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cover: 3Form's Wovin Wall + Pure Color, featured as one of the RDA's top products of 2008. Page 26.

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be of good cheer

The holidays are almost upon us, historically a time of good cheer, merrymaking, counting one's blessings, and looking forward to the New Year. At the end of 2008, however, we are unfortunately dwelling on the global economic free fall, which has taken the breath away from many of us, and even life as they know it away from others. These are hard times indeed—and in unprecedented, historic proportions—leaving seemingly little to celebrate.

In January, we will feature our "Annual Business Design Outlook"—which reports on the real estate and industry sectors likely to present the best business development opportunities to designers in the coming 12 months. And I'm warning you now that the news will not be optimistic. Even the stalwart healthcare and education sectors, which have seen the commercial design industry through more than one economic downturn in the past, are suffering now from diminishing endowments, an important source of funding for capital improvements. Retail and hospitality are floundering badly, with the retail sector being ranked only one place above the housing industry in terms of real estate and development prospects, according to *Emerging Trends in Real Estate 2009*, published by PriceWaterhouseCoopers and the Urban Land Institute. Design and construction activity in the office sector will be stymied by falling corporate profits and a rising unemployment rate. And building and development plans in all sectors across the board will continue to be dogged by the tight credit markets.

So why be of good cheer? At the annual meeting of *Contract*'s editorial advisory board in November, I was reminded by our guests that historically, periods of great tribulation also see the rise of great innovation. In the design industry, a significant number of layoffs and consolidations have already begun. But out of these activities will emerge a new landscape of design firms, both large and small, that hopefully are poised—given what they have learned—to influence the future of the profession in positive ways. It's time to set aside the superficial benefits of design and embrace a culture where design's true worth is measured by the problems it solves, the business goals it helps to realize, and the lives and activities it enhances.

As our industry reshapes itself in response to the global economic crisis, here are some things to consider doing—on a personal or firm-wide basis—to ease the pain of the metamorphosis:

• Talk to your peers. Our editorial advisory board came away from our meeting with a renewed sense of camaraderie, based on their discussions about a common threat and advice received from others on how they are addressing it.

• Bolster your credentials by taking the time to study for LEED accreditation. This is a time-consuming process that many designers may have lacked the opportunity to pursue during the frenetic, heady days of the past few years. When business is slow, designers have more time to focus on careerenhancing activities. And since sustainability is not going away, you will make yourself more competitive now and when the economy picks up.

• Mentor someone. One of the biggest challenges for young designers is that many design firms have forgotten the importance of mentoring, or simply haven't had time to deal with it. Building strong young designers today results in a more competitive design staff tomorrow.

• Engage in pro-bono work. This is an excellent way to keep a highly productive staff busy and engaged during slow times, and it's also a way to give back to the communities that have supported you. Socially responsible design is the new "green". Aside from positioning your firm as a community leader, it's also the right thing to do.

Throughout 2009, *Contract* will be addressing the realities of the economic downturn by focusing more than ever before on best business practices that can help commercial design firms prevail during difficult times. But we are also committed to reporting on all the good news we can find, encouraging the industry to focus on the positive during these disconcerting times.

Wishing you a happy, healthy, and stable year in 2009.

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

comes around by mark goetz



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Big Splash

New York—Bathroom furnishings manufacturer Duravit has opened its first stand-alone showroom in the United States, located on Madison Avenue in New York. Stuttgart, Germany-based Schmutz & Partner designed the 4,000-sq.-ft. venue that was inspired by the flow and movement of water. The result is a space devoid of physical boundaries, where the connections among floor, wall, and ceiling fade away.

A light blue backdrop complements the white Duravit ceramic fixtures on display. Special attention was given to the installation of seating, media displays, and platforms for the presentation of products, so as to encourage fluid movement within the showroom. To achieve this circulation, the design team broke down the space into adaptable "room fragments." Each is fitted with its own floor and ceiling and can be furnished with varying surfaces and materials to translate the concept of Duravit's "living bathroom environments" into individual vignettes.

Specially constructed anthracite oak benches are another component that can serve as communication points. Finished with coated glass and fitted with a reflective blue light, the benches feature cut surfaces that can serve as additional display cases.



photo courtesy of Duravit/Mark Craemer

The showroom also will function as a training center for architects, designers, planners, and specifiers. "We wanted to create a comprehensive contact point for bathroom design—a resource that takes account of all of our partners and target groups on a nationwide basis," says Timothy Schroeder, president, Duravit USA. Training sessions will include product seminars to hands-on installations to courses in wellness.



photo courtesy of AVIA Hotels

Go BoHo

Savannah, Ga.—This January, Lodgeworks will make a play for the boutique hotel market with the opening of AVIA Savannah, the first property of the AVIA brand, which puts a sense of place and uncompromising comfort at the heart of the guest experience. AVIA evolved from the realization that Lodgeworks had opportunities in several key urban and leisure destinations. It recruited a number of hospitality industry specialists to develop the concept, including Colum McCartan of San Francisco-based MCCARTAN.

There will be four properties to start, all opening in 2009: Savannah; Napa Valley, Calif.; Long Beach, Calif.; and The Woodlands (just outside of Houston). Additional AVIA sites are under review. All properties will be 70- to 160-room hotels that express the individual energy and spirit of the locale. Each will feature the AVIA kitchen concept, a relaxed chef's kitchen environment specializing in small dishes and tastings that showcase regional culinary traditions.

"We like to call it 'the art of living well on local time," says B. Anthony Isaac, president of Lodgeworks. "We believe that our guests should immediately feel as if they've been welcomed to the community. While living extremely well with us, in absolute comfort, we want them to discover the tastes and traditions that make Savannah unique, to be surprised by the unexpected pleasures of Long Beach, to be astonished by the beauty of Napa, or to be charmed by the Southern hospitality of The Woodlands."



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photo courtesy of Sharp Electronics

Larger Than Life

New York—This holiday season, visitors to Grand Central Station in New York who are searching for some Christmas cheer might get more than they anticipated thanks to Sharp Electronics. Last month, Sharp unveiled a 26-ft.-tall Christmas tree of 43 AQUOS LCD TVs—"the Aquos Experience"—which will be on display throughout December featuring video content that spans the height and width of the structure. The TVs vary in size from 19 in. to 52 in.

As part of this initiative to brighten the holiday spirit, literally, Sharp will be making a significant donation to The HOPE Program, a charity that equips its participants with the skills they need to find, keep, and advance in jobs. With the donation, The HOPE Program will be able to launch the "Green Collar Project," a new program designed to help people find green collar jobs in an environmental field.

"We created the AQUOS Experience as a symbol of hope, especially important during this holiday season, and chose to work with The HOPE Program to help those who are out of work," says Doug Koshima, chairman and CEO of Sharp Electronics Corporation. "We strongly believe in the HOPE Program's important cause that not only helps those out of work to train and find jobs, but to maintain those jobs and turn them into careers for a better future for them and their families."



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Call for Submissions

What will the future K–12 classroom look like? *Contract* is accepting submissions for its inaugural Future of Design showcase, an exclusive online celebration of innovation and future thinking in commercial design. Co-sponsored by KI, the first showcase focuses on K–12 classrooms.

What to enter: Any conceptual interior design project focusing on classrooms for the K-12 market.

Submission materials: No official entry form is needed. However, each submission must include:

- 1. A brief project description, addressing how the design concept enhances the learning process.
- 2. The submitting firm name, a contact person with contact information
- 3. No more than 10 high-resolution renderings and/or professional digital photographs
- 4. Digital floorplans, if available

Judging criteria: Entries will be reviewed by a select panel of industry professionals and the *Contract* editorial team with a focus on innovation, functionality and contribution to the quality of education, sustainability, aesthetics and style, and cost and practicality.

Deadline: Entries must be received by January 15, 2009 via mail at: Contract Magazine, Attn: Future of Design Showcase, 770 Broadway, 13th Floor, New York, NY 10003.



Winning entrants will be announced in an online showcase on February 17, 2009.



Coming Events

Domotex January 17–19, 2009 Deutsche Messe, Hannover, Germany www.domotex.de

imm Cologne January 19–25, 2009 KolnMesse Exhibition Center, Cologne, Germany www.imm-cologne.com

30th Annual Interiors Awards Breakfast January 30, 2009 Cipriani's 42nd Street, New York www.contractmagazine.com

Surfaces 2009 February 3–5, 2009 Sands Expo and Convention Center, Las Vegas www.surfaces.com

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

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Designtex

Juxtaposition Collection, Converge www.designtex.com

This upholstery pattern showcases an interesting use of velvet in beautiful, bold colors. Reader Service No. 200



Panelite Bonded Series www.panelite.us

This product is interesting because it has directional transparency and comes in a wide variety of colors—our favorites are vibrant orange and pink. It has a very cool aesthetic. Reader Service No. 204

top of the heap

Members of the Resource Directors Association (RDA) selected their favorite products of 2008, and they are featured here in no particular order



Dinesen

Douglas plank floors www.dinesen-floors.com

Up to 45 cm. wide and new to the U.S. market, Dinesen's solid Douglas plank floors are very impressive. People stop in their tracks and wonder: "Where did they get 12-in.-wide planks?" Reader Service No. 201

Fritz Hansen T-No.1

www.fritzhansen.com

Designed by Todd Bracher, the T-No.1 table is an exquisite piece simply for its beautiful leg. Tables are available as individuals or combinations in many sizes and with different finishes, from glass, black colored ash, or walnut veneer tops to mirror-polished aluminum, white powder-coated, or black powder-coated

Vibia Lighting

www.vibialight.com The shape of the product is enticing, and it features an invisible power cord. Reader

Service No. 202

Slim

legs and frames. Reader Service No. 203

Carnegie

Xorel Embroider www.carnegiefabric.com

The embroidered aspect brings a more decorative quality to Xorel. This product adds a slash of elegance to walls, panels, and furniture without being overbearing, and it is surprisingly comfortable as an upholstery. Reader Service No. 205

Skyline Design

Entangle and Crepe Lace Glass www.skydesign.com Both eye-catching new designs in glass can be specified as "customers own" on many products, including wall systems. Reader Service No. 206

The New Patcraft and Designweave

Tights Collection www.thenewpatcraftdesignweave.com We like this new collection as it mimics ladies mesh stockings in a variety of sizes and can be mixed and matched for interesting patterns. Reader Service No. 207

Dauphin

Riola chair www.dauphin.com

It looks futuristic. You can tell the designer, Martin Ballendat, had a lot of fun going there. This chair is not only very comfortable, but also elegant in look. It definitely makes a statement. Reader Service No. 208



3Form

Wovin Wall + Pure Color www.3-form.com The original Wovin product is aesthetically appealing, but now it's available in 3form's Pure Color system of Varia™ ecoresin® panels, and it can be back-lit or printed on. Reader Service No. 209

Danskina

Bamboo and Bambusa rugs www.danskina.com These two carpets exude a cool, luxurious feel from a rapidly renewable resource. Reader Service No. 210



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resources



Lori Weitzner Design Inc.

Masterworks, Nimbus www.weitznerlimited.com/ masterworks.html This is a beautiful, natural material, handmade paper from South American fig tree bark. It works well in many applications (laminated, panel, etc.) to create a unique aesthetic. Beader Service No. 213

Architex Fabrics

WBF2 Collection

www.architex-ljh.com Each pattern in this collection is inspired by the floor plan of one of designer Walter Buhl Ford II's projects, then transferred to a fabric. The whole line has a great architectural theme. Reader Service No. 211



Maharam

Layers Collection www.maharam.com A standout simply for its beauty, the Layers Collection by Hella Jongerius has depth, luxury, and is visually stunning. Reader Service No. 215



www.icfsource.com It's the perfect stacker for today's pop culture. We love the bright colors. Reader Service No. 216



Ann Sacks

Concrete Tiles www.annsacks.com

A sustainable decorative flooring option, these concrete tiles are customi able by changing the grout color used for accenting the etched pattern. It is an innovation in concrete and offers a durable, sustainable option in contract projects. Reader Service No. 212



Technology Creativity Manufacturing

Smart Wall

www.tcmillwork.com

This in-wall perimeter system carries low voltage through the standards to power a high-tech, lightweight shelf with LEDs. Built-in lighting on th underside of the shelves illuminates space below with no visible wires. Reader Service No. 214





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Ledalite

Response Daylight Integrated Controls www.ledalite.com

The Response Daylight photocell is integrated in Ledalite's suspended and recessed luminaries. As daylight increases, sensors dim lighting to save energy. This is the ideal add-on to get full use of a free source of light—the sun. It seems logical that this will become the default way of specifying light fix-tures at the perimeter of floors. Reader Service No. 217

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DuPont

Corian, Illumination Series www.dupont.com With translucent colors, this lit product gives off an unusual glow. Reader Service No. 218

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JANUS et Cie

Forest Armchair www.janusetcie.com This chair appeals to your inner fairy tale. It was love at first sight. Reader Service No. 220

Architectural Systems, Inc.

Embossed wood panels www.archsystems.com These textured, 41-in. by 96-in., embossed wood panels are suited for a host of applications and are available in a range of relief patterns, finish options, and veneers. The small, square, grid pattern is especially interesting. Reader Service No. 219



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Aqua Creations

www.aquagallery.com/beta The fanciful hammocks other furnishings and

lighting products are elegant and fun for a range of projects. The integration of fabric is intriguing. Reader Service No. 221

HBF

Motive Meetings Series www.hbf.com

All the tables of this series feature great corner details and the integration of different materials with the same level of integrity. Reader Service No. 222



Shaw Contract Group

A Texture Study, Thread and Tweed www.shawcontractgroup.com

This collection has a glamorous look and feel. We especially like the showroom sample where the thread is cut into the tweed freehand. These products have organic/curvilinear and a kind of handmade quality but at the same time are very refined. Reader Service No. 223

Unika Vaev

Europa collection, County Cork www.unikavaev.com Unika Vaev's County Cork is not only a great weave/pattern with some glitter, but it's also treated and backed so you could put it in a rowdy bar or a nursing home. Reader Service No. 224







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resources

Beaufurn

Cork Upholstery beaufurn.com This company offers a new use for a familiar material-cork as upholstery. Reader Service No. 225



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ones to watch

Keep an eye on the following companies that are bringing high-style, innovative, global designs to the U.S. marketplace



Desiron, Soho Cocktail Table. Reader Service No. 229

Desiron • www.desiron.com

When Frank Cafaro was three years old, his Italian immigrant grandfather took him out into his New Jersey shop and showed him how to work with iron. "I was hooked, though I didn't know it for some years," recalls Cafaro, founder and chief designer of contemporary furniture company Desiron. Starting the company in 1997 and reaching more than \$1 million in sales the following year, Cafaro continues to evolve this business that turns out artisanal-quality hand-made product from a 30,000-sq.-ft. factory in New Jersey.

"We believe that with the highest quality materials, excellent craftsmanship, eco-friendly manufacturing, and our signature design sensibility, we have found the perfect niche where we fit in the industry," says Chinae Alexander, director of public relations and marketing at Desiron in New York. A new 6,000-sq.-ft. showroom in SoHo features Desiron's existing high-end, modern collections plus more than 30 new sleek pieces added this year. The company's state-of-the-art manufacturing facility contains the metal, wood, and upholstery divisions, facilitating the production of made-to-order, bespoke pieces with significantly shorter than expected lead times.

According to Alexander, Desiron's range of customization capabilities in addition to its standard product offerings is something that sets it apart from its competitors. Desiron offers all handmade and hand-applied metal and wood finishes (12 metal, 15 wood, and 5 lacquer options); fully customizable finishes, COM, and sizing; fast lead times; and American-made products. In the coming year look for Desiron to continue expanding its contract business with new pieces, enhanced options, and exciting partnerships with notable designers.



Trend USA • www.trendgroup-usa.com

Mosaic tile manufacturer and distributor The Trend Group is making huge strides in its green initiatives. Adept at fabricating tiles from recycled glass, 24-karat gold, Venetian enamel, natural stone, ceramic, and engineered agglomerate of fragmented glass, quartz, and glass, Trend has operations in more than 50 countries and regions, including North America, which is served by Trend USA. Two new product lines, Feel mosaics and Touch agglomerates, reflect Trend's green philosophies, as they are comprised of post-consumer recycled glass; the 12-color palette is derived from shades of the glass. Feel contains 80 percent post-consumer waste, and Touch has at least 75 percent. Another new green collection, Trend Q is a line of engineered surfacing material manufactured with between 33 and 72 percent post-consumer glass to create a substance that is exceptionally thin (.25-in.-thick) yet exceptionally durable (maintenance-free and heat-, stain-, and scratch-resistant).

"It is very important for us to realize that we have not yet reached our goals. Sustainability is a moving target," says Marcello Becchi, director of business development for the Trend Group. "We believe that offering an informative ecological profile for each product must be in context to the broader environmental impact. So we are scrutinizing the impact of our products, from manufacturing to packaging to after-market recycling, and re-imagining. We are as creative and dedicated in our commitment to sustainability as we are in design."

Living Edge • www.livingedgeinc.com

"There is a great pool of design talent in the Australian market, but it is relatively unheard of here in the United States, so we decided to do something about it," says Dale Washington, president of Living Edge Inc., the company founded to promote Australian designers in the U.S. market. Operating in Australia since 2002, Living Edge opened its first U.S. showroom this February in Los Angeles, where it currently features work of five designers/design teams: Jon Goulder, Matt Sheargold, Charles Wilson, Norman+Quaine, and bernabeifreeman. All work by these designers is manufactured in Michigan and sold in the United States, so even though the aesthetic is decidedly Australian, all pieces are American made. "Our furniture offerings are manufactured here in the United States, which helps overcome the usual obstacles of long lead times, fabric selections, and customization," Washington notes. "By making here we save time, money, and the environment."

The award-winning designers now represented by Living Edge have "proven themselves in the Australian community," according to Washington, and they offer an high-quality work that the company deems worthy of showcasing in the American



Living Edge, Leda Bench by Jon Goulder. Reader Service No. 231

arena. Living Edge also sponsors a design competition in Australia through which it hopes to scout out new talent. A product design committee evaluates and approves all designs before Living Edge produces any new work. This past July, Living Edge introduced two well-received new designs, the Heron chair from Charles Wilson and Calypso sofa from Jon Goulder, which should be in production in the Untied States shortly.

Swerve • www.swerveco.com

A self-proclaimed Modernist at heart, architect and furniture designer Michael Goldin says that all his work emerges from a Modernist vein, including the newest product from his Berkeley, Calif., design and manufacturing company Swerve. Named for the lightweight and durable main material of T9 aluminum, the T9 system actually is a kit of parts. Elements may be combined to create workstations, freestanding desking systems, tables, or shelving units. T9's raw, clean aesthetic typifies the design style of Goldin and his 14-person creative team at Swerve, which has been a collaborative effort with his brother Steven since 1993. Attention to detail, exemplary construction, and structural integrity are cornerstones of his company that last year opened a high-tech manufacturing plant to house its computer numeric control (CNC) machines and 3-D modeling software. Swerve also just purchased a robot that will allow for 24/7 production in an almost un-manned mechanical process.

Goldin is most concerned with turning out quality products that will stand the test of time. "How I like to work is by using materials that will age well," he says.



"I design product that is intended to last for generations." While the bones of T9 offer substantial durability, other elements of the system may be changed out to refresh the look over time. With environmental sustainability at top of mind, Golding favors incorporating solid surfacing like non-toxic Corian; organic materials like recycled paper pulp combined with non-petroleum-based Phenolic resins to produce sheet metal; and rapidly renewable bamboo.

Swerve is constantly evolving, as Goldin says that they are always coming up with new configurations—look for a sit-to-stand system in the next year. "A client comes to us with a design problem, and we'll design, develop, and produce it, and add it to our line," he says. "The big guys can't do that."



Living Edge, CW1 Swivel Chair by Charles Wilson. Reader Service No. 232

Swerve, T9. Reader Service No. 233



Jane Hamley Wells, Alabeo by Martinez Otero. Reader Service No. 235

Bolon • www.bolon.com; www.matsinc.com

Founded in Stockholm in 1949 by Nils Erik Eklund, Swedish manufacturer Bolon was the first company to present wall-to-wall woven vinyl flooring on the world market. Weaving cotton carpets from leftover fabric and adding vinyl to make the material stronger, Eklund named his company "Bolon" for the combi-





nation of cotton (*bomull* in Swedish) and nylon.

The now third-generation business has been run by sisters Annica and Marie Eklund since 2003, the same year that Bolon partnered with Stoughton, Mass.-based Mats, Inc., to make a greater push in the U.S. market. The sisters invigorated the company with their penchant for high-style and fashion,

which is evident in Bolon's subsequent introductions. Georgio Armani has been a fan of Bolon since 2003, when he began installing product in his shops and homes. And the Spektra collection, which deviates from the typical Scandinavian neutrals with six designs of bright colors and patterns, earned a 2008 Red Dot Award for product design.

Used by world-renowned creatives such Jean Nouvel, Renzo Piano, and Tom Dixon, Bolon offerings now may also be applied as wallcoverings, as HKS is installing the

product in the new Dallas Cowboys Stadium, slated for completion next year. The forward-thinking company also has custom capabilities (the material may be cut into any shape, design, or logo), and it employs an energy-efficient production process that uses lead-free dyes and reuses surplus heat to create a 100-percent recyclable product.

The inherent antimicrobial nature of vinyl, and its non-slippery-when-wet surface, makes Bolon products ideal for a host of commercial settings. A top sealant applied once

Jane Hamley Wells, Para Lounge by Joquer. Reader Service No. 236 installed protects the surface from wear and tear, making it easily cleaned and maintained, suitable for highly frequented areas in retail, hospitality, and corporate settings, and able to last for up to 10 years.

The company's production pace is to introduce a new collection every year, and the goal is to continue growing Bolon at the current rate of 15 to 20 percent each year.

Jane Hamley Wells • www.janehamleywells.com

Jane Humzy founded her company Jane Hamley Wells, four years ago in an effort to seek out global designers and manufacturers who echo her contemporary, modernist philosophy and introduce their wares to the North American market. What commenced with only outdoor furniture lines has expanded to include a roster of 12 designers and manufacturers with pieces that blur the lines between indoors and out.

Unable to find modern outdoor furniture, Humzy began spanning the globe in search of designers of unique, modern, high-quality pieces. "I'm not interested in one-hit-wonders," Humzy says. "The designers and manufacturers must demonstrate consistency. A lot of what we do is custom, and they must have the custom capabilities and also have what it takes to build traction for the future, not only good for a year." Humzy often works with Spanish companies—such as Samoa, Mobles 114, Martinez Otero, and Joquer—because they have the design savvy and business focus. All companies represented by Jane Hamley Wells are privately owned and family run, a crucial aspect for Humzy, who likes to be able to liaise between the specifier and the actual furniture designer or owner.

The high caliber of the designers that Humzy is discovering is evident by the awards won by several of the companies Jane Hamley Wells represents: Italian designers Robby and Francesca Cantarutti's ELENA chair for BSC earned a Best of NeoCon[®] 2007 Gold Award, and the Splinter Chair, designed by Matthew Kroeker for Jane Hamley Wells, won a Best of NeoCon[®] 2007 Silver Award.

As Humzy adds to her impressive network of designers, she says, "I'm looking forward to creating increased awareness of these designers and bringing these products to more people. I get excited about introducing really cool, quality products."

BAJA

Not Your Ordinary Wood Chair



The Baja Chair Collection



the gurus

Materials experts reveal how to bring the outside in using traditional materials in modern applications

By AnnMarie Marano

For interior designers and architects, materials are the paint to their canvases. Materials can come from all corners of the globe and can fulfill the wildest of functions and aesthetics. Some designers truly have mastered the art of materials use. But what does it mean to be more adept than others at this form of creativity?

For Eunjoo Lee, a principal and design director Gensler in New York, it's about knowing how to manipulate materials and how to light them: "The more flexible it is, the more I can customize the material to suit my design." That includes wood, which can be used in many ways (handcarved or veneers), and finishes that can be different with matte or gloss or the two can be mixed. Glass achieves both of the aforementioned priorities. "You can laminate it, put it into layers, use it as mirrors," Lee notes, adding that onyx is another material she has taken to. "When light hits it, it brings out a completely different aspect of the material," she adds.



In the Bank of America Tower at One Bryant Park in New York (above, photo by Paul Rivera), clients challenged Gensler to use natural, all-American products. Peter Johnston Architect crafted a metal lath ceiling at The Quays restaurant in Hoboken, N.J. (top, photo by Peter Paige).



From wood to stone to bamboo, natural seems to be the name of the game, as sustainability solidifies itself as a staple, not a trend. "Nature is harmonious," says Orit Yanai, owner of Orit Yanai Studios, a specialty wall finisher. She offers workshops and consulting services to educate people on color and sustainable options. Five years ago, she converted to using strictly environmentally friendly materials in her business. "There is always a green alternative," she says. "If you work with combining natural materials, you really can't go wrong. If you choose wood with stone or earth plaster, there are few chances that materials will clash. On a deep subconscious level, we agree with nature, and it agrees with us. Our subconscious resonates with the color and patterns in nature."

"In every project, we're making green a requirement," explains Peter Johnston of Peter Johnston Architect in Hoboken, N.J. "We want to make things as sustainable as possible." Similarly, Lee is on the lookout for sustainable materials with interesting recycled components, such as a resin with broken glass or metallic coils in it. But as far as the art of material manipulation goes, Johnston says his practice is juxtaposes smooth materials with textural ones and has adopted the mantra of "make the ordinary extraordinary." He says, "We're using ordinary materials in a way you wouldn't normally see them [for example using a corrugated metal as a ceiling plane in a restaurant]. We were able to light it and got a plane of shadow and metal. We got a ripple effect that was very impactful."

How do these experts get new ideas? All agree that the Web and magazines add to their knowledge, but they can never replace seeing something in person and touching and feeling it. "When I go to a new space, I wander around and actually touch things," says Johnston. He names 3form's Chroma and Richlite for countertops as two new products that particularly impress him. Richlite is hemp-based and made from rapidly renewable fibers.

According to Yanai, her travels have shown her that countries that are considered to be "less advanced" are actually more inspirational when it comes to materials use. "Western countries using more synthetic, acrylic products are actually the more unevolved in their specialty of materials," she says. "In the third world, those countries use what we try to go back to. Their homes are healthier for the environment and the people who live in them. There is a huge movement in going back to those ancient techniques. My challenge is to show people that these materials apply to very modern architecture. You are not limited to a certain design style if you use those ancient materials."

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green

The article "Self-Taught Strategies" (*Contract*, April 2008, page 118) presented building a network of product development and manufacturing insiders as a way to develop a green materials library. Here, we expand upon that approach as a way for designers to participate in the green product development process. By having a personal definition for what constitutes a green material, building relationships with manufacturers, and leveraging those relationships for mutual gain, material specifiers can become voices in our industry.

An effective information network must comprise the right people, so be clear about your search. Define for yourself what a green material is, and let that framework guide the development of your network. We prefer materials that contain recycled and/or down-cycled content, repurpose waste, arise from rapidly renewable sources, reduce the use of virgin materials, and rethink the very nature of a product from a life-cycle assessment perspective. Find materials that meet Information management is critical. Work with manufacturers to gather as many details as possible, and create a database. Include basic product specs, but go deeper: list where the raw components originate, how they are packaged and shipped, whether there is a take-back program, etc. Include information on the manufacturing process, fabrication limitations, and delivery time frames. A "preferred products" database will be a win-win situation for you and the product manufacturer. You will have immediate access to great products and will grow the manufacturer's own market. Become an advocate, and you can even provide vital, free, word-of-mouth marketing.

Your network can give you advanced knowledge of new product development. Communicate that you want to be the first to know about any new product, and you will receive details before any of it is out for public consumption. By knowing what's coming, you can start incorporating brand new materials into projects. Manufacturers benefit, as well, immediately generating buzz about their work and buildbrainstorm together on how to boost production. Small modifications could give manufacturers a more streamlined and cheaper process, launching them into bigger arenas. This can also usher you into the product development process. You are best positioned to detect gaps in the green product market. Identify needs and reach out to your network. Your expertise, combined with that of manufacturers, can have you working on proprietary materials with mutual financial benefit.

A partnership at that level can bring about one of the most needed changes in the green product market. There is a pervasive perception that green products are too expensive. That can be the case, but often it's because we want to purchase from small, two-person artisan workshops as if they were multinational corporations. By getting the word out about the environmental benefits of a product, finding ways to make them faster and cheaper, understanding limitations, and developing new products, you and your green network can ultimately fight that perception.

leveraging a green network

Strategies on participating in an environmentally sustainable product development process

By Kevin Foster O'Donnell and R. Aleida Montejo

your own standards and get to know the manufacturers. Share with them your criteria, how you envision their product supporting your endeavors, and any concerns you may have about those products, especially if their current offerings do not meet your ideal needs.

Assess your sampling process within that same framework. Consider making aesthetic decisions based on images alone. If you truly need samples, be careful: request those that won't deplete a manufacturer's inventory and offer to pay for production floor scraps of rare materials. For example, a free sample of a recycled plastic product is probably readily available. But, non-petrified wood recovered from ancient peat bogs is scarce, so for a first look at the product, buy a few milling scraps. ing a market for a product upon its release. Advanced knowledge will give you crucial information about delivery time frames and pricing. You will know when to place an order so as to get the material on time, and depending on where you intend to use it, you can potentially influence pricing. If you are the first to showcase it within an environment, that has value to the manufacturer. You are providing an immediate success story that can be used for the product's own future marketing. If manufacturers recognize that value, they may be willing to lower their price just for you.

One challenge to using green materials is their limited availability. Take that as an opportunity to work closely with small operators. Without compromising the quality, beauty, and environmentally responsible integrity of a product, see if you can The end will be beneficial to our industry in general. The relationships you establish can and should lead to all these and more mutual benefits. By building and leveraging a powerful network, you can become a recognizable force as our industry continues to explore the depth of our impact on the environment and to implement strategies to mitigate it.

Kevin Foster O'Donnell is creative director of Schorleaf, Inc., and R. Aleida Montejo is a freelance researcher specializing in sourcing environmentally sensitive architecture and design materials who has worked with O'Donnell to develop his company's ReSourcing arm for the past two years.



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the rush to revive

Reissuing long-lost works of modernism could be the most beautiful public service

One Collection, Model 137. Beader Service No. 237

By David Sokol



Rietveld by Rietveld, Steltman. Reader Service No. 238 If Norman Rockwell were alive today, illustrations of offices would feature gray flannel-suited men text-messaging clients from aluminum task chairs designed by Charles and Ray Eames and filing stray communiqués in the famous couple's storage units. Residential snapshots would star Barcelona or LC2 chairs converging on the hearth. Surely, the suits would sport Thom Browne's telltale hems and the hearth would be a suspended Fireorb by Chicago-based architect Doug Garofalo. Even so, our contemporary life is beginning to look more and more like the set of the TV show "Mad Men."

While the modernism of Corbusier or the Eameses was meant for the masses, increasingly frequent sightings of that era's classic furniture must not sit too well with today's interior architects and consumers. That would explain the meteoric rise of events like this month's fourth annual Design Miami, for which dealers have disinterred works by less-appreciated talents of that vintage, such as Oscar Niemeyer and Poul Kjærholm. Design Miami is sating the A&D community's hunger for originality, without necessarily diverging from the lexicon of modernism.

Demand for more unique works of modernism has not only affected the stratosphere of the furniture market. Today's manufacturers of high design have latched onto the movement by reviving designs perhaps only a Ph.D. could spot.

> The phenomenon of reissues has grown so prevalent that the jet-set magazine *Wallpaper* devoted a best-of category to the field in its 2008 design awards. Those winners included Vitra's reissue of Jean Prouvé's Tabouret Haut barstool, the reissue by B&B Italia of the Swell chair designed by Richard Schultz, and Aero's and Arflex's reissues of the origami-like Trienna coffee table by Ilmari Tapiovaara and Mario Marenco's marshmallowy eponymous sofa, respectively.

One Collection, Poeten.

Zanotta, Karelia. Reader Service No. 239

The urge to reissue is so great that it has spawned whole new companies. Gerrit Rietveld's grandson Egbert and great-grandson Ries Seijler launched Rietveld by Rietveld in June 2004, 40 years after the Dutch innovator's death, with limited-run reissues that include the Berlin chair—a 1923 design that channels the Schröder House—and the Steltman chair, of which Rietveld produced only a handful in the year before he passed away.

Reissues have given big boosts to existing companies, too. Although One Collection represents multiple designers, the Danish manufacturer has undertaken a celebrated effort to distribute the work of Finn Juhl since his widow, Hanne Wilhelm Hansen, assigned the designer's archive to the company. For an example stateside, look no further than Maharam. When brothers Michael and Stephen took over the then-95-year-old family textile business in 1997, the pair rebranded its contract division in the image of modernism with its Textiles of the 20th Century collection. This series continues, with Josef Hoffmann's never-before-manufactured Design 9297 from 1913 recently joining the ranks. Maharam's in-house designers exercised creative license in choosing colorways and recreating the trial tapestry sample in a satin weave.





The switch from tapestry to weave construction demonstrates that hopping on the bandwagon doesn't forbid tweaks. When Zanotta reissued the 1966 Karelia armchair by Liisi Beckmann, it covered the seat's intestinal squiggles in Texiré. The company has also remade Piero Gatti's slouchy Sacco with environmentally friendly skin.

At Herman Miller, preparing George Nelson's Swag Leg desk for today's consumers meant drilling a hole in one corner of the tabletop—voila, cable management. Otherwise, the piece's petite storage compartments and shallow drawers seem tailor-made for today's paperless, laptop-armed (and Thom Browne-attired) office. The same can be said of Verner Panton's childsize Panton Junior chair, which Vitra left virtually unchanged from the Danish designer's original vision. It was as if Panton foresaw the recently hatched trend in impeccably outfitted tykes. Indeed, while today's reissues savvily respond to marketplace demand for something unexpected, they also underscore the enduring prescience of modernism's masters.

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virtual reality

Skidmore, Owings & Merrill creates a user-friendly customer briefing center for Autodesk® that transforms the digital into the physical

By AnnMarie Marano Photography by Cesar Rubio and Paul Warchol

The elevator banks open directly into the display area (above) to allow guests to immediately start touching and experiencing the space and foster a much more welcoming, less traditional environment. The space focuses on three different displays (opposite), each explaining how Autodesk's Inventor software was used to create three products. Glass panels provide digital touch-screens. For Autodesk's Inventor[™] software, Skidmore Owings & Merrill was given the challenge of developing a slice of multifunctional simplicity for its customers and squeezing it all into less than 4,000 sq. ft.

"We can take the smallest spaces and make the biggest impression," says Tamara Dinsmore, associate director in SOM's San Francisco office. For Autodesk's customer briefing center in Lake Oswego, Ore., the team wanted to take their philosophy of "experience it before it's real" and translate that into a design that was inviting and comforting rather than confrontational. "Typically, you walk into an executive briefing center, and it's all 'sell, sell, sell," Dinsmore explains. "We worked with them to tell their story through actual customer stories and exhibits. They wanted to lead by inspiration."

The center houses three exhibits, each explaining how a customer used Inventor to create a product. They feature the Dave Mason Signature Series from RKS Guitars; the two-gear manual wheel chair from Magic Wheels; and the Model 50 hydraulic arm with SB52 concrete breaker attachment from Brokk.

"We wanted to create a showcase of our customers' work and leading-edge technology, which encourages dialogue about the role of software in design and engineering," says Robert "Buzz" Kross, senior vice president, manufacturing solutions for Autodesk. "In many cases, customers were not aware of the wide array of applications of our products and this space allowed them to study these areas and try out our products. In doing so they gained a better understanding of our overall solutions. This is a great confirmation of our strategy and SOM's work to create a special space to host visitors."







design

Touch-screen displays accompany the exhibits, explaining the production and use of the Inventor software to customers, allowing them to dive as deep as they want to into that particular product. But not only did Autodesk want a space where its customers could feel comfortable exploring possibilities, but also it wanted to display a brand cohesiveness from Web site to catalogue to showroom. Filled with a blend of white oak and darker materials, such as black lacquer panels and ceramic floor tiles, the center reinforces the Autodesk Web site. "One's tendency might be to overpopulate a space like this. We worked very closely with the client through an editing process to see what would be the high impact elements," Dinsmore says. "The graphics on the wall can be changed out to something that could be different. Much like technology, we wanted this space to be able to be transformed. The media on the glass panels (the digital touch-screen displays) can be changed out as well, so it's not to be stagnant."

The briefing center also needed to be multifunctional, with the ability to house a number of groups at once. The conference room that is also a part of the center has large pivoting panels that can close electronically to partition off the meeting area from exhibit space. "The meeting space needed to support functions of various types, from small gatherings with just a few people to very large parties," says Kross. "In addition, the space needed to support various functions throughout a typical day, such as hosting a lunch in a different room than was used for the meeting. To address this requirement, SOM designed a smaller conference room that can also serve as a private dining room. SOM did a great job of utilizing the square footage with terrific results."

Bottom line: Bigger isn't always better.

For a list of who, what, where, please see this story online at www.contractmagazine.com.

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Touch-screens accompany each display (below) so that guests can dive as deeply as they want into the creation of the product. Because the space need to be multifunctional (above), SOM installed pivoting wall panels to close off the conference area when needed, allowing two different groups to be in the space at any given time.





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lines in space

Stylized branches enliven Snaidero's kitchen showroom in Miami by Giorgio Borruso

By Michael Webb Photography by Benny Chan The challenge in designing a kitchen showroom is to articulate the cavernous space that's needed to display a succession of cabinets and large appliances, achieving a sense of intimacy that evokes a domestic setting. Giorgio Borruso has achieved just that for the prestigious Italian firm Snaidero, first in West Los Angeles and now in Coral Gables, an upscale community of Greater Miami. Working within existing spaces, the designer created a vortex of ribbons in Los Angeles and stylized branches of lacquered tubing in Florida to tame lofty volumes without physically dividing them.

Borruso uses his pencil and computer with equal facility. "When I sketch, I take a line on a walk through space," he says. "Here, my first sketch looked like a random scribble, but I pared it down to generate a model, reducing the number of lines from 40 to 18." The 2-in.-diameter aluminum tubes seem to sprout from a trunk and gyrate and loop through the air, before descending to the floor. Borruso was inspired by the aerial roots of Ficus Magnolioides, and the profiles were precisely modeled, using Form Z software in a process that took several months. Each tube was fabricated from welded sections that were cut into shorter lengths for shipping and to fit convection ovens in a body painting shop. The white-and-orange-lacquered sections were reassembled on-site and touched-up to conceal the seams.



To domesticate a lofty showroom and give it a sense of intimacy, Giorgio Borruso sketched a tangle of lines (left) that he pared down and translated into an inner structure (opposite): a self-supporting cluster of light-weight aluminum tubes that arches over the displays and extends out to support a sign over the entry.









This light, airy construction plays off the gleaming white floor, walls, and ceiling, which provide a refreshing retreat from the steamy heat of the street. Several of the tubes are flattened to provide information panels that can be rotated, and they complement the angularity of polished stainless steel and black pebbled "paths" that zigzag across the floor, drawing customers forward. Another element of illusion is provided by a freestanding wall with sloping sides that is also faced in polished stainless steel. Borruso drew on his expertise in creating playful labyrinths for Italian clothing companies, such as Fornarina and Zu + Elements, juxtaposing lines and shiny surfaces that reflect the light and animate the space.

The Coral Gables showroom has already won four international awards, and it has delighted the client and its customers. But it proved a long struggle for Borruso to find a way of realizing his vision on a tight budget and in persuading a conservative local authority to approve the sign that appears above the entry, supported by extensions of the tubes. "It's easier to work in the center of Rome than with the city of Coral Gables," says the designer, who has experienced both. "The sign is 20 ft. above ground, and they wanted me to reduce the height of the letters by a quarter of an inch!" All this to preserve not the storied grandeur of an ancient city, but the ersatz historicism of a new commercial façade. Unfazed, Borruso is continuing his experiments in manipulating space as he designs a third showroom for Snaidero in New York.

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Borruso first employed a vortex of white ribbons in the Snaidero showroom in West Los Angeles (rendering above) to humanize the double-height volume and enclose stairs leading up to a mezzanine office. Translating the same concept in the Coral Gables locale (below left), each of the eighteen tubes was precisely configured with computer software and fabricated as a continuous arc (below right). They were then cut into sections, lacquered white or orange, reassembled on site, and touched up to conceal the seams. Some of the tubes are flattened to provide information panels (opposite bottom), and their sensuous curves play off the angularity of black pebbled paths and stainless-steel panels (opposite top).







northern exposure

KOKO Architecture's hybrid design of exhibition space, gallery, retail venue, and playroom celebrates Nordic art, design, and culture along with a dash of child's play at the More North Gallery in Manhattan

By Katie Weeks Photography by Mikiko Kikuyama

With a crisp blue and white palette that allows the Nordic goods and artwork take center stage, the More North gallery celebrates Scandinavian culture without succumbing to clichés. Subtle regional references include birch tree cutouts in the children's area (above), an icy-looking stairwell railing (opposite bottom), and a backlit cashwrap that highlights regional glass art (opposite top). With the opening on the More North Gallery, those looking to soak up Nordic culture in Manhattan should consider venturing south. To TriBeCa, specifically, where the gallery sits behind an industrial black steel overhang characteristic of the neighborhood's warehouse past. Underneath that dark canopy, however, a sculpted white wood tree hints at something different inside.

It seems appropriate that the gallery, which opened its doors last May, is in lower Manhattan rather than among the bevy of galleries in Chelsea, farther uptown by the Scandinavian House on Park Avenue, or amid the bustle of Midtown's art museums. It is, after all, more than a traditional gallery. In developing the space, More North's principal partners and owners Monika A. Heimbold, Lena Bjorck Kaplan, and Linda Nordberg sought to create a hybrid program that would celebrate all things Nordic, from Icelandic art to Swedish glass work, Finnish lamps to Danish tables. The space would showcase art exhibits, but also would have a retail component. And, in another break from the traditional, the owners, who met as trustees in the American Scandinavia Foundation, also sought to welcome children, specifically including a dedicated space for tykes.

Taking the programmatic needs into consideration, New York-based KOKO Architecture created a refined interior scheme that offers a deliberate procession on the first floor, moving from the storefront entry and the chaos of the street to a more contemplative and quiet gallery area nestled in the rear.

The building's historical status prevented any dramatic façade changes, which meant the elevated platform entrance had to remain. But as soon as visitors pass through the entry, the vibe is distinctly Scandinavian. The clients sought a spare aesthetic that would reflect the Nordic cultures without succumbing to cultural clichés. "We wanted it to be icy, but not cold," Nordberg says. KOKO focused on the refined simplicity of Scandinavian design, outfitting the long space





with white concrete floors and folded metal shelves along the walls of the entryway that carry on back toward the gallery area. The spare palette allows More North's goods, be it vintage furniture or a new art collection, to shine.

Entering through the doors, visitors are treated to a vignette perched atop an island of stones, but what may catch the eye most upon arrival is a cluster of birch trees that rise up from the basement level through the first floor and up into the ceiling plane. Following the trees past a wraparound 3Form railing that gives off the vibe of sheet ice and down the stairwell, where each step is labeled as a countdown in degrees like that of a thermometer, leads visitors into to the children's area. Forgoing the traditional gallery mode of operandi that encourages looking but not touching, More North's basement stores colorful Scandinavian toys out for play, and clothespins along the wall that are ready to hang children's art. For pint-sized visitors seeking their own space, a blue wooden wall features openings in the shape of silhouetted trees to transform old closet space into playful nooks where kids can tuck inside, while up overhead (and out of reach) glass Ittala Toikka birds peer down from modern nests.

"The attitude toward children is very different in Scandinavia. Many of their museums have playgrounds with them, encouraging people to bring their children," explains Adam Weintraub, AIA, principal at KOKO. However, he notes, the playful vibe of More North's lower level also had to be sophisticated enough to match the more adult tones above. "We had to make a kids space that's serious enough to be paired with a gallery," he says. "It's not a toy store."

Back upstairs, visitors progress past a backlit cashwrap and lounge area toward the official gallery space, where two folded panels of white, paper-thin metal extend out from the wall to signal a change in pace. Creating this gallery alcove was a challenge in itself as the rough space's brick walls weren't exactly ideal for hanging art. To overcome this issue, Weintraub and his partner, Mishi Hosono, AIA, clad the room with 1/2-in.-thick plywood. Further wrapped in that continuous, paper-thin white metal, the room has an origami-like feel of being a shell within the bigger shell, providing a setting in which to admire the ever-changing art without distraction.

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GROUND FLOOR PLAN

The interiors are designed with a deliberate procession from curbside to rear gallery. Entering the space, visitors are treated to a vignette atop a cluster of stones (below right) that may showcase a casual dining setting one month and rotating art the next, while an additional dedicated space for art lies in wait at the very rear of the gallery (below left). Those visitors deciding to duck downstairs to the children's area can count their way down with thermometer-like degree markings on each step (opposite).







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mahogany sky

TEK Architecture makes its design statement with a rich dropped ceiling and otherwise allows the merchandise to shine in Robert Kuo's New York showroom

By Danine Alati Photography by Brian Rose

°The purpose of a showroom first and foremost is to highlight the merchandise, but when a renowned New York architecture firm is hired to design the space, the backdrop may be as stunning as the wares. When TEK Architecture was commissioned to design a New York showroom for master craftsman Robert Kuo, TEK principal Charles Thanhauser was challenged to pare down his normally dynamic designs to create a space that would complement but not compete with Kuo's work.

"Our architecture usually makes a strong design statement," Thanhauser says. "With this project, we posed the question to ourselves: how do we create a strong environment without upstaging the products that go inside it? We went through a process of editing ourselves—our original idea would have overpowered the merchandise, so we peeled back the ideas."

Kuo's work clearly is the star of the space. In 1973 the 62-year-old artisan moved from Taiwan to Los Angeles, where he practiced ancient Chinese art techniques, lending his own modern flair. Art forms that Kuo resurrected in his U.S. studio include repoussé, the hammering and shaping of metal into ornamented forms; cloisonné, another labor-intensive metalworking technique that starts with a repoussé, then adds filigree soldering, enamel filling, firing, and polishing; lacquering, which involves applying up to 60 thin layers of a tree sap to the object; and Peking glass, an ancient Chinese medium of glassblowing in overlapping layers. When he decided to open a New York showroom, Kuo had several concrete ideas of what he wanted to include. And given his artist's eye and design savvy, his input was welcomed by the TEK design team.

Kuo's main requirement was that TEK design the New York showroom around a water feature with a stone sculpture inside and copper repoussé wall behind it. "No problem," thought Thanhauser, until he realized that this 18-ft. by 14-ft. copper slate was fabricated in Beijing and transported to the United States via boat because it weighs 3,000-plus lbs. The TEK team had to design special structural supports in the walls and floor. To add to another dimension to this quagmire, the building owner would not allow the designers to alter the newly erected glass storefront. Using a forklift, two special handlers rigged the massive piece on the diagonal, narrowly fitting it through the showroom's glass double doors with only an inch to spare on all sides. Now, upon entry, the repoussé wall serves as an immediate wow factor that sets the stage for the showroom.

The water feature and 18-ft. by 14-ft. repoussé copper wall at the entry (right) is the pièce de résistance of Robert Kuo's New York showroom. The mahogany dropped ceiling (opposite) not only conceals mechanicals and gives the tall space a human scale, but also it adds warmth and enabled TEK to make a design statement without detracting from the merchandise.







Putty-colored walls create vignettes within the showroom (above left). A neutral palette and downlights recessed in the wood drop ceiling allow the merchandise to shine (above right). LEDs can be adjusted as needed. "There is great flow to the space," notes Karen Kuo, the West Hollywood showroom manager and one of Kuo's two daughters. The New York showroom is set up as a gallery with large floating walls that break up the space into eight separate areas, giving it intimacy as well as openness. "TEK was very respectful of how our operation works and created a space that was both useful and seamless," she adds. Trying to mimic Chinese designs in this showroom seemed "misguided" from the start, says Thanhauser. Instead, the design team devised a simple plan of axial components that are decidedly Chinese.

"Flat walls delineate space and create little vignettes," notes Peter Rutt, New York showroom manager. "They give great structure to the space, but people just meander through. The design showcases the merchandise to such a level, but for the visitors, it's not just about the merchandise. They love the actual space."

In an effort to not compete with Kuo's collections, the TEK team made its design statement away from the merchandise—on the ceiling. A rich mahogany dropped ceiling creates warmth and lends a more human scale to the 15-ft.-tall space. "Our pieces are very sculptural, and we wanted the space that would complement," says Karen Kuo. "We also wanted to integrate elements of the different materials we use in the interior architecture. TEK was familiar with our work and understood the materials that we use. That was very important since we wanted that tactile feeling in the environment."

The showroom is more like a gallery than a store—Rutt says that pieces set in the middle encourage patrons to sit and observe—but the setting does not exude a stark, cold gallery feel. "Kuo took ancient art techniques and made them modern, with a mix of whimsy," he says. "The aesthetic of the architecture is a perfect marriage with the merchandise. The space really shows it off. It's a super textural environment that encourages touching."

Thanhauser says the best part of the process was the collaboration with Robert Kuo himself. "When we finished the project," he says, "I looked around, satisfied at what we had accomplished, but felt the design may have been lacking something—until Robert Kuo's products came in. Then it was perfect."

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www.kohler.com 2. American Standard

www.americanstandard-us.com

3. Toto

www.totousa.com

4. Delta

www.deltafaucet.com

5. Moen

www.moen.com 6. Local/Custom

7. Sloan

www.sloanvalve.com

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solid surfacing:







Formica

1. DuPont Corian www.corian.com 2. Formica www.formica.com 3. Wilsonart www.wilsonart.com 4. Avonite www.avonitesurfaces.com 5. Local/Custom 6. Silestone www.silestoneusa.com 6. DuPont Zodiaq www.zodiaq.com 8. Caesar Stone www.caesarstoneus.com 9. Granite

www.nevamar.com

10. Nevamar

tile & stone:







- 1. Dal-Tile
- www.daltile.com
- 2. American Olean
- www.americanolean.com 3. Crossville
- www.crossvilleinc.com
- 4. Local/Custom
- 5. Armstrong
- www.armstrong.com
- 6. Stone Source www.stonesource.com
- 7. Ann Sacks www.annsacks.com
- 8. Arizona Tile
- www.arizonatile.com 9. Florida Tile
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window treatments:



- 1. MechoShade
 - www.mechoshade.com
- 2. Hunter Douglas
 - www.hunterdouglascontract.com
- 3. Local/Custom
- 4. Levolor
- www.levolor.com
- 5. Maharam
- 6. Lutron
- www.lutron.com
- 7. Draper
 - www.draperinc.com

www.maharam.com

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