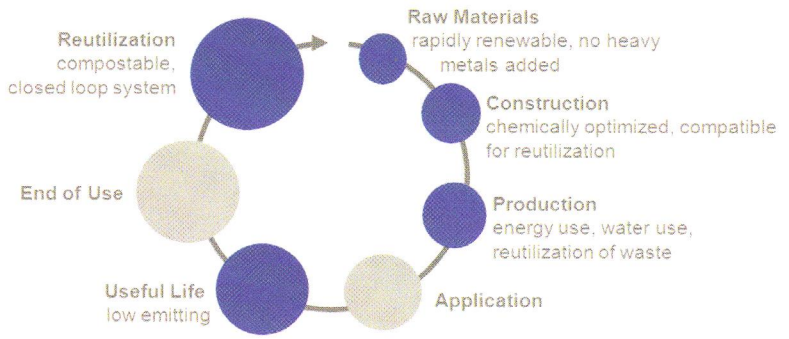

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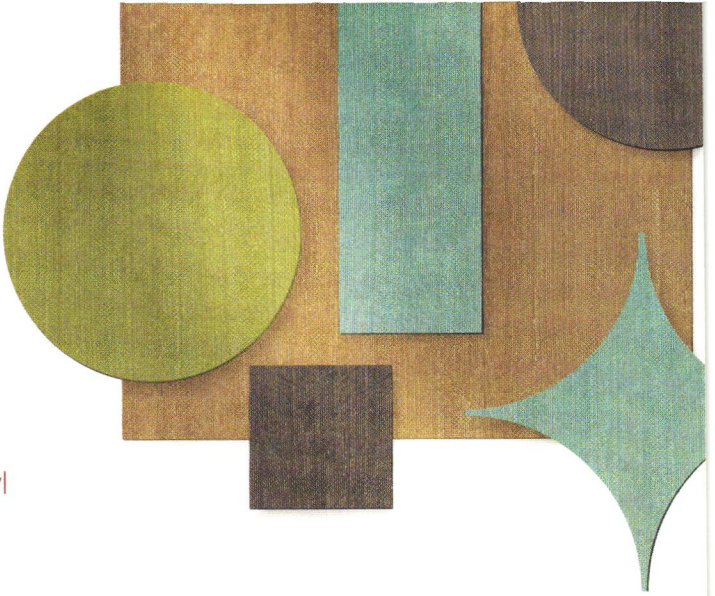

creativity underfoot

HOK Chicago designs a versatile and refreshing luxury vinyl flooring collection for Mannington Commercial

By Danine Alati

It doesn't always take an intricately patterned carpet to change a floor from a drab two-dimensional surface to something more appealing. Sometimes the floor itself is the eye-catching element. And if the floor offers high-performance properties to boot, then the product is sure to be a winner, as Mannington Commercial realized with its new Create Collection of luxury vinyl tile (LVT), which earned this year's Best of NeoCon® silver award in the resilient flooring category.

Tom Polucci and Natalie Banaszak of HOK Chicago designed the collection with the goal of creating LVT with a fresh aesthetic that does not try to mimic anything else or be something it's not. Natalie Jones, vice president of commercial marketing and carpet product for Mannington Commercial, explains, "We heard that designers like luxury vinyl tile for its versatility and ease of installation, and we wanted to offer something that didn't look like wood or stone. There didn't seem to be anything interesting and fresh out there that just is what it is. We wanted to celebrate what we can do with the medium."

Although in the past Mannington and HOK had worked together on bringing carpet product to market, Mannington had never collaborated with a design firm on creating hard surfaces. Likewise, HOK had never designed resilient flooring. But Mannington trusted that HOK would be able to deliver the innovative product that it was seeking.

"We looked at it in terms of color and shape and posed the question of how we could make it unique," Banaszak recalls. "We thought: 'No one makes LVT in circles.' So we decided to do that, and we took it from there." The HOK team developed five tile shapes: a 24-in. square, a 6-in. square, a 12-by-24-in. rectangle, and a 10.5-in. circle that fits into a diamond link piece. A palette of 12 colors offers "a solid foundation of neutrals combined with more rich colors that can be sophisticated or fun and funky," Banaszak says. "The idea is to be able to mix and match pieces," Polucci adds.

The surface of the tile features a subtle linear design that is registered and embossed through a unique Mannington process that lends a sense of depth and texture. It is then topped with Quantum Guard HP, Mannington's patented high-performance wearlayer that provides stain and slip resistance, cleanability, appearance retention, and overall durability. "What's amazing about the tile is that it comes off like a textile with the added dimension to the surface," Jones notes.

The versatility of the five pieces and 12 colors affords designers the freedom to let their creativity flow to make whatever floorscape they envision—hence the collection name "Create." Beyond the innovative aesthetic of a textural surface, geometric shapes, and a complete color palette, the collection offers high-performance properties to make it an ideal resilient flooring solution for a host of commercial settings. Originally anticipated for retail and healthcare applications, The Create Collection also has found favor with hospitality and corporate designers. Polucci says he expects that this product line would penetrate various commercial design segments because of its broad appeal, and he adds, "It was a fun collaboration with Mannington because it's a company that is interested in design and they let us be as creative as possible"—which is evident by this resulting collection. Circle No. 202

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Durante Furniture, Distinctive Harmony Collection dining chair. Circle No. 281

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a new lease on life

Beauty is in the eye of the beholder with reclaimed wood

By AnnMarie Marano

In a world where sustainability is beginning to trump many other issues, using salvaged rather than virgin woods is becoming an increasingly attractive alternative—but the reasons for such a shift go beyond the obvious.

"There's a sense of charm and intimacy to it," says Karey Durante, owner of New Westminster, B.C.-based Durante™ Furniture, which does all of its manufacturing and carving in Canada. The company's Distinctive Harmony collection can utilize either reclaimed or non-reclaimed wood. "One of the beauties of working on these products from a sustainable position is to give the woods a brand new lease on life," says Durante.

Durante salvages the wood from a variety of sources, such as old barns or bridges, and is even using submerged logs from the bottom of the Great Lakes that date back to the 1300s for a turned series called Escoulen.

"There's a patina to it," says Jay Goldsamt, owner of Jay Sanders® furnishings. "You can get a finish from reclaimed wood that's very hard to duplicate using new wood. The other thing is the idea of honesty—if there's a crack in it, there's a crack in it; if there's a worm hole, it's there. You're not creating these things, they're really there. That's one of my attractions to it."

Durante Furniture, Distinctive Harmony Collection drum table. Circle No. 283

The result is subjective, though, and can require an acquired taste. At any rate, reclaimed wood can give each piece a unique story.

Furniture is not the only category utilizing the material. According to Brian Berry, AIA, LEED AP, principal and design director at Gensler, designers in his firm are now introducing clients to light fixtures that use thin veneers from reclaimed wood. Thin reclaimed veneers are also being placed in between glass and being backlit to create a dramatic effect.

Goldsamt says their salvaged wood is air-dried for several months, cleaned, then scanned with a metal detector for rogue nails. It is then sanded by hand to keep from stripping it of its natural patina.

And for those who don't like surprises, reclaimed is the way to go. "The wood has been torn down at its life span," explains Durante. "There are not a lot of changes that will come. Newer wood will change drastically over the years." Although reclaimed woods might be dryer at the onset, water born finishes can help that without compromising durability.

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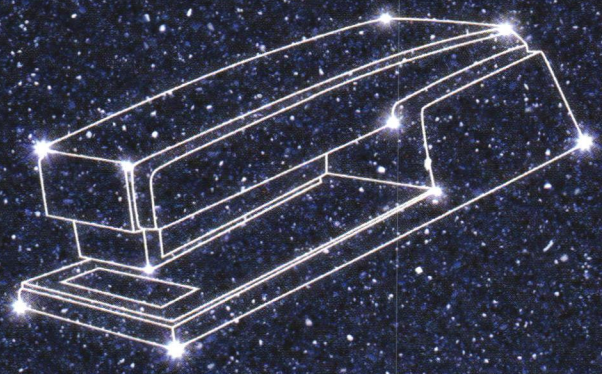

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regionalism in the age of going green

Adventures in searching for local materials from one's community

By Brad Lukanic

Sustainability seems to be on everyone's mind and every newsstand these days. Just now, as I sit on an American Airlines flight, the in-flight magazine is dedicated to the green cause. There is the current TV series produced by Leonardo DiCaprio titled "Greensburg," which documents the challenges faced by Greensburg, Kansas, as it transforms into an environmentally conscious town following a devastating tornado that leveled 95 percent of the community in May 2007. On many fronts, it appears the marketplace is saturated with products and advice responding to our desire to imprint change, while at the same time struggling to find tangible solutions that can rapidly alter our lifestyles and habits.

Approaches to sustainability are diverse, from low-VOC content materials to recycled content to embodied energy like aluminum. Most every manufacturer these days is purporting its "green thumb," from videos that allow viewers to witness green manufacturing processes at plants to new green ads focused on the sustainable qualities of products. However, it seems the front and center challenge today is the price of oil; it has the greatest impact on trucking and shipping costs when one considers how to get these sustainable materials to the site.

A look to the past reveals that most buildings were made from the local construction materials. Long-distance transportation was neither economical nor practical except for the most extraordinary structures. The industrial revolution—and with it advances in transportation in the 19th and 20th centuries—made it fashionable to select materials from afar. However, the current need to build sustainable structures has again made it worthwhile to seek out local materials.

At Holzman Moss Architecture (HMA), a mainstay of our design philosophy has been to root buildings in their communities. To that end, we strive to select materials and products that are familiar to the buildings' users as well as in close proximity to the cities in which we work. With each commission we endeavor on the challenging task of bringing together indigenous materials with regional characteristics. It makes good sense in terms of economics and best practices of sustainable design and also gives the users an opportunity to celebrate their local culture. Use of local materials fosters a sense of community pride while supporting a most basic principle of sustainability.

In scouting out local materials for two recent projects, Holzmann Moss Architecture came across a handful of unique regional options. For a new performing arts center at Francis Marion University in Florence, S.C., abandoned stone extracted from the now-defunct Winnsboro Blue quarry (top) will serve as the center's primary building material. At the George Purefoy Municipal Center in Frisco, Texas (above), remnant material from Cold Spring Granite, a large producer of residential kitchen countertops, was stockpiled and cut to form fluted pre-case granite columns on the center's façade.

At the outset of each commission we engage our clients in a conversation concerning local materials, industries, and manufacturers. A list is prepared and visits scheduled for tours. We are currently developing a new University Center at the University of Southern Indiana, where the director of facilities planning has contacted regional manufacturers and become a true partner in the design process. During the programming phase, a day of each trip was dedicated to visits to regional manufacturers. As a result, a unique palette of materials advanced the architectural design rather than conforming to it. The University Center will include several local materials including aluminum benches constructed from the ends of ingots spotted at the nearby Alcoa plant. Local clay pipe used for the building's columns was sourced from a clay tile manufacturer who typically produces sewer pipe. These columns will be the formwork for cast-in-place columns. An unscheduled trip to the Jasper Chair Company in Jasper, Ind., happened on the way from a stone quarry we were visiting. The impromptu stop resulted in a tour of the plant and a new understanding of the production process. As a result, the University Center's Heritage lounge will feature 1,200 rear chair legs arranged in an umbrella-like floral pattern on the ceiling; it is to be the main feature in the breakout lounge space of the meeting rooms.

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For a new Performing Arts Center at Francis Marion University in Florence, S.C., the use of regional materials parallels the approach in Indiana, but the result is markedly different. Here, we are using local remnant stone from two sources discovered after site visits to each fabricator. One is a South Carolina granite called Winnsboro Blue—termed "the Silk of the Trade" in a previous era—that was widely used from the 1800s well into the early 1950s as the prominent stone for battle monuments and buildings around the country. The quarry went defunct in the 1960s, but before doing so, had extracted millions of tons of material that was then abandoned as large quarry blocks but ready for fabrication. This is not material one finds in a catalog or online but rather is discovered through alternative methods. We discovered that the quarry owner largely uses this left-over material for roadside curbing. HMA will employ this very same granite as the primary building material for the New Performing Arts Center in Florence; the community embraces this novel application because it is from the area.

On the same trip we found ourselves at a Georgia marble quarry, where we discovered the primary purpose of the fabrication plant is to produce veteran monument stones for national cemeteries. The marble itself has many variations and slight imperfections; when the quality does not meet the standards for a monument stone, which happens often, the pieces are discarded and then crushed into roadside gravel. The quality, however, is suitable for exterior building materials and therefore will be placed on the primary façades adjacent to the South Carolina Winnsboro Blue Granite.

At a recently completed project, the George Purefoy Municipal Center in Frisco, Texas, our office visited Cold Spring Granite, a large producer of residential kitchen countertops. At the fabrication site, while there was a keen interest in the products produced, it was the remnant material from one product that garnered great interest. When the granite is slabbed to make countertops, the edges are trimmed and cut as scrap. For this project we worked with the fabricator to stockpile the remnants and cut them to a uniform dimension that were then used as part of a fluted pre-cast granite column. What might be considered waste became an articulated granite column for a civic structure that will be a symbolic anchor in its community for a long time.

For HMA, selecting regional materials is not new to our thinking—it is the stimulus for the buildings we create. In collaboration with our clients no project or materials are the same. With no end in sight to rising oil prices, which in turn directly affect the cost of shipping materials, each commission we undertake further ignites our adventuresome spirit in collaborating with our clients to discover and uncover those materials right in one's backyard.

Brad Lukanic is a principal at Holzman Moss Architecture in New York. His current projects include the New Performing Arts Center for Francis Marion University and The University Center Expansion at the University of Southern Indiana. He also recently completed the Thomas Jefferson Library at the United States Military Academy at Westpoint.

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social responsibility

design agency

The Harvard GSD questions the power and impact of design during Structures for Inclusion 2008

By AnnMarie Marano

This bus shelter (above) in New Orleans was designed and built by six students (from Harvard, Yale, Berkeley, University of Texas, North Carolina State, and Iowa University) who participated in a seven-week Summer Studio, organized by Design Corps with Neighborhood Housing Services as a local partner. (Photo by Bryan Bell.)

"Do we have to design for the highest bidder? Or can we be social and cultural agents?" A student organizing committee at the Harvard Graduate School of Design (GSD) set out to answer these questions this past April 4–6, as it hosted the eighth annual Design Corps Structures for Inclusion (SFI) conference series.

Design Corps—a nonprofit founded in 1991—chooses a different school or nonprofit organization as the site for SFI each year. The conference always promotes social activism and community-based design, but a more specified focus and list of speakers is always developed by the host locale.

When a few Harvard GSD students approached Design Corps founder Bryan Bell about hosting the 2008 SFI, he presented them with a challenge: get support from your administration and bring 10 students to SFI '07 to see what it's all about. They obliged, and 13 students took a van from Boston to the University of North Carolina in Charlotte, N.C. "I don't know any graduate student who can take days off, and here were 13 from Harvard. Their commitment was clear," Bell says.

"We all had school and reviews, yet Harvard supported us in this," GSD student Ryan Bollom says of the trip. Bollom was a key organizer for SFI who says the school was primed for such an event as many students had already been trying to shift the GSD's focus from theoretical and traditional studies to that of social responsibility as it relates to design. "We wanted to create a dialogue of questioning," says Bollom. "We wanted to look at design as an integrative process that could bring about change. We wanted it to be about bringing people together and talking about all parts that make architecture a successful social and political act."

The first order of business for the student organizing committee was to change the conference name from "Structures for Inclusion" to "Systems for Inclusion." The name change "let us as designers open up a dialogue about the systems that circumscribe design and affect it," says DK Osseo-Assare, GSD student and member of the SFI organizing committee. It also sent the message that if you want to look beyond the specific "structures" you design as an architect, you need to understand the "systems" surrounding the project—such as ecological and economical—in order for design to act as a stimulus for social change.

"They didn't want to focus just on design and the built object. They wanted to focus on the process and how to make this stuff happen," says Bell. "Many architects can't detach the building from the world, but you have to understand the bigger picture or your work will fail. The GSD students understand the big picture so whatever they design is going to be lively and meaningful and will be accomplished. Sometimes design can look great but be detached from its surroundings and the people within."

The committee also wanted to explore the idea of "design agency"—a term with multiple meanings, as the word "agency" usually is associated with government-related organizations, but it can also refer to the ability to do things for yourself.

"Essentially, [it implies] how much power does design have?" says Osseo-Assare. "Does it have to be secondary to the law? If you are an agent, you are someone acting on behalf of others. With community-based design, if you are representing someone or a community who doesn't have a voice, how do you balance the fact that they are experts because they live there with your own design expertise?"

Three goals were set for the conference: to build a strong network of young design professionals who could use the interaction as a basis for bigger and better things; to present as many case studies as possible from international speakers in order to find new models for living and working; and to build the number of design opportunities moving forward through aggressive fundraising.

Design Corps and the host split the SFI costs. The GSD was so successful in accruing funds for the conference that an excess of $10,000 will allow four $2,500 grants to be awarded to students with ideas for design projects in their communities. In January, Design Corp will begin accepting grant applications.

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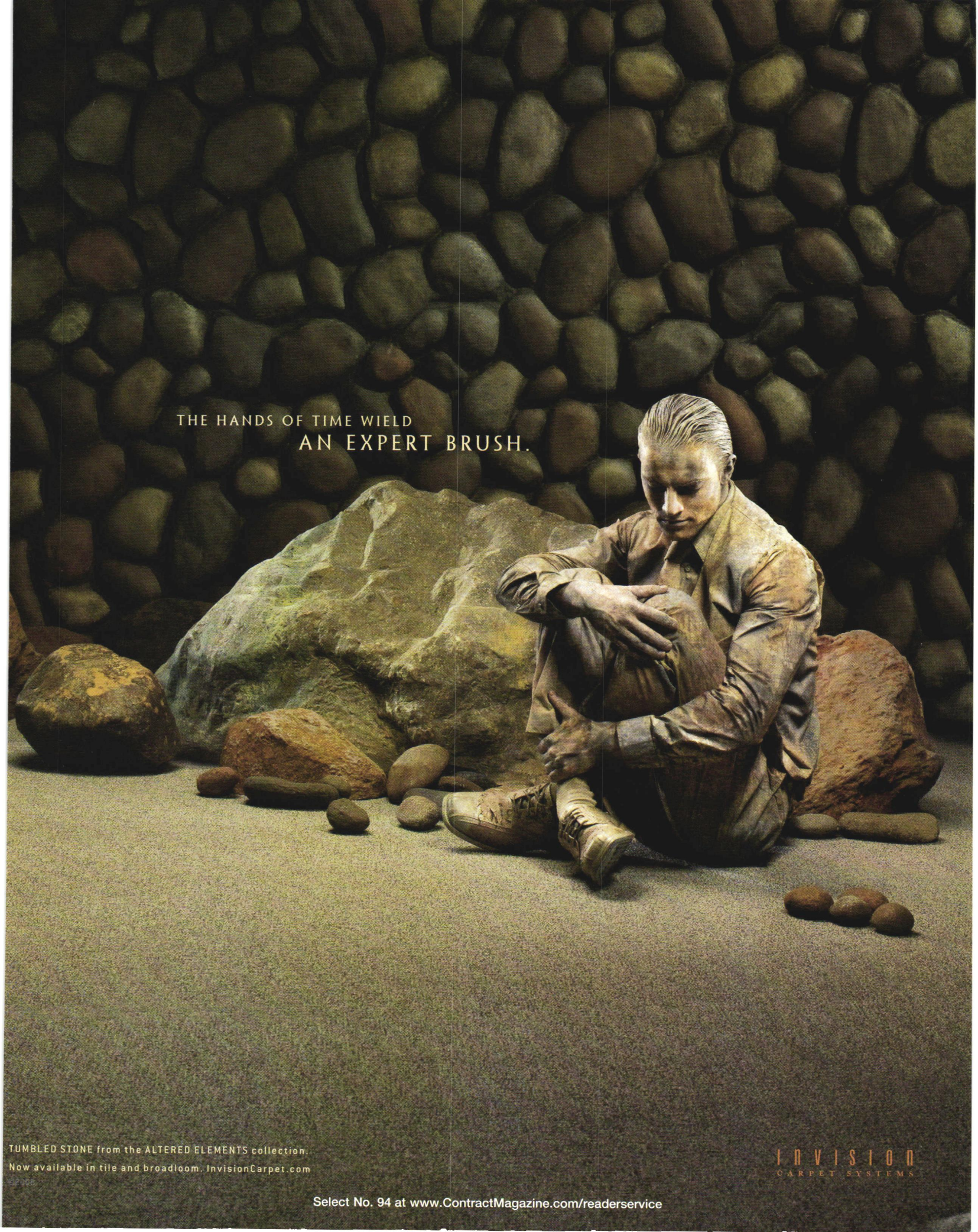

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re-soled

A redesigned warehouse by NBBJ gives shoemaker Topline a headquarters to express its fashion-forward brand and accommodate its creative workforce

By Danine Alati
Photography by Benjamin Benschneider

The new Topline headquarters exudes a feeling of fashion and design upon entry into the warehouse portion of the space, where a runway and product display wall delineate the main showroom area.

Women love shoes. It's a fact. The delightful exhilaration that a new pair of fashionable three-inch sling-backs, sexy stilettos, or sensible ballet flats elicits from the average woman quite possibly could reach intoxicating levels. But chances are that she has not thought about the long journey that those python peep-toes or patent leather Mary Janes have endured before reaching the prominent place on her closet shelf. Shoe designers painstakingly sketched and measured, constructed then dissected models, before ultimately settling on a design to be made, marketed, and sold. In what type of setting does this work take place, one might wonder? Some fanciful place on par with the North Pole or Willy Wonka's Chocolate Factory, perhaps? The truth for Bellevue, Wash.-based shoemaker Topline Corporation is that design and operations are housed in a new consolidated headquarters in a warehouse facility designed by Seattle-based NBBJ.

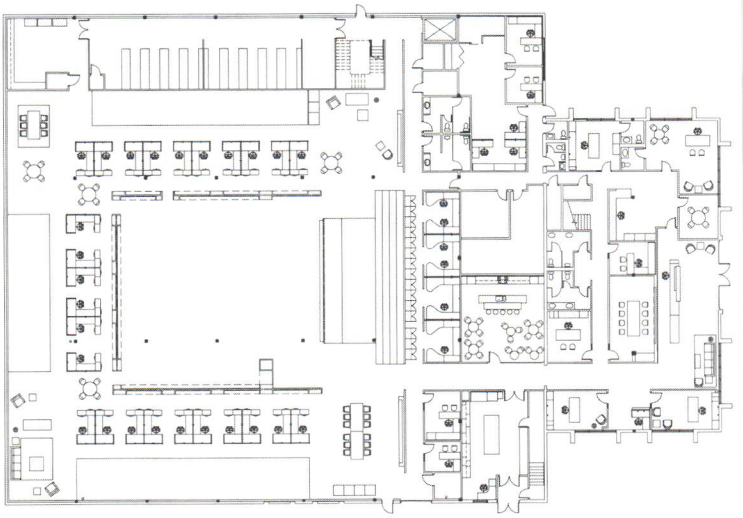
Parent company to footwear lines Report, Report Signature, and R2—which produce women's, men's, and children's shoes that are sold through specialty retailers and department stores—Topline has been popping up on the red carpet and in fashion magazines for more than 20 years, with the likes of current celebs such as Paris Hilton, Fergie, and Heidi Klum donning various styles. The Topline design team seeks out global inspiration by traveling the world and analyzing foreign trends before returning to the West Coast design studio. According to Topline CEO Bill Snowden, the need for the new headquarters was "to create a modern space for our corporate model in an effort to reenergize our business and remind everyone that we thrive on new ideas."

One of the main goals for the project was to create a place to house design and operations functions in one consolidated space that truly reflects the Topline brand and would connect with the customers—who in this case are the wholesale buyers. Previously, these departments operated in the top of a warehouse with no windows and no light—hardly an inspirational environment. "It was overcrowded and stifling," says Alan Young, NBBJ principal in charge of the project and design lead. "The success of the new headquarters has more to do with it being a huge transformation from the old space. Before, the [office/showroom/design studio] did not reflect the mission of Topline. Our concept was to create a place where, as you enter, you understand that this is a place about fashion and design."

NBBJ retrofitted a giant 38,000-sq.-ft. warehouse, organized into a series of vignettes to create a studio space where employees can work and market themselves, while the attached office portion remained the place to house

The light, bright palette in the lobby (opposite) draws in visitors. Subtle, intimate lighting in this entryway gives way to brighter stage lighting in the central showroom area (left), situated in the 30-ft.-tall warehouse portion of the headquarters. Product display walls frame this nucleus of the space, with workstations set immediately to the outside (above).

A corridor past the café (opposite top) acts as a transition zone to link the lobby with the main product display and work areas. The new warehouse space fosters a sense of creativity from the designer studios (opposite bottom) to the workspaces, where merchandise surrounds employees as a source of inspiration (above). Topline's signature red and while colors inform the palette of the interiors (left).



the president's office and sales staff. In the main warehouse area, where the ceilings are 30-ft. tall, NBBJ instituted a mezzanine level that connects to the former studio spaces, which are now used to archive old collections—some might call it a shrine to old shoes, which are kept for inspiration.

The lobby, with its intimate, subdued lighting, exudes a serene, understated vibe that becomes more energetic as one travels through the corridor toward the dazzling product display area. "The hallway is still a bit more introverted to allow the surrounding products to sparkle," Young says. After passing the employee lounge/café, the corridor opens into the main area containing product displays, workstations, and design studios.

Constructed like a runway, an aisle features tiered seating to one side with mannequins showcasing shoes on the other side, set in a curved fixture that delineates this area from the central product display area. These product display walls form a flexible showroom, which can adapt as needed to accommodate buyer meetings or presentations, and bright stage/show lighting spotlights merchandise. Workstations are set outside this zone, with design studios on the perimeter flanking the work areas. Snowden feels that this new headquarters achieves a perfect balance in its circulation and floor plan. "There's a very open area where all creative minds can circulate and at the same time have private space to design," he says.

Concrete floors, high, exposed ceilings and fixtures harken back to the facility's roots as a warehouse and allow the white-white product displays to pop and really showcase the merchandise. Red and white are signature colors of the brand and, therefore, essential elements in the design scheme. "The client was very involved in the design process, and he wanted a very pure, spare, clean space," offers Young. "The of head the company is a Modernist, essentially, but he likes to play with complementary elements—for example using contrasting textures, colors, and forms," like a red wool carpet set on the concrete floor.

This stunning project that perfectly reflects the Topline brand with interiors as edgy as the shoes themselves did not come easy. It was five years in the making. And dealing with city constraints for an industrial area and trying to stretch the budget as far as possible posed considerable challenges. But in the end, NBBJ made it work. "We had to figure out what to do—that was affordable and reasonable—to take a stagnant building and turn it into something vivacious," Young says. "It was like remodeling a garage into something else entirely. And in essence, that's exactly what we did here." C

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lofty ideals

Janson Goldstein simultaneously designs two stores for TSE Cashmere that perfectly reflect the retailer's reinvented brand and luxury product

By Danine Alati
Photography by Mikiko Kikuyama and Janson Goldstein

A typical Soho loft space often has such untapped potential—tall ceilings, an open and airy quality, exposed materials like wood, brick, and duct-work. It's the sort of interior that conjures up vivid mental imagery simply upon mention of the words. When TSE Cashmere sought a New York locale for a freestanding store, it knew it had scored something special when it happened upon the quintessential Soho loft. The unique, found space allowed New York-based Janson Goldstein to play with the interiors to create a retail environment perfectly suited to the TSE brand.

Founded in 1989 by Augustine Tse as a cashmere retailer and wholesaler, TSE was intended to make what was perceived as a luxury item more accessible to the greater public. Now, the TSE brand has reinvented itself to focus on quality collections of knitwork, transforming the business from item-driven to more lifestyle-driven collections. As such, the company sought out a space in New York that would reflect its brand and its original mission "to continue to be a laboratory for ideas and innovations." When Tse found this Soho loft, he knew it was the ideal locale to house his brand. And just at the same time, he decided to open a TSE shop in Saks Fifth Avenue and charged Janson Goldstein with designing this simultaneous project.

"The new store had to reflect the character of our knitwear product and also that of the loft space, playing on shape and texture, with a modern sensibility and clean lines," explains Alyson Day, vice president of marketing for TSE.

Narrow at the front and widening toward the back, the floor plate of this Soho loft space dictated the layout of the interiors of TSE's freestanding store (left). Janson Goldstein accommodates the three brands by situating the TSE line at the front and the men's and TSESay (contemporary) collections at the back.

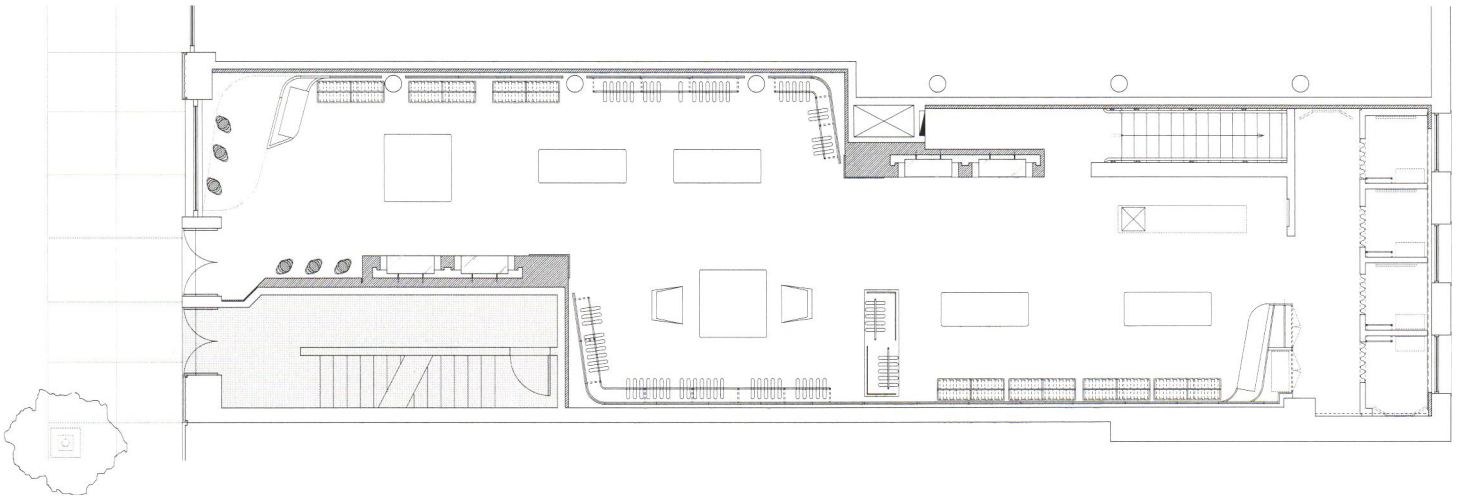
"We wanted to achieve a light, airy feel, with a palette and texture that references cashmere." The highly textural wall panels were a key component in the design scheme to accurately translate the tactile quality of the merchandise, according to Rita Roffe, vice president of retail at TSE. "The wall panels were a big deal," she says. "It was a long process—and a true partnership—collaborating with Janson Goldstein, and once we defined the textural wall element, it helped inform the character of the store."

Janson Goldstein had been working with TSE for years to develop concepts for stores, and Steven Scuro, a partner at Janson Goldstein, knew that the raw aesthetic of this Soho loft would afford his team the opportunity "to create a backdrop that would reinforce the modern, luxurious forms, and allow the clothes to come through as the focus of the space." Previously, the space was very dark and heavily cluttered with dropped ceilings and painted floors. "This is a beautiful space and quite a find," Scuro says, "but it had to be stripped down to the essentials to clean up the architecture, and then we inserted fixturing to reflect the aesthetic and sensibility of TSE." To reveal the potential of the interior architecture, the designers exposed and sandblasted the existing brick walls and left them in their most natural state. They also stripped, bleached, and refinished the existing oak floors and exposed and reorganized existing ductwork and piping to achieve a true loft aesthetic.

In stark contrast to the raw existing materials, the designers inserted sleek, highly lacquered, white-finished wall panels and gently curved satin stainless-steel fixturing. In some areas sloping bars hang from the ceiling to allow merchandise to float, and other displays feature clothing on freestanding racks. A fixture box that also appears to be floating mixes stainless steel, glass, and white lacquer materials and delineates space in the main retail floor, while still maintaining a visual connection. Two rows of adjustable lighting in the ceiling, as well as backlight wall fixtures, highlight merchandise and enhance the bright, open aesthetic.

A combination of the shape of the floor plate and the store merchandising helped dictate the layout of the interiors. Quite narrow at the entry with a door that could not be relocated in this historic landmark building, the typical long and slender Soho space widens from front to back. Within these confines, designers had to accommodate three TSE brand categories: the TSE line

The light, bright palette of the Soho store (opposite) is maintained in the Saks store, where designers were charged with branding TSE within the confines of the department store's standards (right). A sleek freestanding box display fixture of glass, stainless steel, and white lacquer delineates space in the main retail floor in Soho (below).



at the front and the men's line and TSEsay, which is the contemporary line, split in the wider area in the back. "We wanted to maintain sight lines from the street, but we didn't want to create a fishbowl effect," Scuro explains. "We want visibility from passersby on the sidewalk while still maintaining a little mystery." Day adds, "Good circulation was crucial to giving the customer a sense of direction, but in a casual way, that would allow them to logically flow through the store and see the complete product offering upon entry."

The point of view in Soho and the Saks store-in-store is the same, according to Scuro, but the challenge with the Saks locale was that the designers were bound by department store standards for flooring and finishes. However, Janson Goldstein ensured that the palette, fixturing, and wall systems of the Saks location would match the Soho store. They also had to devise a creative means for articulating the TSE logo within Saks, which they accomplished by applying it to one of the white, vertical wall panels to successfully express the brand in the department store.

Satisfied with what his design team did to convert the formerly dark, cluttered Soho antique shop into a bright, lofty retail venue showcasing luxury knitwear, Scuro is reluctant to call the freestanding TSE project a "transformation." "We had to able to see the old space, anticipate what it could be, take what we had, and express that vision," he says. "We just opened up the space, and let it breathe—in essence transforming it back to what it always should have been."

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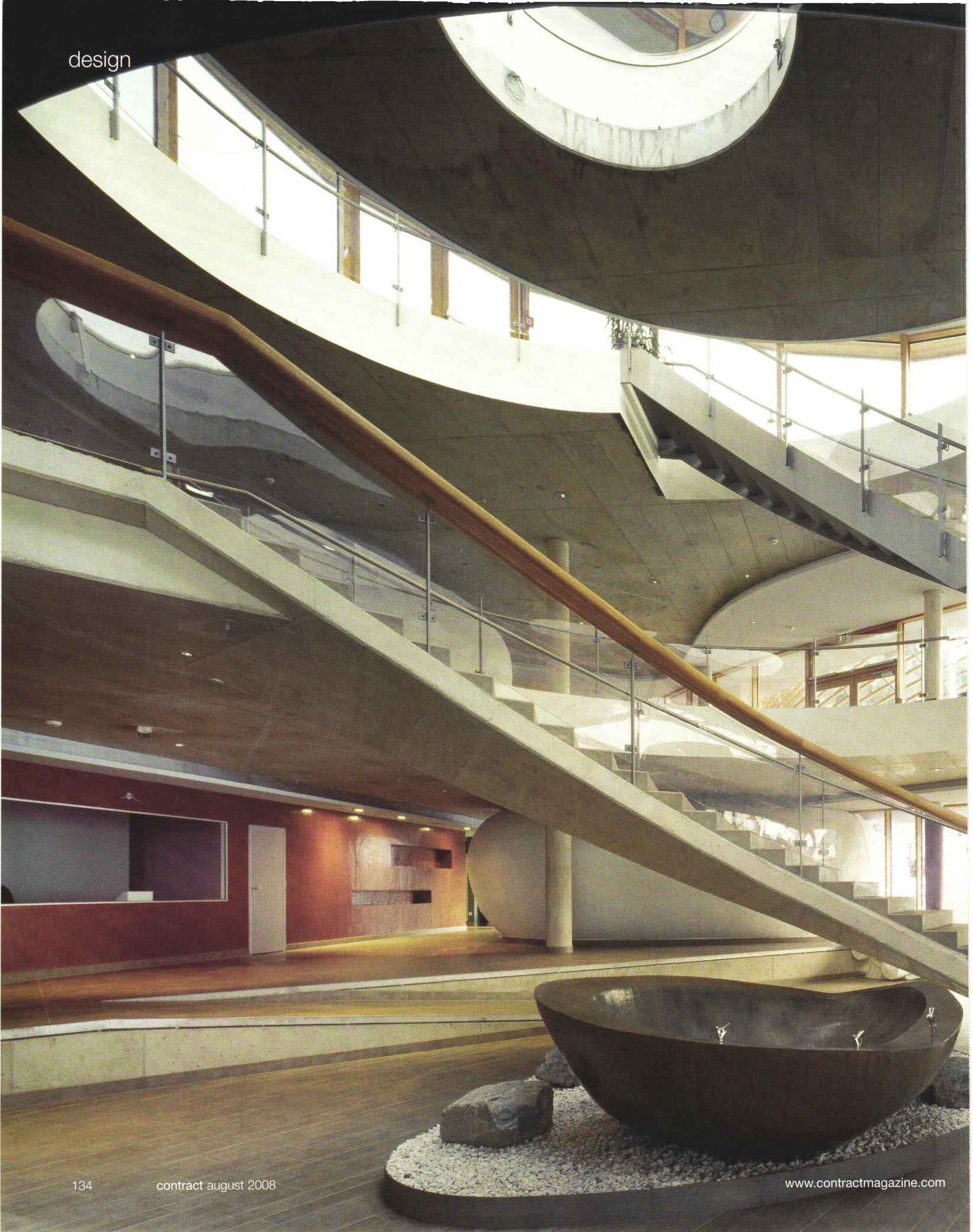
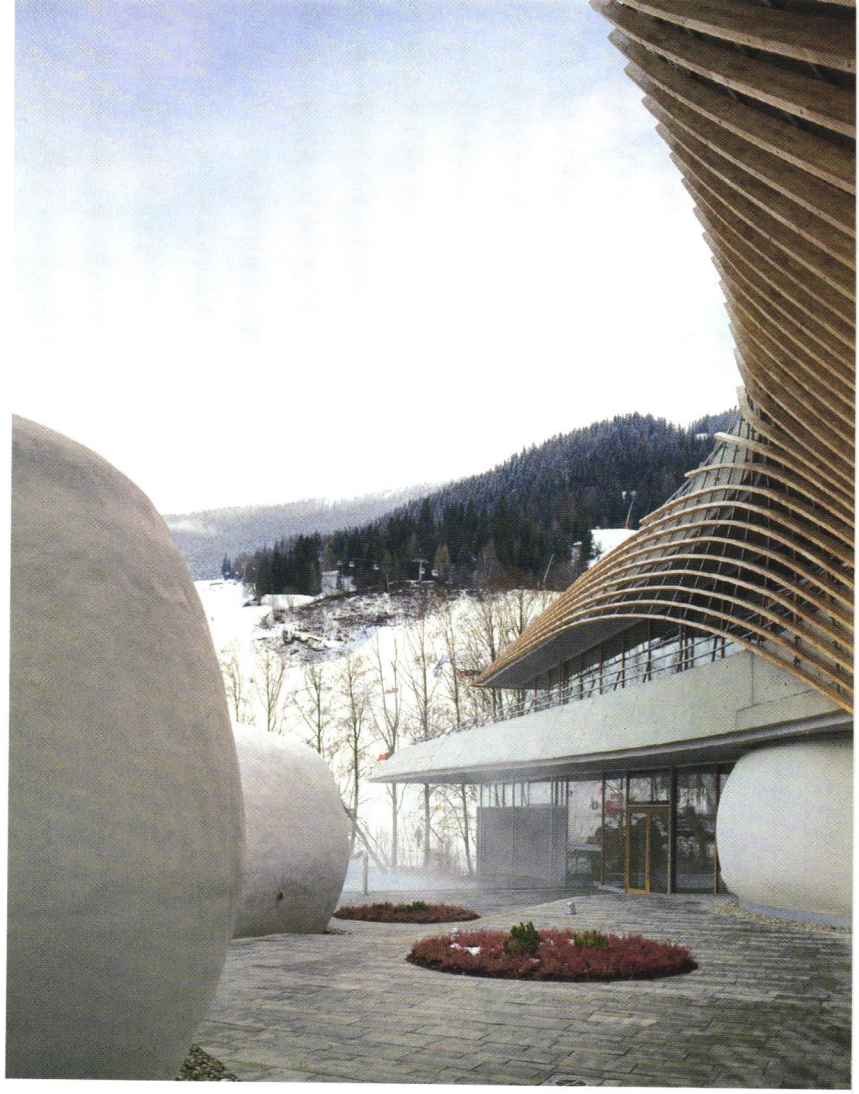
Janson Goldstein stripped down the Soho space to its purest form, then sandblasted the brick walls, refinished oak floors, exposed ductwork and piping, and inserted sleek displays and finishes to juxtapose with the rough, loft aesthetic (opposite). A mix of free-standing, satin, stainless-steel displays and curved hanging fixtures (above left) allow merchandise to float in space and pop against the stark white backdrop. Textural wall panels (above right) were a key component to reflecting TSE's knitwear brand.





the ancient spirit

The new Römerbad Spa in Austria regenerated by Behnisch Architekten proves that good design will certainly cross beyond time and space

By Celia Ying
Photography by Roland Halbe

The geometrical Römerbad Spa is punctuated by three circular landscape terraces as a new extension to the existing building (left). The round white sauna structures reflect the water, forests, and cliffs found in the landscape (above).

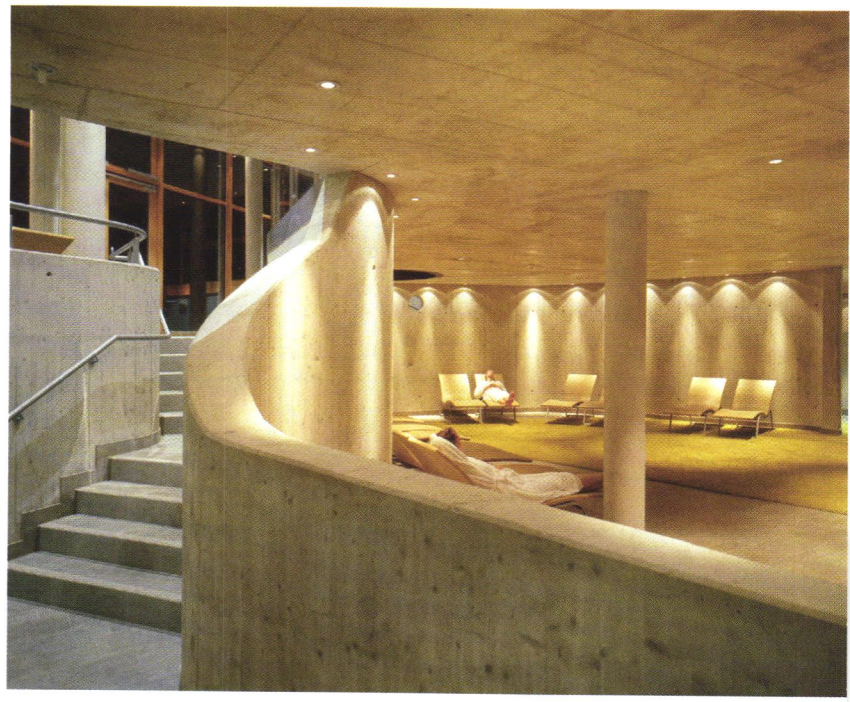
Some people believe that the Roman bath is the father of our modern day spas and health clubs because it embodied an important community hub for social intercourse varying from neighborhood gossip to business discussions. Today, some of the larger ancient Roman baths still can be viewed at various locations in Greece, Italy, and Spain. Yet in Kärnten, Austria, people actually can indulge in the ancient Roman way of life in the "Römerbad" Spa Baths in the Austrian ski resort of Bad Kleinkirchheim, thanks to the ingenious design by the Stuttgart, Germany-based architecture and planning firm Behnisch Architekten.

Widely recognized as a leader in creating distinctive and sustainable architectural solutions, Behnisch Architekten won a 2005 competition and was commissioned for the spa renovation and expansion. The task was to extend the existing structure, built in 1978, with new facilities like wellness and sauna area, restrooms, children's area, and beauty salon to acquire new target groups and to revive its appeal to existing guests.

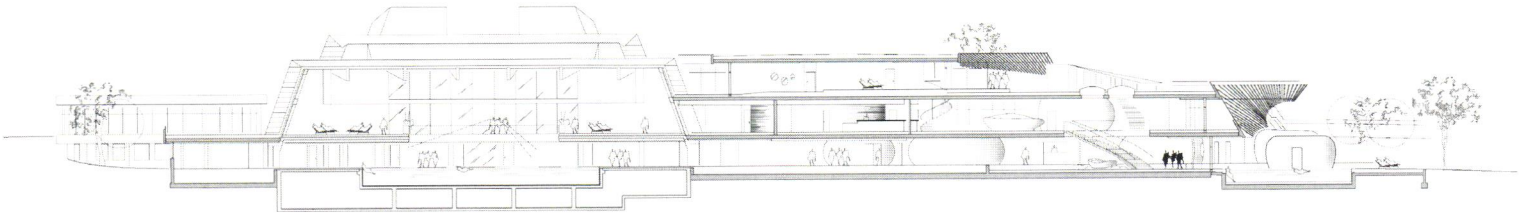
When the Römerbad Spa was built in the late '80s, it was known as one of the first "event spas," reminiscent of the antique bathhouse. Therefore, when Bad Kleinkirchheim planned to renovate and expand the existing building, it was important that the new design remained true to its original character. "It was a formal approach looking for old traditional Roman spa structure," recalls Martin Hass, principal architect and partner of Behnisch Architekten. "The concept of the old structure is the Roman bath, and our idea was to keep the structure in this specific location and build new landscape terraces behind the building."

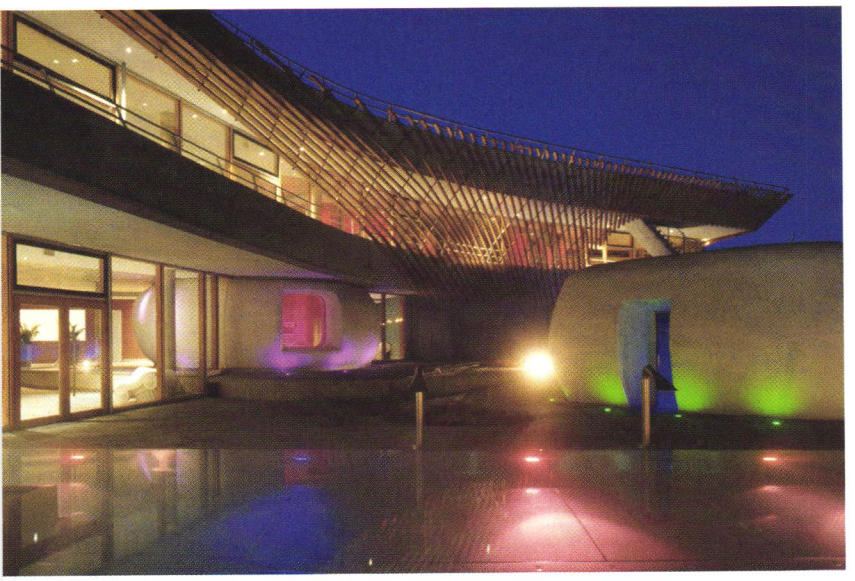
The architects took full advantage of the views from within the existing three-story main building, situated at the foot of Kaiser Mountain, and positioned the new facilities across the stream-oriented lawn leading to the original multi-level facility in order to showcase the dominant, sculptural motif of the spa. "Our inspiration comes from the landscape behind. Since the spa is in the middle of the valley, our approach is to let the building be part of the landscape," Hass explains.

Given the existing geometrical forms, Behnisch proposed a new, terraced landscape punctuated by three circular pavilions as an extension to the original structure. The various new amenities are characterized by different moods and atmospheres ranging from a cave-like meditation zone dug into an existing hill to light-flooded spaces opening up to the beautiful panorama of the valley. "One of the concepts we like in the old structure was that the building was organized in three levels, which is very unusual," Hass remarks. "In our efforts to maintain the original structure, we had to deal with different levels, and we thought that would be a nice opportunity to create certain characters for each level. As a result, we have a calm and contemporary approach for the lower level, and the higher as you get into the building, you have a visual connection to the outside."



An irregular wooden structure serves as a filter to the areas between the various facilities, such as the jacuzzi, Swiss pine sauna, massage area, beauty island, and the gastronomy section (opposite). Inside the Römerbad Spa, the public space is marked by natural materials, including water, wood and stone (above and right).





Rather than perceiving this three-story structure as a constraint, the architects took it as an advantage to maintain clarity, open perspectives, and optimal circulation for visitors, and to further develop three individually modeled landscapes. As its name suggests, the Romanum at the lower level reflects the traditional bathing culture of Ancient Rome with vaulted structures accommodating the warming areas. Located at the entrance level is the Noricum instilled with a light, cool, refreshing ambiance. Here the architects built an irregular wooden structure as a filter between various facilities, and the warm tones of natural wood contrast with the cool shades of blue, green, silver, and white.

The upper level, called the Maximum, comprises several saunas and a mineral salt spa. This area opens on almost all sides onto individually modeled terraces, which can be clearly visible from the nearby slopes of Kaiser Mountain. "We actually did a very careful material research," adds Hass. "We looked for materials that have a good carbon footprint, like the untreated wood we used for the façade. We optimized the technical aspect of the spa and reduced energy consumption for heating and cooling down the building."

Distinctive characters rest on the harmonious interaction of history, nature, and architecture; Behnisch Architekten's restoration work on the Römerbad Spa does not only stay true to the site, but actually enhances it. With only 12 months' time from design to construction, both the client and the architect consider the experience a successful symbiosis. Kurt Glettler, manager of Bad Kleinkirchheim, remarks: "The end result was similar to the cooperation experience—it was a result where both the architects and the owner have implemented their visions and ideas in an equitable way with few compromises.

"The whole concept is harmonious and looks auspicious. It communicates the historical idea in a modern way," Glettler continues. "Elegance and impression are subjective. The majority of our guests are very impressed and give us a lot of good feedback. I think we are very unique with the new Thermal Römerbad and, a lot of people confirm this opinion."

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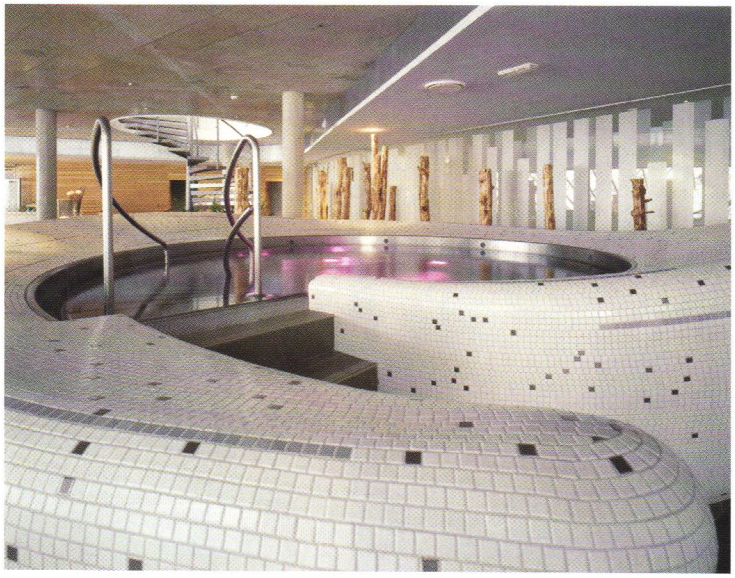
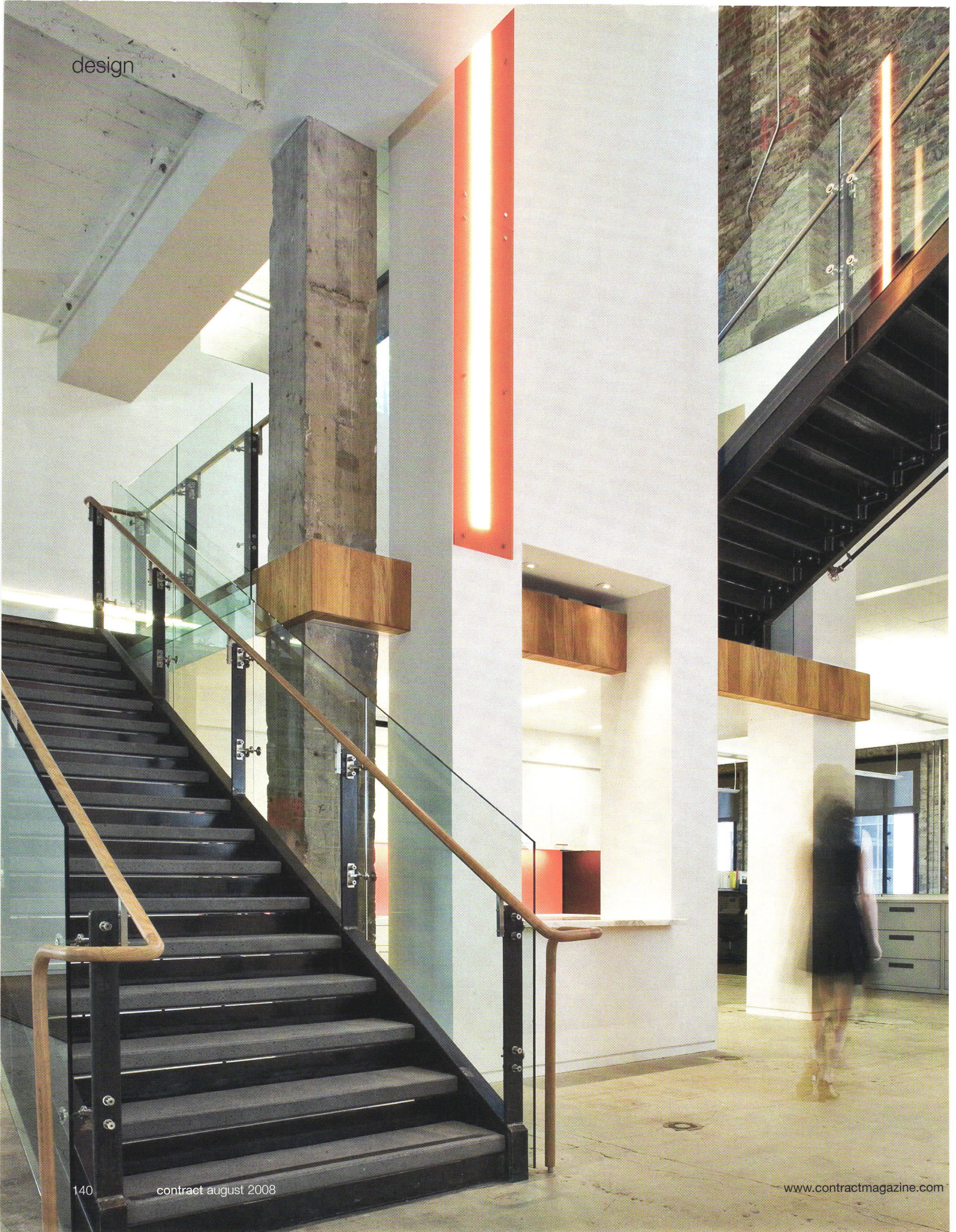


At the lower level Romanum, round white sauna structures and sun terraces are generously positioned in groups at different heights across the landscaped area, oriented to the east or south toward gardens or open spaces (opposite top). Warm tones of natural wood mixed with red seating offer a comfortable and inviting environment that provides a feast for the eyes (opposite bottom). The semi-covered outdoor pool with loungers provides an exclusive relaxation area on the top level with superb views of the surrounding mountains (top). The sculptural motif and geometric shapes of the spa amenities lend a modern interpretation to the traditional bathing culture of Ancient Rome (above and right).



lovely bones

Embracing its location in an historic landmark building, SmithGroup's San Francisco office is purposefully rough around the edges

By Katie Weeks
Photography by David Wakely

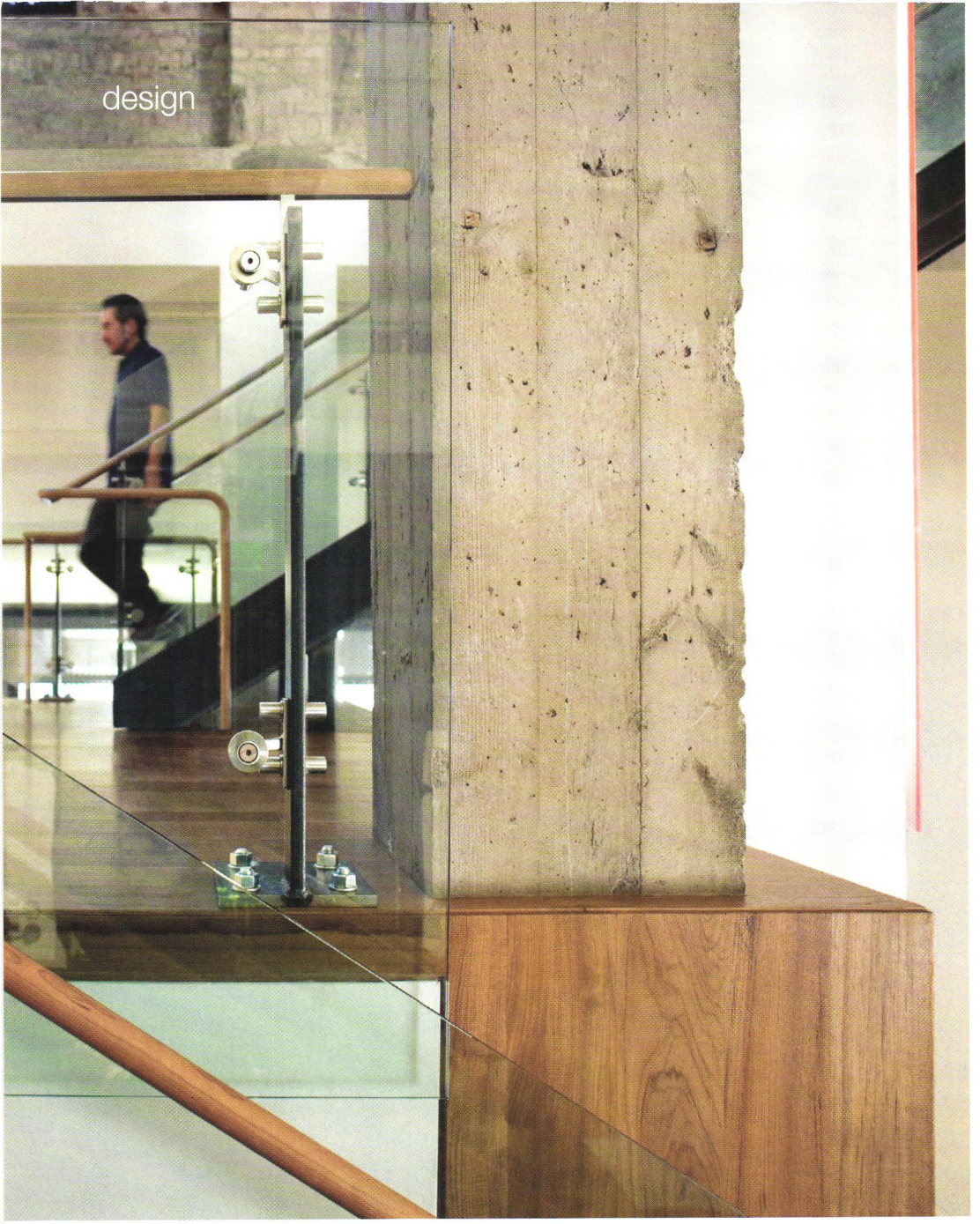
They say you never get a second chance to make a first impression. But sometimes, a second look doesn't hurt. Just ask the Workplace Studio in SmithGroup's San Francisco office.

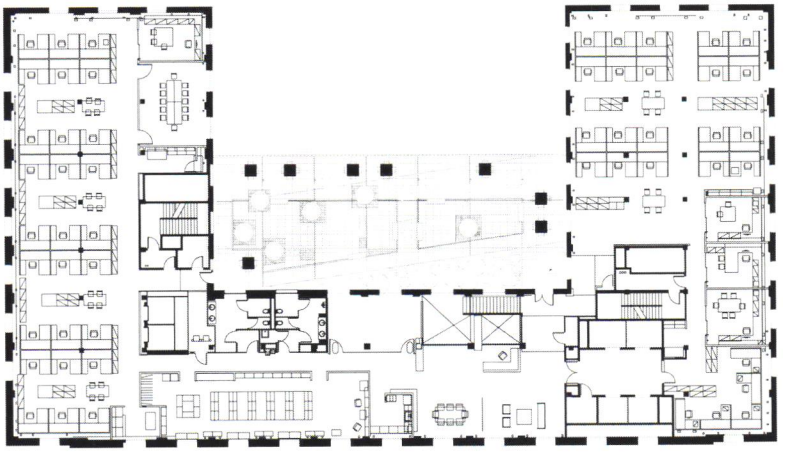
After more than five years in a landmark building in San Francisco, the firm wanted a more collaborative environment. In scouting locations, the possibilities included two floors in the historic Bently Reserve building a few blocks from SmithGroup's old space. Previously occupied by a law firm, the two floors were, at first glance, outdated and compartmentalized with an abundance of private offices. What's more, the move would spread the firm across two floors. These factors seemed to go against SmithGroup's goal of a more collaborative environment. "We thought it might work, but it just didn't show that well," recalls William Loftis, AIA, LEED AP, vice president and design principal of SmithGroup's San Francisco Workplace Studio.

Shortly thereafter, however, the landlord gutted the interior, leaving only the perimeter drywall, and a second walk-through revealed possibilities that previously were hidden. "We could see existing brick walls and the enormous seismic steel beams that had been installed in the late 1980s peaking out from behind the drywall," Loftis says. "There was brick, steel, exposed concrete, and almost 20 ft. between floors. It was an architect's heaven."

The designers admired the rugged shell and dramatic floor-to-ceiling expanses so much, in fact, that they left them as the backdrop for a pro-

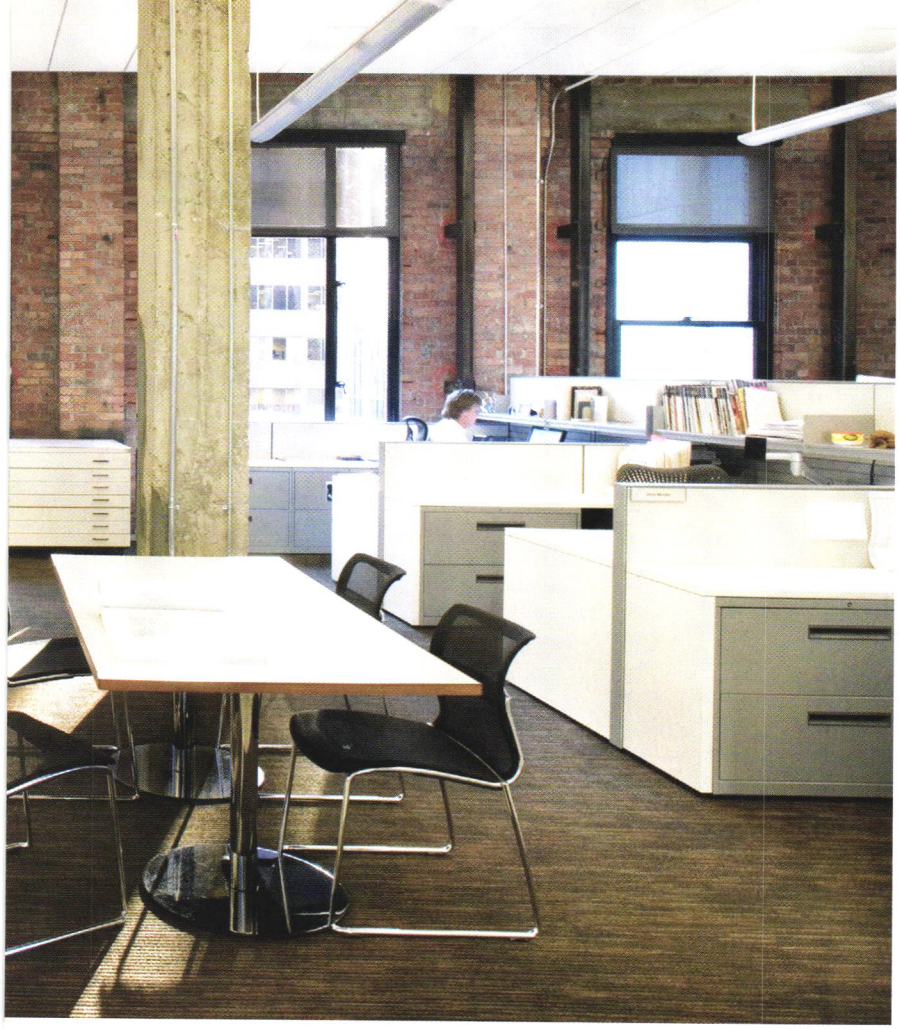
When SmithGroup scouted out two floors in San Francisco's historic Bently Reserve building, it was enticed by the rough shell (right) but wary of spreading employees between two floors. A giant, open staircase in the center of the office (left) alleviated these concerns.



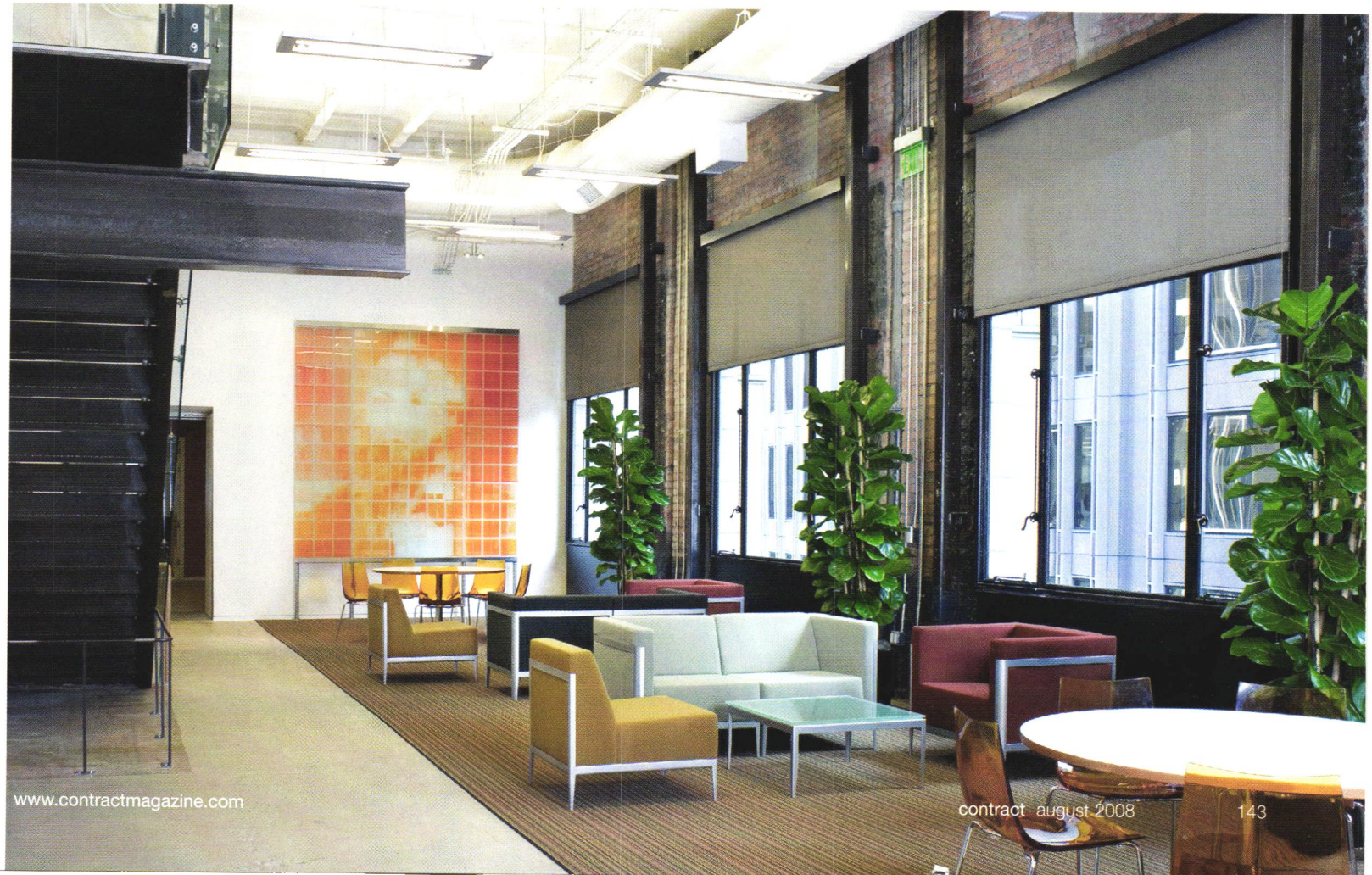


gressive interior scheme. Although the C-shaped floor plate is similar to the firm's previous office (which had proven problematic when it came to fostering collaboration), the new, 36,000-sq.-ft. office's organization emphasizes a sense of openness and interaction. Studios work in low-rise workstations clustered around common spaces outfitted with impromptu meeting tables and chairs. Fears about potential isolation on each floor quickly were calmed with the installation of a large staircase created from steel, glass, and reclaimed teak, which serves as a knot between the two levels. In addition, public spaces like reception, kitchens, and conference rooms are distributed around the floors to allow for spontaneous interaction.

Leaving the shell exposed not only retained the character of the Bently Reserve building (originally the branch of the U.S. Federal Reserve Bank for San Francisco), but also served as a nod to SmithGroup's commitment to sustainability. "We agreed going into the project that the space would be LEED certified because sustainability is a huge deal for SmithGroup," Loftis says. The concrete floor remains exposed, with carpet used only when necessitated by acoustics, and the



Reusing the existing concrete pillars and exposed brick (opposite) kept budgets in check and also helped reduce construction waste for the sustainably designed office. The building's large, original windows also were kept in place, now flooding workstations and group spaces with daylight (left and below), another design element contributing toward the goal of LEED-CI Gold certification.



TOP

building's original large, operable windows help spread natural daylight. But, while the exposed shell may have reduced materials, keeping it that way didn't directly translate to additional LEED credits. "Leaving everything raw was clearly a sustainable decision as well as an aesthetic one because you use the least amount of materials possible. But it's funny because, unless you go for innovation credits, you don't get credits for not using materials," Loftis says. Nonetheless, the space is slated to achieve LEED-CI Gold certification thanks to a range of initiatives including self-adjusting supplemental lighting, operable windows, and low-VOC paints and sealants. Also, installing a green roof helped solve the dilemma of a pre-existing, 3,000-sq.-ft. terrace. The terrace, which was considered an assembly space during code analysis, had such a high occupancy level that the existing stairs of the building would be insufficient in meeting egress requirements. Rather than replace all of the stairs, the designers planted a modular green roof with low-water native grasses and poppies, which reduced the terrace's occupancy levels and also created a refuge for employees.

A commitment to sustainability wasn't the only initiative discussed from the get-go. Loftis and his team also decided the project would be a BIM pilot project for the studio. "We certainly didn't make it easy for ourselves," he admits. The hard work, however, paid off. The space, which SmithGroup occupied July 2007, may be a little rough around the edges, but the firm wouldn't have it any other way. C

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The openness of the entire office is accentuated by the 20-ft. floor-to-ceiling heights, which can be seen in full view from the main staircase (above). While the underlying architecture is the dominant voice, carpet is used to help control acoustics where necessary in work areas (opposite) and the reception space (right).

scene stealer

It's lights, cocktails, action, at the Sundance Kabuki Cinemas in San Francisco, designed by ELS Architecture and Urban Design

By Katie Weeks
Photography by Cesar Rubio

At most movie theaters, it's safe to assume moviegoers choose a venue more often for its showtimes than for its interior design. At the Sundance Kabuki Cinemas in San Francisco, however, the entertainment isn't just up on the screen, thanks to a thoughtful design from ELS Architecture and Urban Design.

Located in San Francisco's Japantown, Sundance Kabuki Cinemas originally opened in 1968 as part of the Japantown Redevelopment and was crafted to showcase live kabuki performances. In 1986, the theater was redeveloped into an eight-screen multiplex, and, by 2006, the space was functioning but outdated. "It had scarcely been touched and was quite dated and worn," recalls D. Jamie Rusin, AIA, principal at ELS. That year, however, Sundance Cinemas purchased the complex and set about transforming it into a state-of-the-art moviegoing experience, including top-notch theaters alongside a range of sophisticated drinking and dining venues.

In transforming the multiplex into a first-class cinema, Sundance Cinemas turned to San Francisco-based ELS and tasked the designers with the interesting challenge of merging the western roots of Sundance, which has its home base in Utah's Wasatch Mountains, with the dense, urban site and local flavor of Japantown.

"It's important when we build these theaters that there's a tip to Sundance with an aesthetic that one might call rustic elegance, and there also needs to be respect for the market," says Nancy Klasky Gribler, executive vice president of marketing for Sundance Cinemas. "In all the theaters we're designing, there has to be an acknowledgment of the location." For the first Sundance Cinema in Madison, Wisc., this translated into a palette of local materials including slate, natural rock, and birch trees. For the San Francisco locale, it morphed into a range of natural and rustic materials in layered spaces that evoke both traditional Japanese architecture and western landscapes.

"I tried to put myself in the mind of a designer from Japan. If this building were picked up and put in downtown Tokyo and you had to turn it into a Sundance theater, how would you achieve that rustic elegance aesthetic from the viewpoint of a Japanese designer?" explains William Gordon, associate at ELS.

The cinema's old, traditional snack bars were overhauled into sleek, sophisticated lounge and bar areas (opposite and above) on the second floor of Sundance Kabuki. Continuing the atmosphere deeper inside, three theaters feature cocktail tables integrated with the stadium seating.

The answer is a sophisticated East-meets-West scheme. At the entrance, an outdoor plaza was transformed into an atrium lobby that blurs the lines between indoors and out, a technique that is carried through the entire complex. On the ground floor, natural elements abound, from 20-ft.-tall live bamboo to a ticket counter made from a single, 15-ft.-long, rough-edged slab of pecan. A palette of reclaimed wood, concrete, and steel extends the aesthetic to the second floor.

Upstairs, the new Bar Bistro occupies a former concession area, while another dining option, the Balcony Bar, offers framed views of Pacific Heights. Custom-designed light fixtures recall Japanese lanterns, and the intimate lounge seating offers low views reminiscent of a traditional Japanese tearoom. "It's an elegant space to sit and relax. The upper-level balconies offer views of Pacific Heights through the atrium, and as the sun's going down, the sky gets blue, and the fog rolls in, you can sit and have a drink," says Rusin.

The dining experience extends inside the theaters, where three auditoriums feature cocktail tables integrated with every seat. The largest auditorium, which Klasky Gribler says staff has dubbed the Big Kabuki, is split, offering both orchestra and balcony seating, with the upper level reserved for patrons 21 or older and featuring a more cocktail-lounge vibe. (This combo, of course, made it *the* place to catch a screening of "Sex and the City: The Movie" along with a cosmopolitan or two.) It's also equipped with a stage, lighting, and microphones for special events and screenings.

Individual auditoriums are framed with swagged draperies that reference traditional Kabuki theater entry banners, and seven of the auditoriums were updated with stadium seating—a make or break element of the project. "Stadium seating was essential," Rusin recalls. "If we couldn't retrofit the existing sloped floors with stadium seating, they wouldn't have moved forward." Adding the new seats, however, was much more complicated than simply adding new, stacked seating to a sloped floor. "The main challenge was keeping the stadium seating light enough in weight that the existing building could support it. It's a vertically integrated cinema with auditoriums on three levels, and the entire cinema sits over a parking garage," Rusin explains. To address this concern, ELS worked closely with the structural engineer and employed an innovative, lightweight structural system to address weight issues.

All combined, the final solution is winning rave reviews. "I think Sundance Kabuki has played an important part in the overall revitalization of Japantown," say Rusin, noting that the neighborhood just celebrated its 100th anniversary. And Klasky Gribler gives the project two thumbs up. "There's this awe factor when people walk into the lobby," she says. "It couldn't have been a more perfect location for us to gain and remodel." C

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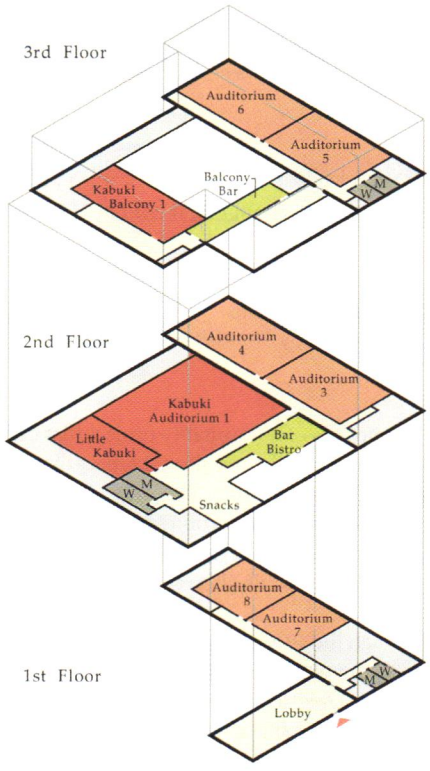


Throughout the three-level cinema, the interiors offer an East-meets-West vibe (right). Natural elements including reclaimed wood, board-formed concrete, and rusted steel acknowledge Sundance's rustic Utah roots (opposite), while elements like drapery referencing traditional Kabuki banners and custom-designed light fixtures recalling Japanese lanterns (above) reinforce a connection with the theater's Japantown locale.

rebuilding a celebration

Leo A Daly and Rockwell Group inject the Condado Plaza with a vibrant excitement unique to San Juan

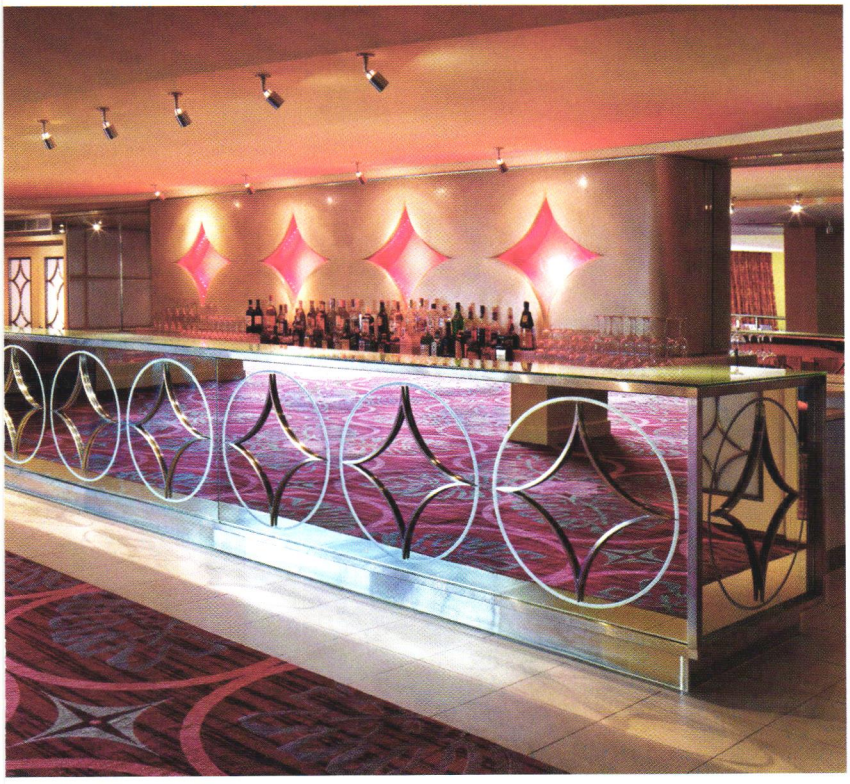
By AnnMarie Marano
Photography by Thomas Hart Shelby

The interiors of a hospitality project that calls Puerto Rico home need to be bright and bold and should reflect the electricity of the surrounding culture. To achieve such an aesthetic, the Blackstone Group/LXR Luxury Resorts & Hotels called on Omaha-based Leo A Daly and New York-based Rockwell Group to revive the Condado Plaza Hotel & Casino with the spirit of San Juan, while also reverting back to the basics.

Although the 40-year-old hotel had undergone a series of renovations over the past 15 years, it still simply did not serve as a proper reflection of its environment. Guestrooms were too cumbersome, with heavy carpeting and wood details, while public spaces were too dark, with ocean views kept hidden.

"In the '60s, the Condado was a clean-lined, mid-century, beautiful building," says David Rockwell, whose firm was responsible for renovating the lobby, lobby lounge, banquet rooms, and Strip House Restaurant. The various layers of redesign over the past 40 years, however, had blurred the modern simplicity of it. "We wanted to clear away past poor renovations and make the 20,000-sq.-ft. lobby a space that celebrated mid-century modernism, but wasn't limited by it."

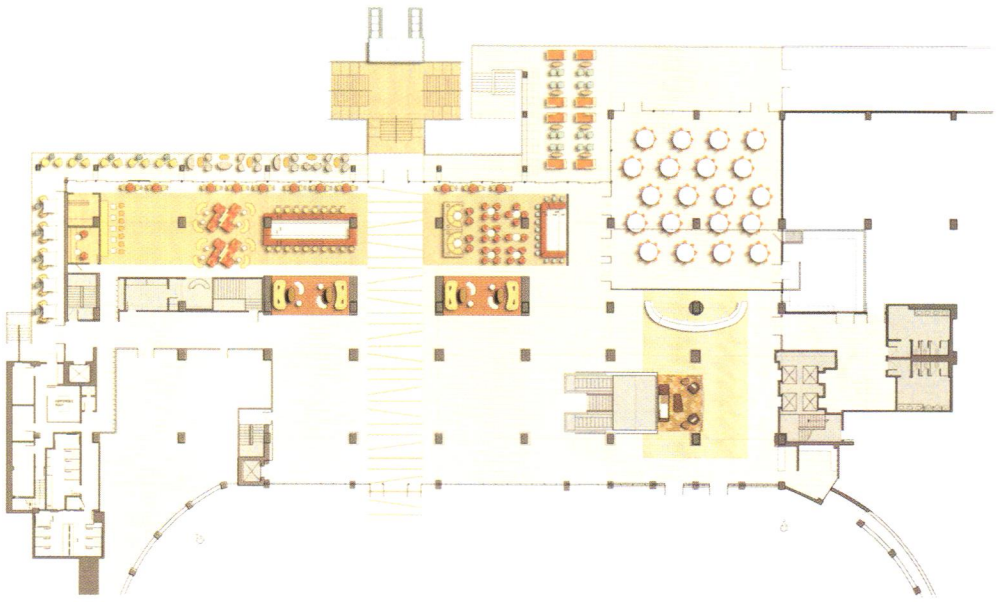
The lobby focused on blurring the boundaries between inside and outside with calculated connections to the tropical environment, such as the undulating, slat-wall ceiling overhead at the main entrance. The white terrazzo and white lacquered walls with walnut paneling create a perfect background for the pops of bright colors (this page and opposite).



The firm accomplished this objective in part by relocating the main entrance to a more central spot so that guests are immediately greeted with a perfectly captured view of the Caribbean. Previously, meeting rooms and a retail element had obstructed this sight line. "That was one of the main aspects of the renovation—to create a sense of arrival," says Raul Bustamante, Condado Plaza's managing director. Also connecting guests with the outside is a slatted ceiling that offers glimpses of sky upon entering the building.

A giant glass mosaic of the vibrant red, orange, and yellow petals of the *frangipani*—a native Puerto Rican hibiscus—sits behind the reception desk. A large pattern of the same flower graces the terrazzo banquet hall floor as well as the carpet in the reception areas. The Leo A. Daly team also enhanced the exteriors by updating the facade, modifying a pedestrian bridge, and adding a new lighting scheme on the main driveway and front entry to create the anticipation of arrival.

Coral and turquoise upholstery accents are carried throughout the lobby, two bars, and banquet hall, allowing the area's tropical, Latin culture to own the space. The white terrazzo lobby floor and white lacquered walls with walnut paneling provide a perfect backdrop to these bright colors and patterns. A glowing check-in desk as well as columns lit from within in the lobby reflect off the white terrazzo floor and are inspired by the setting sun in Puerto Rico. The vibrant color scheme makes its way up to the renovated guestrooms and suites as well, courtesy of Leo A Daly, who was also responsible for designing ballrooms, meeting spaces, and spa and fitness amenities.



Rockwell cleared the lobby (opposite top) of all blockades of the ocean view so that guests feel a sense of arrival upon entrance to the building. The Ocean Wing suite living room (below) is enhanced by the dark wood frames around panoramic views, which create the appearance of dramatically tall and wide windows. Leo A Daly transformed a 8,090-sq.-ft. Royal Ballroom to create the feel of a classic 1950s dinner club (opposite bottom). Mirrored surfacing runs throughout, and the bright color palette of the Ocean Wing was reinforced once again, especially in the carpet, which also features a stylized hibiscus detail.

"The guestrooms in the Ocean Wing reinforce the hotel's sense of vibrancy with hot colors of orange, red, and pink," says Patricia Miller, Leo A Daly principal-in-charge. "Pristine white bedding, white carerra marble desktops, and cool white tile floors contrast with the warm colors used throughout these interiors." A dramatic platform bed serves as a focal point, as its millwork creates the feel of built-in furniture; a grayscale photo mural hangs in between two light towers.

The palette moves from hot to cool in the Laguna Wing guestrooms, which are more residential in feel. Once again, rich mahogany woods and stark whites in the carerra marble finishes frame the colors, this time of aquas, citrus greens, and more whites.

Back down in the lobby, Rockwell wanted to create a space with multiple functions to accommodate bustling nightlife. This involved creating zones between the lobby and the lounge that act as VIP areas amongst the two bars (one close to the reception desk and the other closer to the ocean view). A stage also was added that can either serve as a seating area or be used for performances.

From tower to tower, lobby to roof, the entire property is a celebration of the islands and its culture of music and celebration. Both firms were able to peel away the layers of previous renovation to reveal a space that celebrated a vivid interpretation of the tropics. C

For a list of who, what, where, *please see page 164.*

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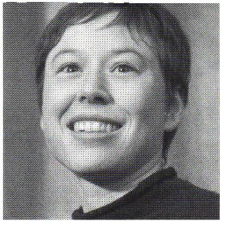
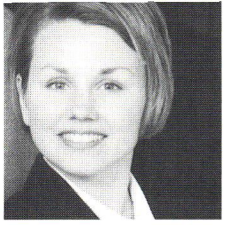
The Condado satisfies those traveling on business or pleasure, as three pools (opposite top) and new landscaping cater to the leisure segment. The pre-meeting space (opposite bottom) utilizes vibrant red accents that represent a sense of local color and flair. The Ocean Wing tower suites feature hot colors once again (above), such as orange, red, and pink, as well as dark woods and white pristine bedding. Bathrooms (right) compliment guestrooms with textured porcelain tile walls and floors, as well as minimalist finishes in carerra marble, mahogany, and polished chrome accents.



Dedre Toker
IDSA, LEED AP
Principal
Toker + Associates
Calgary, Alberta



Donna Corbat
Senior Associate
Studio Design Director
Gary Lee Partners
Chicago

collaborative seating

Contract asks two designers to name and explain their preferred products

Cape, Kara.
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Keilhaur, Olo.
Circle No. 275

Steelcase, Groove.
Circle No. 277

Dedre Toker
Toker + Associates

Keilhauer
Olo
www.keilhauer.com
The Olo chair is fabulous! Its bold colors and playful curves make a statement in commercial cafeterias and kitchens.

Cape Contract Furniture
Kara Stool
www.capefurniture.net
The Cape Kara stool is a new classic available in multiple finishes. Its clean lines and modern appeal make it suitable for both commercial and residential applications. The Kara series is well detailed, and the bar stool comes with a hydraulic lift making it simple and fun for the user to adjust its height.

Steelcase
Groove Chair and Ottoman
www.steelcase.com
The Groove series provides a flexible, casual product that looks great in natural fabrics such as wool and felt. It is a modular kit of parts, perfect for establishing alternative style meeting spaces for longer, all-day sessions.

Vitra, Slow Chair.
Circle No. 278

Donna Corbat
Gary Lee Partners

Vitra
Slow Chair
www.vitra.com
The chair's lines and proportions are reminiscent of mid-century classics, yet it is interpreted with a modern eye and utilizes modern manufacturing technologies. Slow is lightweight, roomy, and ergonomically supportive. Plus, its transparency gives the chair an airy, ethereal quality in certain settings, which is very special.

TG Couture, TG CH 68.
Circle No. 279

TG Couture
TG CH 68
www.tgcouture.com/chairs.html
The chair has perfect proportion. It is super comfortable, and the arm height is amazing. I've never had a client sit in the chair and not fall in love with it.

Christian Liaigre at Holly Hunt
Club Chair
www.christian-liaigre.fr
The Club chair is smaller in scale and adapts well in corporate environments. The arm height and back make the user feel nestled when seated. It is comfortable and attractive with pleasing lines.

Christian Liaigre at Holly Hunt, Club Chair.
Circle No. 280

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closing the gap

CIDA's new interior design education standards increase the emphasis on developing critical thinking, professional values, and design processes to better prepare graduates for real world practice

By Jennifer Thiele Busch

Throughout its 35-plus year history, the Council for Interior Design Accreditation (CIDA), formerly FIDER, has evaluated the interior design programs of hundreds of colleges and universities throughout North America, and currently some 200 programs have received CIDA accreditation. Though opinions among practitioners on the general quality of design education in the United States and the absolute necessity of such accreditation continue to vary, the CIDA standards are generally accepted as the most significant measure of the quality of an interior design education.

Standards for accrediting interior design programs are formulated by a special Standards Committee, consisting of educators, practitioners, and allied professionals, which conducts an annual review to monitor relevant issues and determine areas for immediate revision as changes in the profession and an expanding body of knowledge influence the practice of interior design in the real world. Then, every eight to 10 years, CIDA undertakes a major review that results in a comprehensive revision of standards.

This past June, CIDA's board of directors adopted new quality standards for interior design higher education, designed to better prepare graduates for entry into the profession. "CIDA is proud to partner with education, practice, and industry in introducing the next generation of accreditation standards," says Cary Johnson, CIDA board chair.

In explaining how the new standards raise the bar against the current standards, Holly Mattson, CIDA's executive director, says, "Criteria that measure a program's success in developing critical thinking, professional values, and design processes are elevated and emphasized in the new standards." These criteria measure the learning that defines the framework of interior design practice, including global context for design, human behavior, design process, collaboration, communication, and professionalism and business practice. "These items certainly exist in the current standards, but not in the same way," continues Mattson. Other standards that measure historical, theoretical, and technical contents of interior design practice are not de-emphasized, but are separated for clarity.

For example, the Profession Standards 2009 specifically address the following areas (among others), where practitioners routinely complain that young designers are lacking appropriate skills, or where current trends have raised expectations:

- In the area of global context for design, the new standards state that entry-level interior designers should have a global view and weigh design decisions within the parameters of ecological, socio-economic, and cultural contexts. Students are expected to demonstrate an understanding of the concepts, principles, and theories of sustainability as they pertain to building methods, materials, systems, and occupants; understand globalization and the implications of practicing design within a world market; and comprehend how design needs may vary for different socio-economic populations.

- In the area of collaboration, entry-level designers are expected to engage in multi-disciplinary collaborations and consensus building. Students are expected to be aware of team work structures and dynamics and the nature and value of an integrated design practice.

- In the area of communication, the goal is to ensure that entry-level interior designers are effective communicators. Under the new standards, students should be able to express ideas clearly in oral and written communications; use sketches as a design and communication tool; produce competent presentation drawings across a range of appropriate media; produce competent contract documents to show how design solutions and interior construction are related; and integrate oral and visual materials to present ideas clearly.

"Major revisions offer an opportunity not only to update content, but to re-conceptualize how standards are structured as a whole," adds Mattson. "In other words, to revise how weighting and expectations are communicated through grouping of criteria, hierarchy, use of key terms to describe learning levels, degree of detail, etc. Deciding on a model for structuring standards is one of the most challenging aspects of a major revision. It's a balancing act between being clear about what's required to become accredited, while also supporting program autonomy and innovation." One of the stated goals of CIDA standards is to encourage a wide variety of educational approaches, supporting diversity and innovation in interior design programs.

"Comparing the current and new standards, it would be fair to say that the content of the two are similar, but the emphasis on certain elements is very different," says Mattson. "Additionally, expectations are less prescribed to allow programs many possible approaches to meeting them."

For a complete copy of the Professional Standards 2009, visit http://www.accredit-id.org/standards09.pdf.

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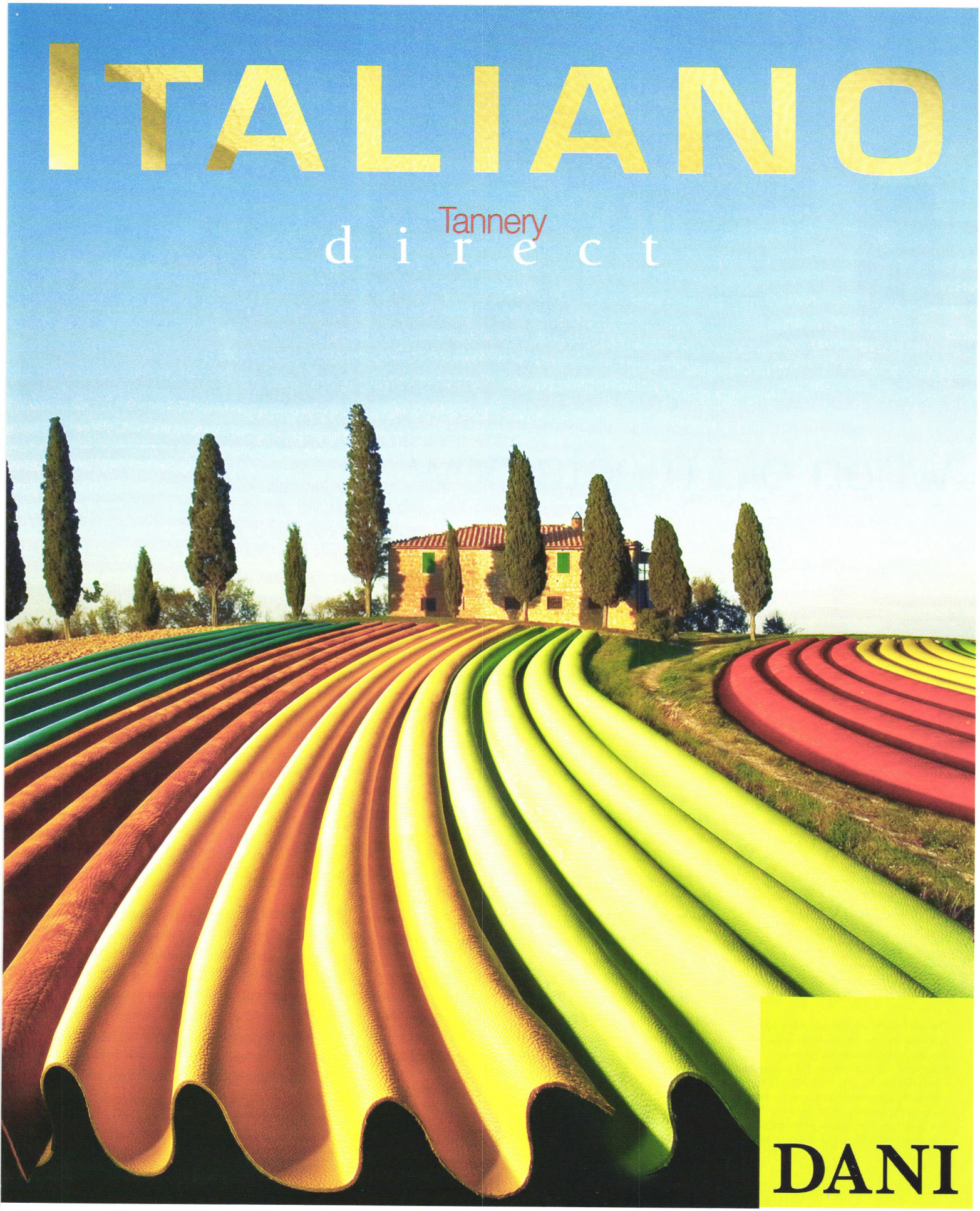

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when old meets new

Creating contemporary solutions within existing confines

By Christopher Pfaeffle

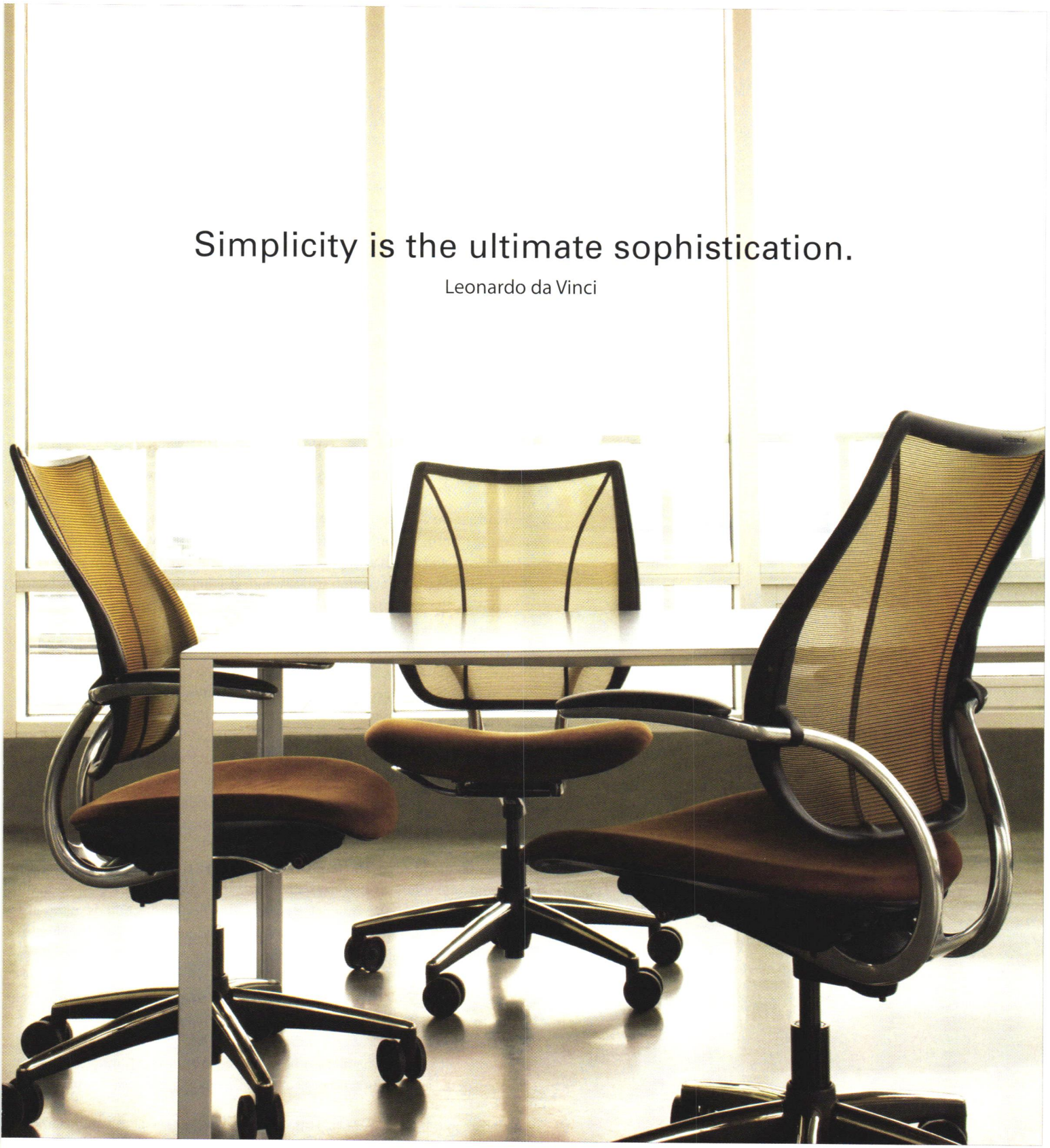
The 1917 McHenry Theater office building is an historic renovation/reuse project (above) in which Baltimore-based Parameter Inc. transformed an abandoned vaudeville theater into a 12,000-sq.-ft. high-tech, light-filled office space while keeping the soaring, 35-ft. gold-leaf dome and elaborate Renaissance Revival style cornices, pediments, and columns intact.

The juxtaposition of old and new aesthetics in a commercial adaptive reuse project allows for the creation of a dynamic space with instant character, catered to the specific needs of its occupants. A new commercial building may weave into the current streetscape and revitalize an idle structure while potentially reducing urban sprawl. It is often complicated and costly to build new construction, particularly in urban cores, but with a structurally sound pre-existing building, the framework is already in place, and, if needed, modifications can be added in phases. Depending on the location, historic rehabilitation tax credits and improvement programs may be available to reduce the budget, making adaptive reuse an economically viable and culturally preferable alternative to new construction.

The challenge of adapting an historic structure into commercial space calls for greater innovation and creativity on the part of the architect and designers. When considering an adaptive reuse project, two factors must be considered equally: the space itself and the needs of those who will occupy it.

The client's needs must be thoroughly discussed and evaluated. How will workspace be divided? Is the current natural lighting appropriate? The first step is to completely measure and document the current space, and we often create a 3-D model. A test fit will determine if the client's desired program can actually fit in the space. Building code analysis is also a crucial step to make certain the project is legally reusable. It is necessary for a structural engineer to assess the existing framework and stability of the building prior to any renovations. Carefully controlling the removal of components from the original structure ensures that the existing architecture is preserved.

Typical interior commercial space has a tendency toward the nondescript, whereas adaptive reuse projects have instant character. Understanding how the client does business and what contributes to a more enlightened workspace for staff is as important as assessing the space itself. The age-old question with adaptive reuse is deciding how much should be revamped or replaced and how much should remain as is with a few minor modifications. Staff enthusiasm could be altered, and the image that the client wants to present is useful during selective demolition. While a law firm may not be interested in a space that is deteriorated and may want to completely



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Humanscale

restore the original elements or remove them to create a new space, a start-up company in an emerging industry might desire a grittier atmosphere. The building is evaluated based on what the clients want from their project and what is best suited for the space.

The McHenry Theater in Baltimore stands as an example of careful considerations that arise when implementing adaptive reuse in commercial space. The vacant vaudeville theater—now converted to high-tech office space—had undergone several personas, including that of a thrift store, a restaurant, and a sports complex, but it still retained the original architectural details including Renaissance-revival style cornices, pediments, and columns. The client wanted to maintain the architectural integrity by refurbishing the original industrial lighting, turning the stage into a conference area, and refinishing a 35-ft. soaring gold-leaf dome in the entryway.

Working on an adaptive reuse project poses a particular set of challenges and, consequently, requires inventive solutions. At McHenry Theater, the lack of windows and adequate natural lighting had deterred others from renovating the building. After careful analysis and walking the local historical board through the structure, Parameter was allowed to make cuts and install a dynamic glass façade in concert with the scale of the space—long and thin like the pilasters in the building. The lofty interior afforded a more dynamic workspace. To maximize the amount of program the client needed, a mezzanine was installed for open office workspaces that mimicked the idea of a theater mezzanine, even though the original theater did not possess one. As an added bonus, the space below the mezzanine became private offices. By considering both the client's needs and the architectural and structural elements of the building, Parameter successfully created 12,000 sq. ft. of studio-style office space in a dilapidated theatre that is at once a fully-functioning commercial building and an architectural testament to its heritage.

One of the greatest and most rewarding aspects of adaptive reuse is the resourceful solutions that naturally evolve throughout the process. To minimize damage to the original structure, physical protection is necessary. Occasionally architectural elements will need to be removed and reinstalled later in the renovation. The inflexibility of the outer structure is undeniably a demanding factor for architects, but with patience and ingenuity, such obstacles can usually be overcome. The benefits of adaptive reuse in commercial space often outweigh the inconveniences and risks. If done successfully, the stereotype of cookie-cutter commercial spaces can be broken. In the end, the user is left with a dynamic, workable space—not to mention an important place in the architectural heritage of the surrounding urban environment. C

Christopher Pfaeffle, AIA, NCARB, is founder and principal of Parameter Inc., a Baltimore-based architectural firm.

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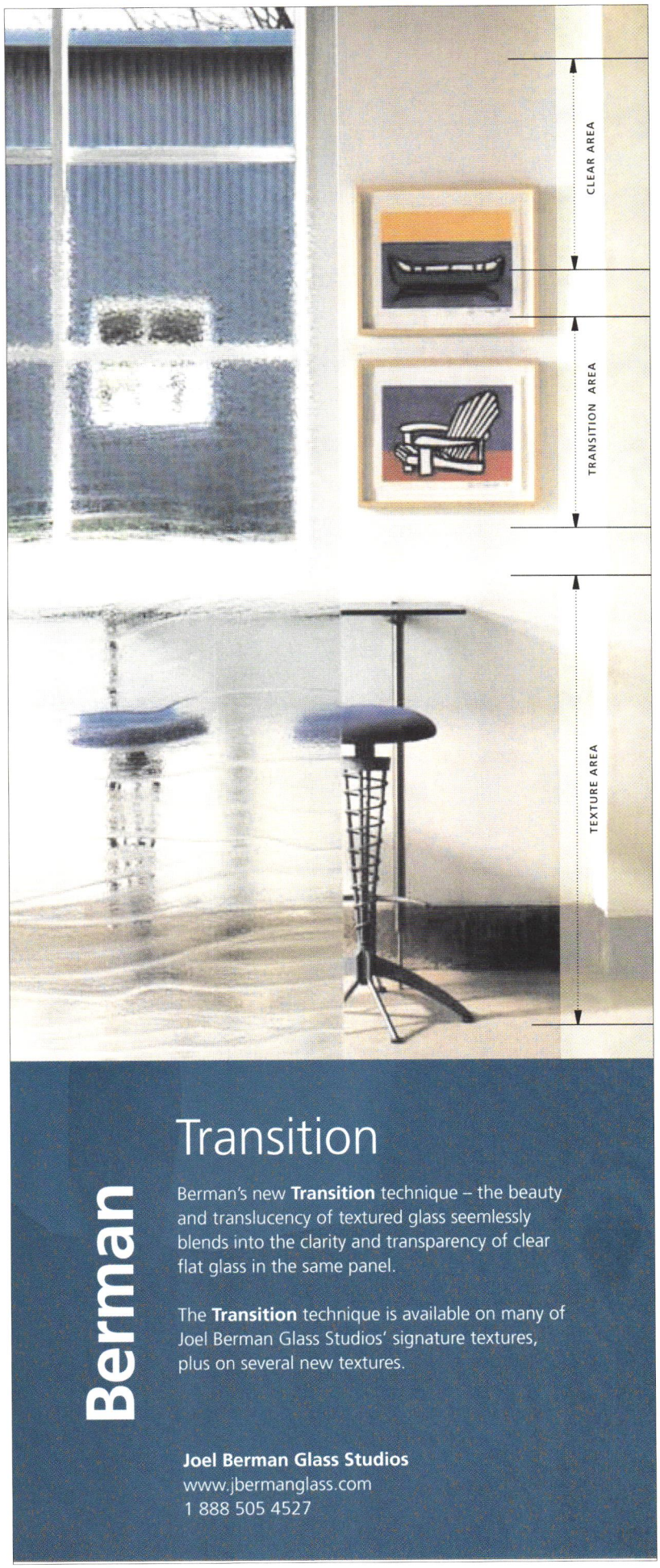

credits

Project: Topline Corporation *(p. 122)*
who *Client:* Topline Corporation. *Architect, interior designer, lighting designer:* NBBJ. *Structural engineer:* Harriott Engineers. *Mechanical engineer:* MacDonald Miller. *Electrical engineer:* Hill Electric. *General contractor:* Joseph S. Simmons Construction. *A/V:* Sun West Communications. *Furniture dealer:* Commercial Office Interiors/Western Office Interiors. *Photographer:* Benjamin Benschneider.
where *Location:* Bellevue, WA. *Total floor area:* 39,508 sq. ft. *No. of floors:* 2. *Total staff size:* 102. *Cost/sq. ft.:* $71.

Project: TSE Soho and TSE Saks Fifth Avenue, NYC Flagship (p. 128)
who *Client:* TSE. *Architect, interior designer:* Janson Goldstein; Steven Scuro, Yuji Yamazaki (Soho), Camaal Benoit (Saks). *Structural engineer:* Robert Silman Associates. *Mechanical/electrical engineer:* Rosini Engineering. *General contractor:* Vanguard Construction & Development Co. (Soho); Creative Corp. (Saks). *Lighting designer:* Lighting Consultants. *Millworker/fixture contractor:* Encore Retail Systems. *Photographer:* Mikiko Kikuyama (Soho), Janson Goldstein (Saks).
where *Location:* New York, NY. *Total floor area:* 3,780 sq. ft.(Soho); 615 sq. ft. (Saks). No. of floors : 2 (Soho).

Project: Spa Bad Kleinkirchheim Renovation (p. 134)
who *Client:* Bad Kleinkirchheimer Thermengesellschaft. *Architect, interior designer:* Behnisch Architekten; Stefan Behnisch, Hon. FAIA, BDA, RIBA, CIMA, partner; David Cook, RIBA, partner; Martin Haas, Dominik Heni, Thorsten Stepper, Jörg Usinger, Hie Gown Ohh, Daniel Neves Pimenta, Zheng Sun, Marcel Kipping, Andreas Ried. *Structural engineer:* Reinhold Svetina, Klagenfurt. *MEP Engineer:* Ingenieurbüro Bodewig + Partner. *Light planning:* Bartenbach Lichtlabor, Aldrans bei Innsbruck. *Kitchen technology:* Fa. Unteregger, Villach. *Project management:* Tschernutter Consulting, Villach. *Photographer:* Roland Halbe.
where Location: Karnten, Austria. No. of floors: Three stories.

Project: SmithGroup San Francisco Office (p. 140)
who *Client:* SmithGroup. *Architect, interior designer, lighting designer:* SmithGroup; Juhee Cho, IIDA, LEED AP; Will Loftis, AIA, LEED AP; Terry Lew; Drew Padilla; Neil Wallis; Gina Simidjian; Vanessa Thornton; Thomas Worden; Genvieve Zemke. *Structural engineer:* Murphy, Burr, Curry. *Mechanical/electrical engineer:* Glumac. *General contractor:* BCCI. Acoustician *A/V:* Shen Milsom & Wilke. *Furniture dealer:* COG. *Photographer:* David Wakely.
where *Location:* San Francisco, CA. *Total floor area:* 34,200 sq. ft. with a 2,900 sq. ft. private terrace. *No. of floors:* Two. *Average floor size:* 17,900 sq. ft. *Total staff size:* 137. *Cost:* $3.8 million.

Project: Sundance Kabuki Cinemas (p. 146)
who *Client:* Sundance Cinemas. *Architect:* ELS Architecture and Urban Design; D. Jamie Rusin, principal-in-charge; William Gordon, project designer. *Structural engineer:* Rutherford & Chekene. *Mechanical engineer:* Peter Kogan Associates. *General contractor:* Howard S. Wright Construction Co. *Food service consultant:* Menuink. *Lighting designer:* Horton Lees Brogden Lighting Design. *Graphics:* Graham-Little Studio. *Signage:* Dimensional Innovations. *Photographer:* Cesar Rubio, Jennifer Reiley.
where *Location:* San Francisco, CA. *Total floor area:* 1,122 sq ft. *No. of floors:* 3 plus 2 mezzanines. *Average floor size:* 23,000 sq ft. *Total capacity by guests:* 2,087. *Building area:* 81,122 sq ft.

Project: Condado Plaza Hotel & Casino (p. 150)
who *Client:* The Blackstone Group/LXR Luxury Resorts & Hotels. Architect: Leo A Daly. *Interior designer:* Rockwell Group, Leo A Daly. *Structural, mechanical, electrical engineer:* Ray Architects. *General contractor:* Newland Enterprises, Digney York. *Lighting designer:* Focus Lighting. *Photographer:* Michael Wilson
where *Location:* San Juan, Puerto Rico. *No. of rooms:* 570; lobby/public zone: 13,000 sq. ft.; event space: 3,200 sq. ft.; bar/lounge: 4,600 sq. ft.; outside seating: 4,000 sq. ft.

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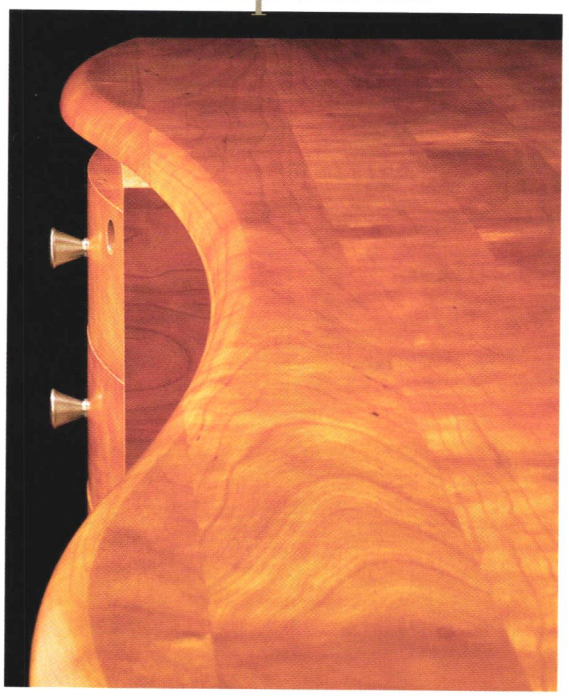

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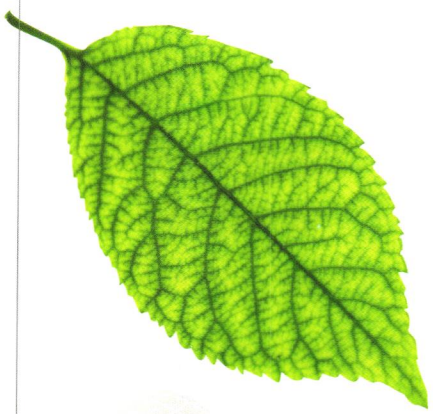

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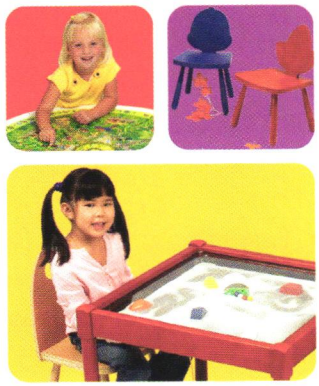

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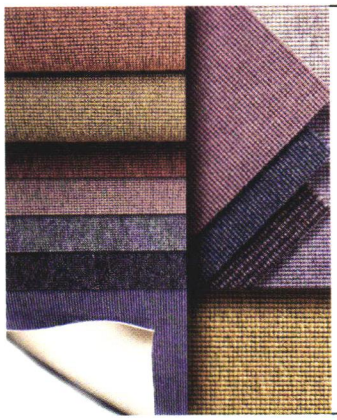

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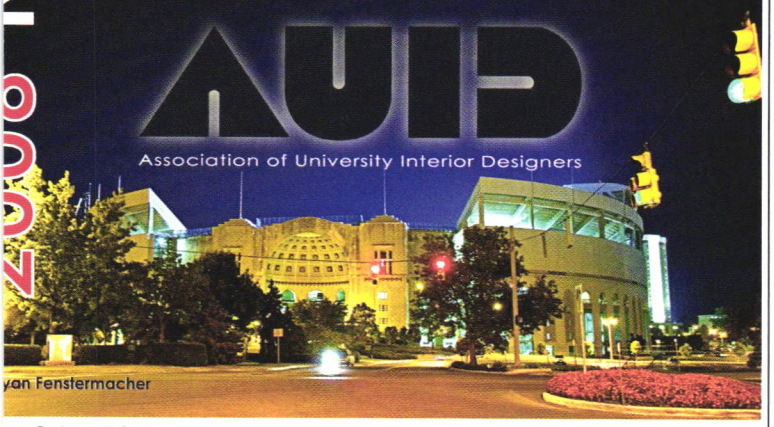

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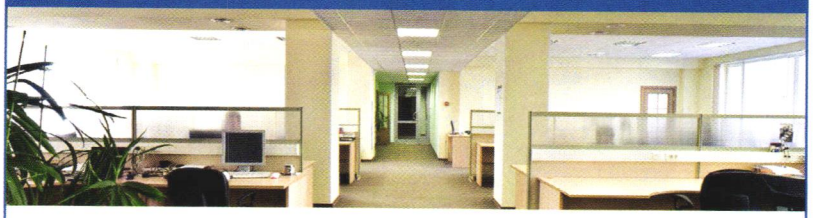

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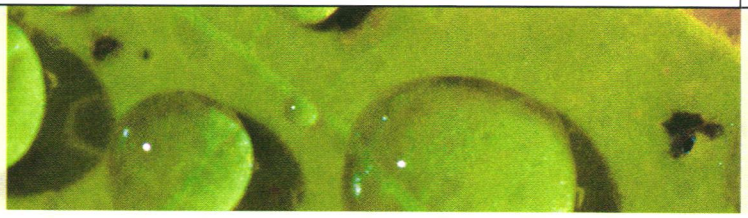

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What do you consider to be your greatest professional achievement?

AB: Earning a living doing what I love.

BS: My son asked us why everything in our house wasn't designed by us. I think I have my work cut out for me.

What is the most fulfilling part of your job?

AB: Sketching in my sketchbook with the music or TV on and a cup of tea by my side.

BS: To put a pencil in my 4-year-old daughter's hand and ask her to draw me the car of her dreams.

What are the biggest challenges facing designers today?

AB: Few companies today are willing to give designers time and money to play. Play is fundamental to design and innovation.

BS : Originality.

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

AB: Self-confidence.

BS: To think before I sketch.

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

AB: Nobody seems to tell students that design is just as much about business as it is about creativity.

BS: If one day they decide to change careers they should really do it before it is too late.

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

AB: The atomic bomb comes to mind.

BS: Photoshop and Illustrator.

What inspired your career choices?

AB: I loved that industrial design is human in scale.

BS: I don't really know. Today, I think it was more instinctive than rational.

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

AB: An opera singer, but I don't have a voice.

BS: Airline pilot.

How do you foresee the future of design changing?

AB: I think our future is up to politicians, scientists, clergy, philanthropists to solve problems and to do good. We're optimists. We have empathy. We solve problems and visualize new solutions. This is the future of both design and design education.

BS: We will design more and more virtually—virtual objects for virtual people in virtual spaces. The reality is going to bore us.

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