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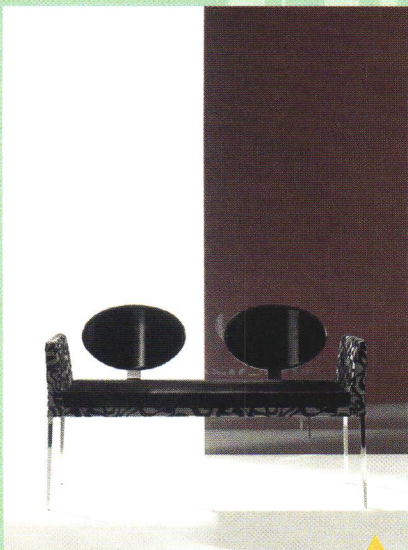
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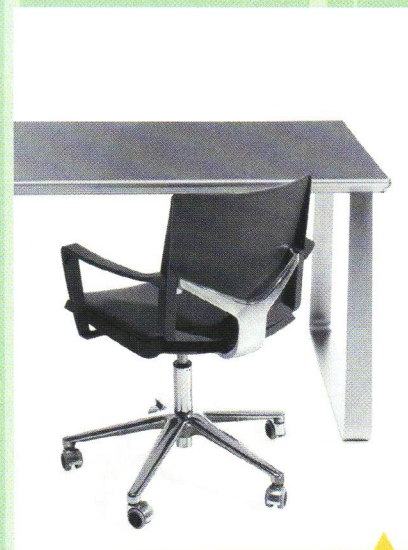
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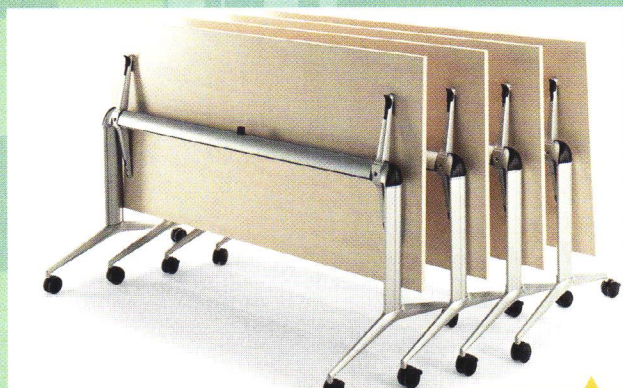
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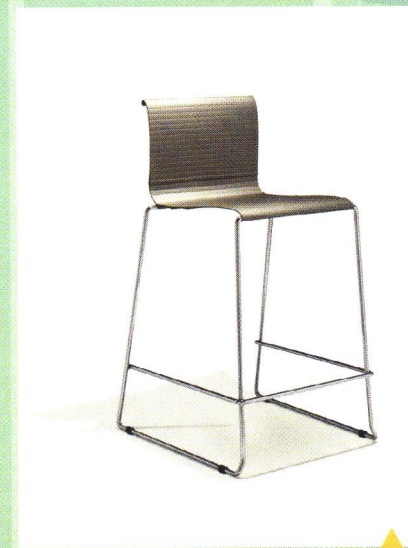
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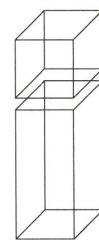


Art Gensler, Chairman, Gensler

On Friday January 29th, 2010, *Contract* magazine kicks off the celebration for its 50th anniversary year with the annual Interiors Awards Breakfast.

I will be there as the 2010 Legend Award recipient.

Please join me at the 2010 Interiors Breakfast as we honor the Interiors Awards winners and The Designer of the Year and begin a series of special anniversary celebrations for one of our industry's most beloved and important publications.



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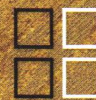
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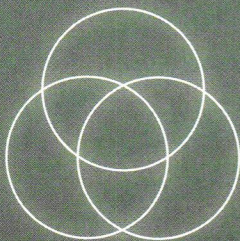


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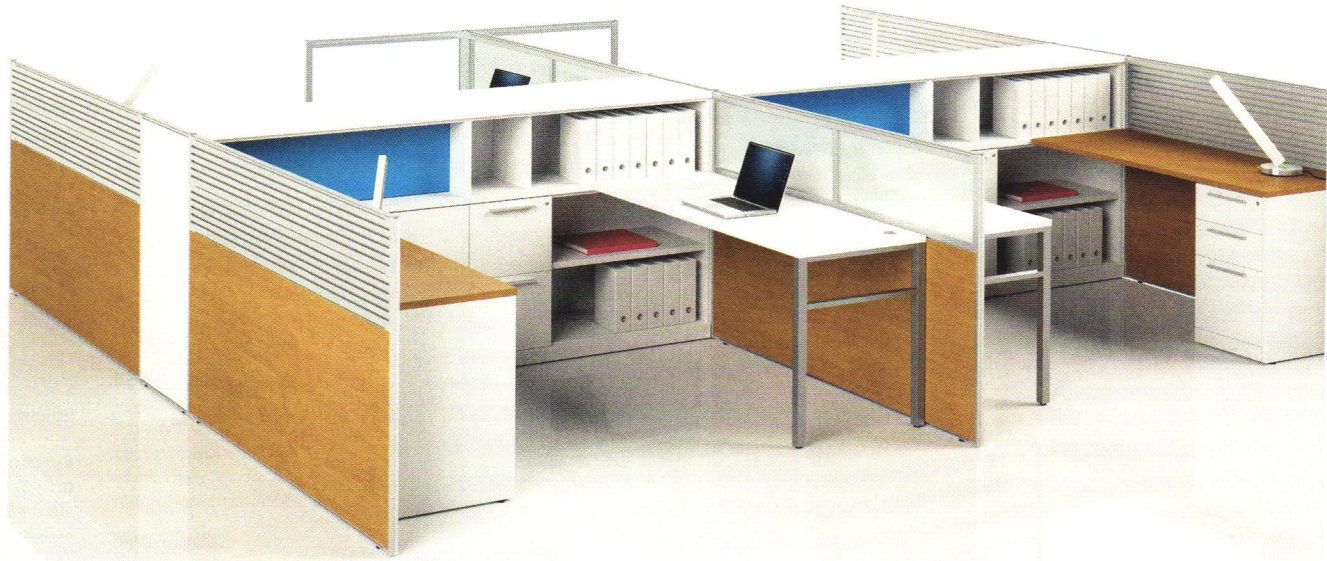
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Jennifer Thiele Busch

Editorial Director

Katie Weeks

Senior Editor

kweeks@contractmagazine.com

Danine Alati

Managing Editor

dalati@contractmagazine.com

AnnMarie Marano

Associate Editor

amarano@contractmagazine.com

Steven Betts

Art Director

sbetts@contractmagazine.com

Megan Alexander

Editorial Assistant

malexander@contractmagazine.com

Linda Burnett

Amy Milshtein

Jean Nayar

Holly Richmond

Michael Webb

Contributing Editors

Jean Jaworek

Group Directories Editor

jean.jaworek@nielsen.com

Editorial Offices

646-654-4500 phone

646-654-4480 fax

770 Broadway, 13th Floor

New York, NY 10003

Editorial Advisory Board

Kelly Bauer, FIIDA, richard+bauer

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A photograph of a modern interior space. In the foreground, a dark wood table with a thick, solid top and a simple rectangular frame stands on a dark floor. To the left of the table, a silver bar stool with a curved seat and a circular base is visible. In the background, a large window with multiple panes allows bright light into the room, creating a high-contrast scene. The walls are a neutral, light color.

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New York

Vito Salvatore
646-654-4576 phone
646-654-4480 fax
vsalvatore@contractmagazine.com

Chicago

Marie Kowalchuk
6636 N. Lorain Ave.
Chicago, IL 60646
773-792-1830 phone
773-792-1831 fax
mkowalchuk@contractmagazine.com

Southeast

Ellen Cook
736 Georgia Ave., Ste. 106
Chattanooga, TN 37402
423-648-5623 phone
423-648-5624 fax
ecook@contractmagazine.com

Los Angeles

Larry Shore
805 Avalon Drive
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562-598-5560 phone
323-692-6141 fax
lshore@contractmagazine.com

International

Oliver Casiraghi
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Reprint Sales

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Licensing

Barbara Grieninger
barbara.grieninger@nielsen.com

John M. Rouse

Publisher
312-583-5141 phone
jrouse@contractmagazine.com

Megan Alexander

Marketing Coordinator
646-654-4471 phone
malexander@contractmagazine.com

Barbara W. Lau

Production Manager
646-654-7308 phone
646-654-7318 fax
barbara.lau@nielsen.com

Gene D. Williams

Classified Production Manager
646-654-5186 phone
gene.williams@nielsen.com

Nikki Miller

List Rental Product Manager
646-654-7261 phone
nikki.miller@nielsen.com

Patrick Brennan

Vice President, Building Design
646-654-4404 phone
patrick.brennan@nielsen.com

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President: Greg Farrar

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Jennifer Thiele Busch
Editor in Chief

product placement

Halfway through what easily could be considered the worst financial year in our collective memories, there begins to be a glimmer of hope on the general economic horizon (the recent declaration of bankruptcy by General Motors, notwithstanding). According to the Commerce Department, the month of April saw an 0.8 percent gain in spending on construction—the biggest gain since August of 2008—and that in turn followed a 0.4 percent rise in March. The Commerce Department also noted that there was an increase in the number of commercial projects that got underway in April, a fact that is likely attributable to the federal government's \$787 billion fiscal stimulus package. And while the construction activity that supports the practice of commercial design tends to be a lagging indicator—meaning that recovery will come more slowly to those of us dependent on a resurgent construction industry—there is a lot to be said for the power of positive news, especially as we move into NeoCon®, the North American commercial design market's largest and most important trade event.

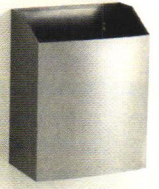
Taking advantage of what we hope will be an upbeat mood in Chicago, *Contract* will be supporting John Cary and John Peterson of Public Architecture (our 2009 Designers of the Year) with their official announcement of a new initiative that will encourage manufacturers of commercial furniture and finishes to donate products through Public Architecture to organizations in need. Public Architecture (www.publicarchitecture.org), you may recall, already enlists the pro bono services of more than 500 design firms nationwide to "give design" to disadvantaged communities and popu-

lations through its "The 1%" program (www.theonepercent.org). This next initiative to be announced, connecting valuable materials and goods with actual projects underway by firms donating design services through The 1% program, will create an opportunity for manufacturers to become involved in meaningful giving. It will also create yet another avenue for designers and manufacturers to partner for the common good. In the end, we all have the same mission: to make the world a better place through design. Our focus on design for community space in this issue appropriately provides some compelling examples of how our industry can have a positive and reverberating impact, one project at a time.

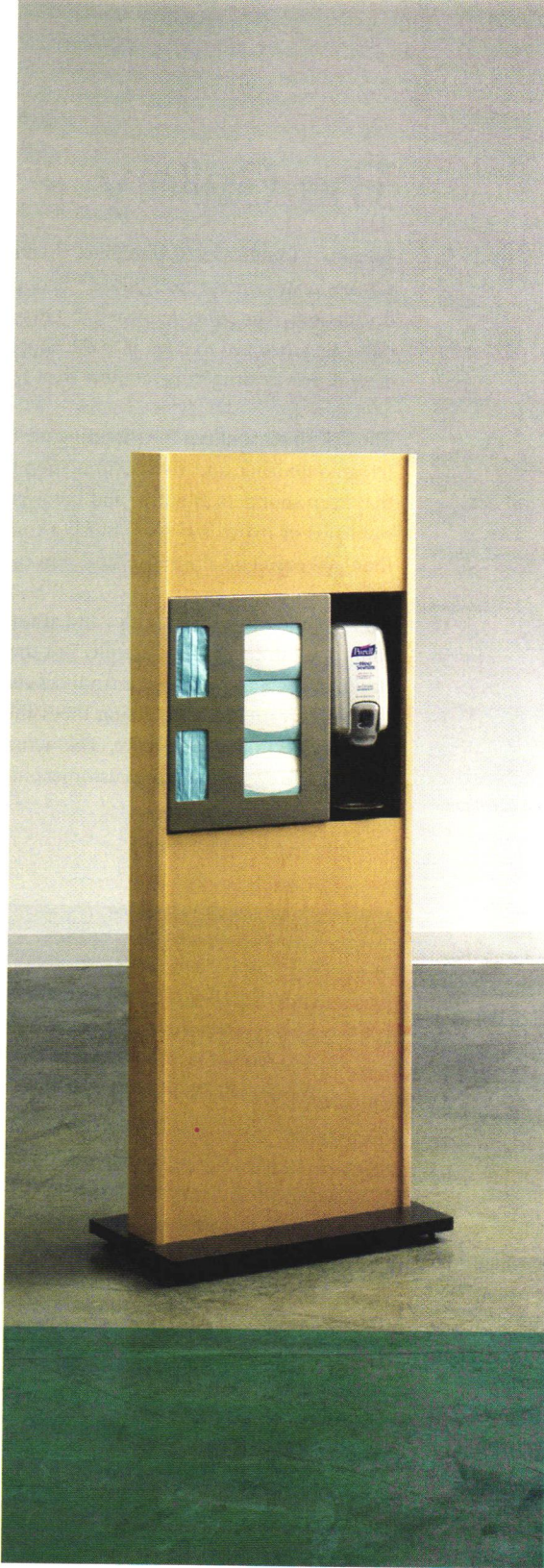
Also on the topic of product manufacturers, the Best of NeoCon® Competition—which is celebrating its 20th anniversary this year!—had a pretty good year despite the recession, indicating that even though business has slowed down significantly, new product introductions have not seen such a precipitous drop. Kudos to all of you who have kept the design and development wheels churning out new ideas during this challenging time. I encourage the design and facilities management communities in attendance to show their thanks and support by making a special effort to visit all of the Best of NeoCon® entrants this year. Though the Best of NeoCon® logo has always been a symbol of innovation, perhaps this year it also means a little bit more. ☐



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The Gallery

Toronto—Toronto-based burdifikle is taking Canada by storm with its new aisleless retail concept for Murale™ Shoppers Drug Mart stand alone beauty destinations. The stores launched in Ottawa and Montreal late last year, and more are scheduled to open in 2009. Shoppers Drug Mart Corporation operates full-service drug stores at more than 1,100 locations across the country.

The design streamlines the shopping process, utilizing stark white interiors, terrazzo flooring, and visual stimulation through airy, translucent elements that keep shoppers attentive and involved. White-on-white fixtures as well as blends of matte and gloss finishes turn the shop into a gallery of more than 200 cosmetic, fragrance, and skin care collections.

Circular counters replace aisles and are splashed with clear-resin glass, custom tinted in fuchsia and purple. But the most eye-catching element is the backlit LED “waterfall” that introduces customers to the full-service dermatological treatment area, giving them the illusion of privacy in this more secluded section of the store. The actual storefront is also transparent, tricking the eye and pulling customers in.

Market Boom

Riyadh, Saudi Arabia—The new King Abdullah Financial District, located just north of Riyadh, Saudi Arabia, is finally underway. Chicago-based Goettsch Partners has been commissioned by Saudi Oger Ltd. to design a five-star, 214-room Wyndham business hotel on parcel 1.08, one of the first 10 parcels currently being developed in the district. The hotel will feature a 17-story tower, a three-story podium (which incorporates a multipurpose hall, outdoor gardens, and a rooftop terrace), and a four-story underground structure for support functions and parking. A business center, executive club, restaurants, a lounge, spa, and health club will be included.

The King Abdullah Financial District is an almost 400-acre area that will include more than 32 million sq. ft. of development. It is set to be a major financial center in the Middle East and was conceived as part of Riyadh’s overall economic diversification plan.

The \$132-million project is being designed to achieve LEED certification, with a number of sustainable features, such as photovoltaic roof panels and solar shading, and the location is close to alternative transportation systems within the KAFD.

The hotel’s north façade features an undulating, faceted skin, comprising a semitransparent aluminum and glass curtainwall with two layers of ceramic frits. The south façade is mostly opaque, in order to mitigate the extreme heat throughout most of the year. It is clad in stone with 150-mm.-wide, single level slots that rhythmically alternate up the tower. Its east and west facades feature a saw-toothed design with continuous slab edges. This pattern reveals the scale of the rooms and provides maximum shade while still allowing for natural lighting and views.

The project is scheduled for completion in 2011.



Photo © Goettsch Partners

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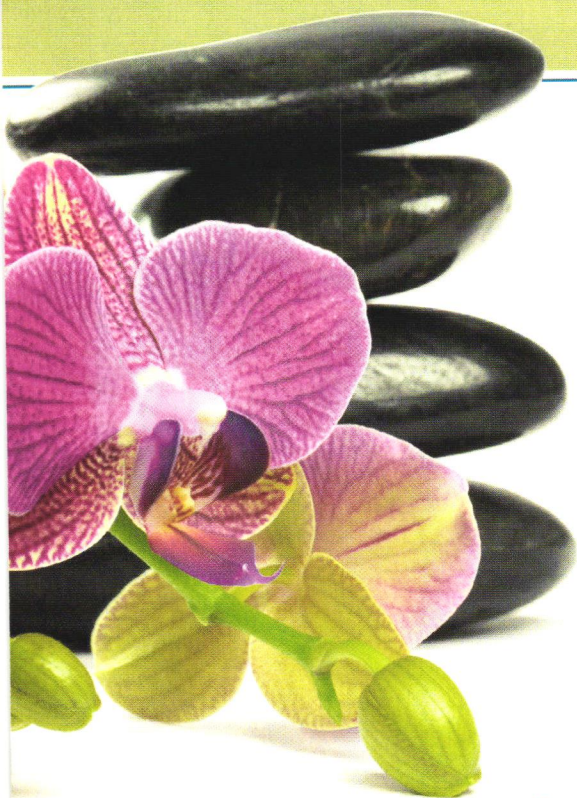
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■ Award categories

Professional Categories:

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

Student Category:

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

■ Judging Criteria

Professional entries:

- Visual and graphic images of interior spaces that support an environment capable of improving the quality of healthcare
- A demonstrated response to the program statement
- A demonstrated partnership between the clients and design professionals
- Client feedback or testimony that the project seeks to improve the quality of healthcare: Does it demonstrate sensitivity to patient needs and seek to improve therapeutic outcomes, enhance staff

performance, and increase visitor and community participation? Were higher satisfaction ratings by patients, families, and staff a key design objective?

Professional conceptual and student entries:

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

■ Recognition/Awards

- Winners will be announced at an awards presentation during HEALTHCARE DESIGN.09, October 31 – November 3, in Orlando.
- An award will be presented to each winner
- Winners will be required to assemble presentation boards of winning projects for display at HEALTHCARE DESIGN.09
- First-place winners will receive a complimentary registration to HEALTHCARE DESIGN.09
- Winners will be published in an upcoming issue of Contract magazine featuring healthcare design
- Winners and honorable mentions will be contacted individually by Aug. 10, 2009.

■ Judges

Judges to be announced will include interior designers and architects with expertise in healthcare design and a member of the board of The Center for Health Design. The competition is sponsored by Contract magazine in association with The Center for Health Design and the HEALTHCARE DESIGN.09 Conference.

■ Rules for Entry

Professional Categories:

- Submittals (except for conceptual) must be built and in use by June 1, 2009. Entries also must not be more than two years old or have been entered in previous Healthcare Environment Awards competitions.
- Submittals must be contained within one binder and must include professional 8 x 10 color photographs and at least one floor plan. Conceptual submittals must include color renderings.
- Submittals must also include the project name and location, submittal category, and a brief program statement (300-500 words)
- The design firm name, address, and contact person's name, email, and phone number must be provided in an envelope at the back of the binder for purposes of anonymity
- Each submittal must include a \$250 entry fee

■ Rules for Entry

Student Category:

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

■ Rules for Entry

No OFFICIAL entry form is required

All submittals must be received by 5:00 p.m. EST on Monday, July 6, 2009.

For questions, call 646.654.7286 or visit contractmagazine.com.

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A large, white paint can is the central focus of the advertisement. The rim of the can is coated with a thick layer of dark red paint, which is dripping down the sides in several places. On the front of the can, a face is painted using the same dark red paint. The face has large, expressive eyes with long, curved eyelashes, a small nose, and a wide, smiling mouth. The paint is applied in a way that makes the face look like it's emerging from the can itself.

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Washington D.C.—The AIA has selected the 20 recipients of the 2009 Small Project Awards (SPA). Winners are categorized into three groups: small project objects, such as furniture, fixtures, or fragments with an up to \$50,000 construction budget; small project structures with an up to \$500,000 construction budget; accessible residential designs.

The SPA program recognizes small-project practitioners and their work, raising public awareness of the value and design excellence that architects bring to projects, no matter the size and scope.

The awards jury included moderator Louis Smith, AIA, Microtecture and Kenneth Workman, AIA, RWA Architects; Sanford Steinberg, AIA, Steinberg Design Collaborative; Eric McRoberts, AIA, RLPS; Katherine Austin, AIA; and Sherry Ahrentzen, Assoc. AIA, Arizona State University.

The winners in the small project objects category are:

- Atlas Performing Arts Center—Shadow Signage, Washington, D.C., by CORE architecture + design
- Blatz Bottle Apertures, Milwaukee, Wisc., by Johnsen Schmaling Architects
- Counterbalanced Steel Stair, Bozeman, Montana by Intrinsik Architecture
- Dominey Pavilion, Decatur, Ga., by Lightroom Studio
- Mobile Chaplet, Fargo, N.D., by Moorhead & Moorhead with Richard Moorhead (*shown above*)
- Cup City, Austin, Texas, by Legge Lewis Legge
- The Founders' Circle Wall at CAMP Rehoboth Community Center, Rehoboth Beach, Del., by RMJM MERJE

The winners in the small project structures category are:

- Chapin Studio, Austin, Texas, by Clayton Levy & Little Architects
- Dar Luz, GLOW 2008, Eindhoven, The Netherlands, by Laboratory for Environments, Architecture & Design Inc.
- Ferrous House, Spring Prairie, Wisc., by Johnsen Schmaling Architects
- Hanna Fenichel Center for Child Development, Solana Beach, Calif., by Stephen Dalton Architects
- Media Arts, Cleveland, Ohio, by Robert Maschke Architects
- Accessory Building, North Vancouver, B.C., by mcfarlane green biggar Architecture + Design Inc.
- Emel Residence, Palo Alto, Calif., by EASA Architecture
- Public Bus Shelters, New Haven, Conn., by david thompson Architects
- Swamp Hut, Newton, Mass., by Moskow Linn Architects
- Trail Restroom, Austin, Texas, by Miró Rivera Architects



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A Look Ahead

Florence, Italy—The “bus station of tomorrow” was unveiled at last month’s Genio Fiorentino festival in Florence by architects and engineers from the MIT SENSEable City Lab. EyeStop is a prototype designed in collaboration with the Province of Florence and the local public transportation authority ATAF.

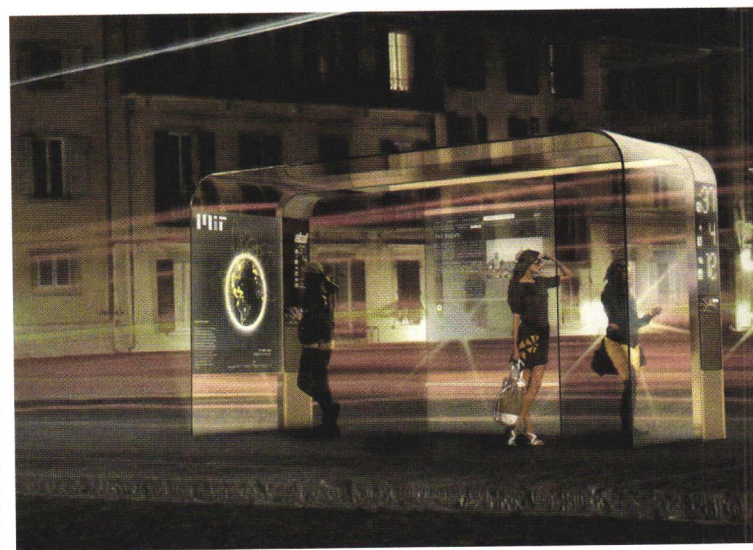
Partially covered with touch-sensitive e-INK and screens, the EyeStop features a variety of interactive services, allowing users to surf the Web, use their mobile devices as an interface with the bus shelter, post ads and community announcements to the electronic bulletin board, and even monitor their real-time exposure to pollutants. The EyeStop acts as an “active environmental sensing node.” This allows it to power itself through sunlight and collect real-time information about the surrounding environment.

“The EyeStop could change the whole experience of urban travel,” explains Carlo Ratti, head of the SENSEable City Lab at MIT. “One touch of the finger and passengers can get the shortest bus route to their destination or the position of all the buses in the city. The EyeStop will also glow at different levels of intensity to signal the distance of an approaching bus.”

“EyeStop is like an ‘info-tape’ that snakes through the city,” says project leader Giovanni de Niederhousern. “It senses information about the environment and distributes it in a form accessible to all citizens.”

According to Ratti, the bus stop was built off the developing interplay between a city’s physical form and its citizens. “Today’s technologies are adding new possibilities to that age-long relationship, thanks to the addition of digital information to physical space.”

A more formal prototype of EyeStop will be unveiled in October.



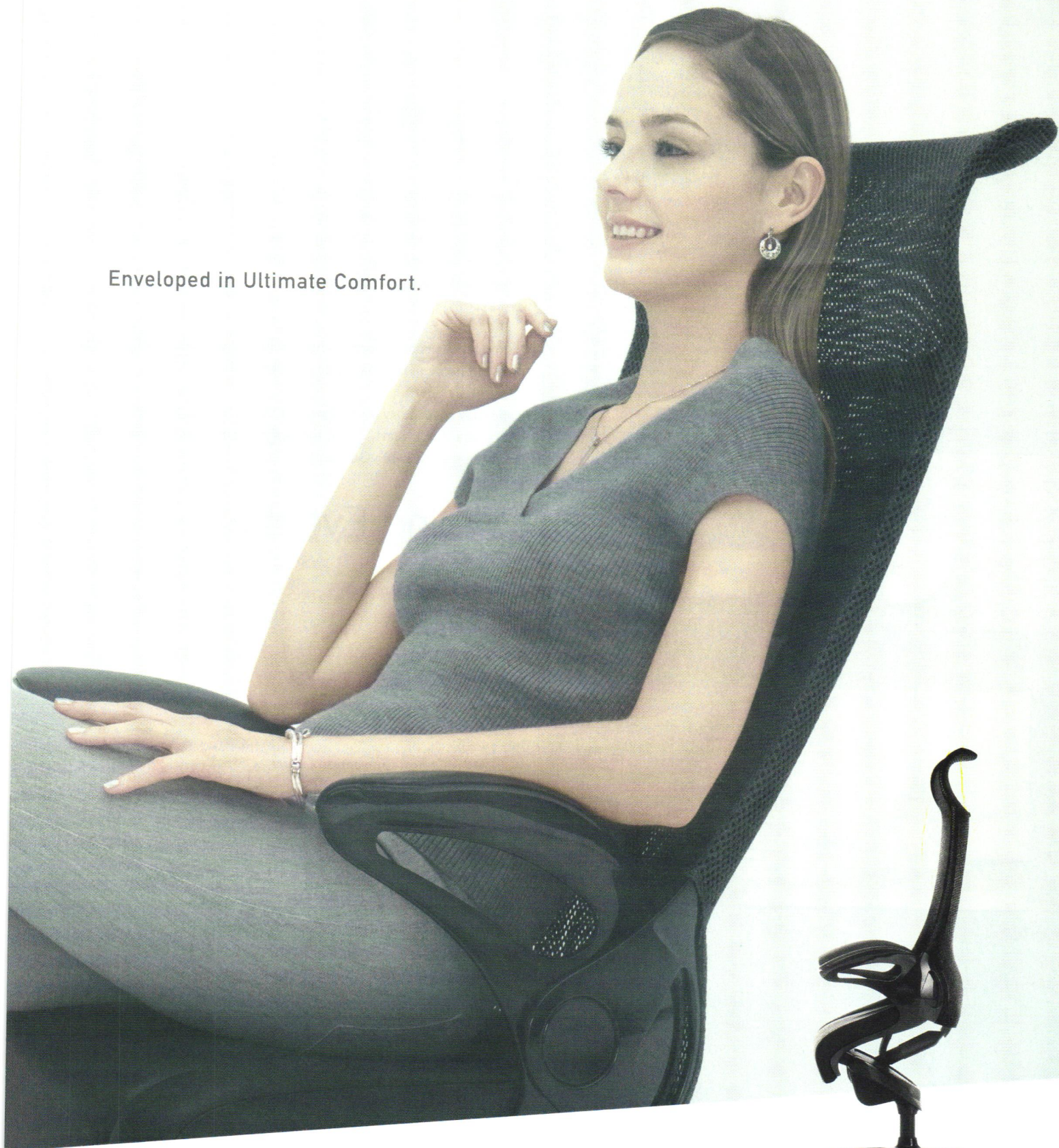
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Corrections

Shown here is the correct image for KT's Strive High Density Stacking Chair as described in the Ideabook Section of the May issue. Additional details can be found at NeoCon® Space No. 1181 or at www.ki.com.



Giannone Petricone Associates Inc. Architects was misidentified by the firm's old name in the May issue ("Tailored Fit," pg. 104).

In the May cover story on Volkswagen U.S. Headquarters by VOA Associates ("Jump Start," p. 96) the designing architect's name should have been spelled Pablo Quintana.

Coming Events

Office Furniture Japan

July 8–10

Tokyo Big Sight

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www.ofj-expo.jp/english/

DesignDC 2009

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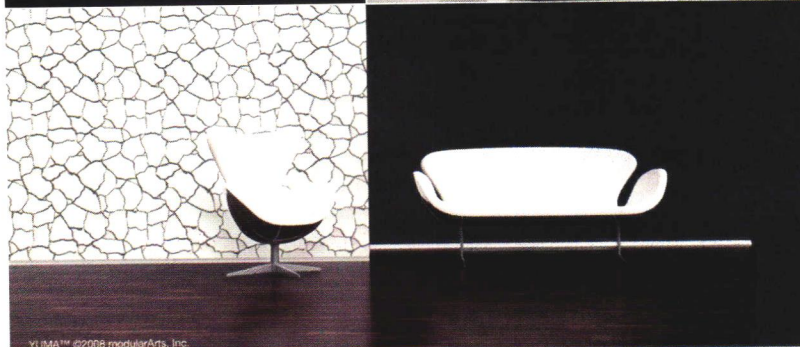
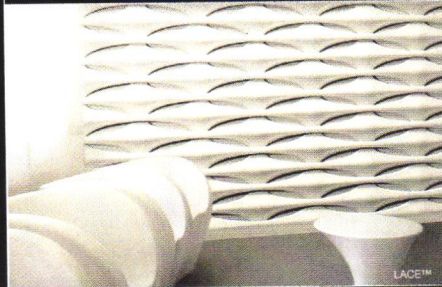
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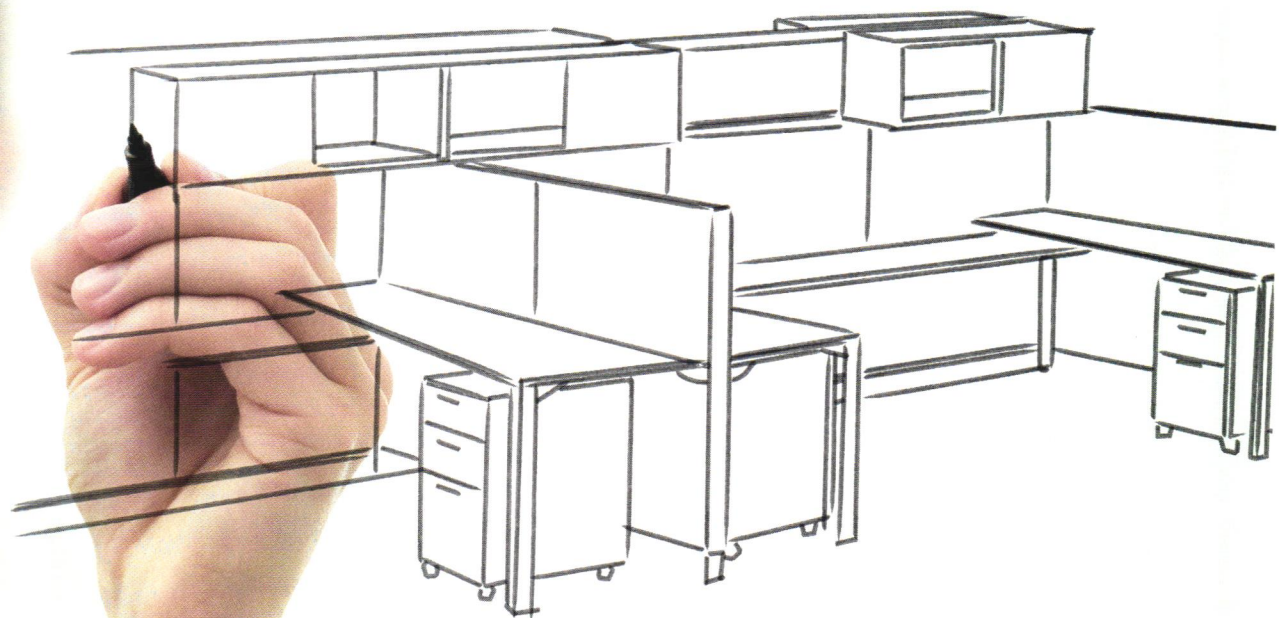
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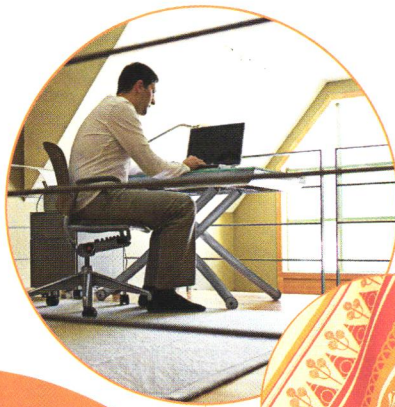
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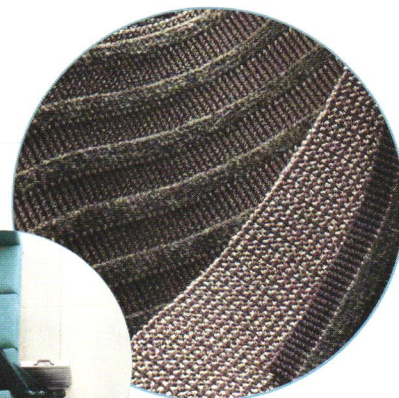
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11. Spa/Fitness
12. Historic Restoration
13. Adaptive Re-Use
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Entry form will be available for download by mid-June at:
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- A brief description of your project, including client objectives, design program, square footage, budget, if available, and date of occupancy (important!) typed on a single sheet of paper and enclosed in a clear plastic binder page. If you are submitting student work, indicate the school and assignment.

- A floor plan no larger than 8 by 10 in., enclosed in a clear binder page.

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

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Leland International

Space No. 337

The Cricket Bench from Leland International is sturdy yet edgy with steel-rod support and an option of two- to five-seat models with straight, arced, or circular configurations. The seating itself can be specified in exposed curved wood finished in Leland Colours, a selection of pressure laminates, or upholstered. Leland offers a waterproof, exterior-grade, curved plywood seat option for outdoor applications. www.lelandinternational.com Reader Service No. 205



HBF Furniture

Space No. 387

The Perfect Pitch lounge series designed by Barbara Barry for HBF celebrates form. The line comprises guest, side, conference, and lounge chairs, as well as sofas, and is defined by its raked back, low arms and mid-century base. A deep seat is supported by a semi-attached padded back. Barry has also added new table and upholstery pieces to her 2009 collection.

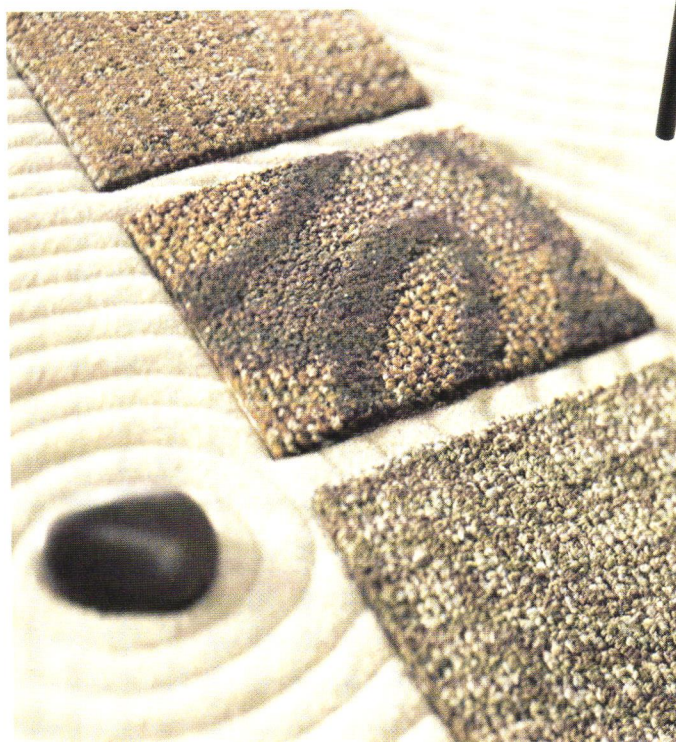
www.hbf.com Reader Service No. 207

JANUS et Cie

Space No. 3-111 & 1876

The Forest Armchair from JANUS et Cie enchants the user through angular die cuts that create the illusion of trees. Offered in black, white, graphite, and additional colors available by special order, the product is powder-coated aluminum that can be applied both indoors and out. www.janusetcie.com

Reader Service No. 206



Mohawk

Space No. 377

Now and then, a very special carpet comes along. Look no further than Now and Zen from Lees Carpets, a Mohawk brand. This collection promotes tranquility and wellness with 12 calming tones and three symmetric patterns. The line features Duracolor®, a stain-resistant dye technology integrated into the carpet fiber. Now and Zen is also CRI Green Label Plus certified.

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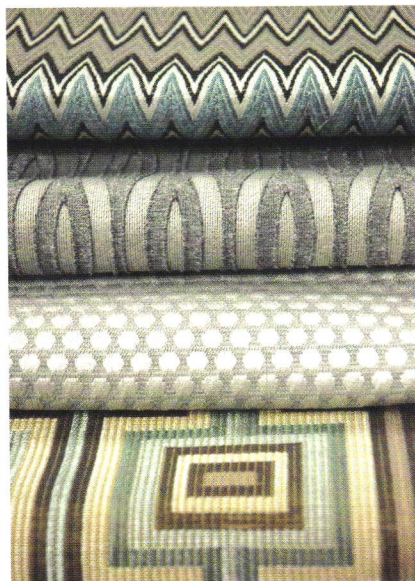
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Duralee Contract

Space No. 6-167

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www.duralee.com

Reader Service No. 209

Tai Ping Carpets

Space No. 635

Tai Ping Carpets marks the debut of its Tai Ping Contract division with the Frame of Reference collection of wool carpet tile. The collection includes three patterns, designed specifically for the executive office environment and retail spaces. All are inspired by the Japanese architectural philosophy of *shakkei* or “borrowed landscape,” which visually blurs the boundaries between interior and exterior spaces.

www.taipingcarpets.com

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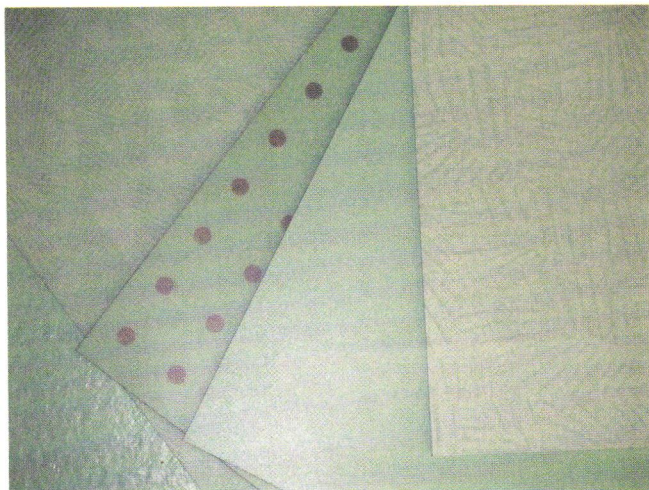


Molo

Space No. 7-9052A

The Molo softwall + softblock modular system will now glow, as the company has integrated flexible LEDs into the partitions. The system also features sound-dampening capabilities and can serve as a mechanism to partition the ambient light of a space.

www.molodesign.com Reader Service No. 211



Klein USA

Space No. 7-2050

The Rolmatic Corner is a sliding door mechanism, designed by Klein, to combine fixed and sliding frameless glass panels to divide space.

The manual synchronized door opening makes this product a unique solution as both doors opens simultaneously. The top-hung clamping system allows a simple installation without drilling the glass and grants a very clean look as no bottom track is required.

www.klein-usa.com Reader Service No. 212



Halo Floors

Space No. 7-4022

Twisted Plains from Halo Floors offers colorways with simple overlays that distract the eye away from imperfections. Three overlays are available in Cracked Ice, Palms, and Spot. Tiles are available in 12-in. by 12-in., 18-in. by 18-in. and 24-in. by 24-in. All Halo Floor products are FloorScore Certified to the LEED EQ4.3 Low Emitting products standard.

www.halofloors.com Reader Service No. 213



Configura

Space No. 7-7046

The new CET Designer® 2.2 from Configura includes a powerful 2-D/3-D rendering engine, which allows this visual software for designing and specifying office spaces to handle projects with hundreds of workstations. It does not require AutoCAD (or knowledge of it), although users do have access to an easy-to-use interface to import AutoCAD drawings and export to AutoCAD.

www.configura.com Reader Service No. 214

Sedia Systems

Space No. 7-1062

Turner, a fixed seating product from Sedia Systems with a multi-pivotal base, tilts forward when unoccupied to maximize space behind each seat and meet code for row easement access. The powder-coated, 11-gauge metal frame components house a plywood monolithic seat and an integrated wire management system.

www.sediasystems.com Reader Service No. 215



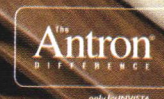
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www.surfaceworks.us

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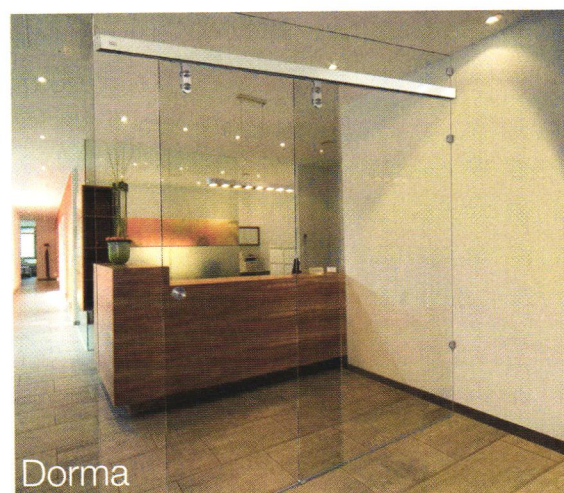
Tile of Spain

Space No. 7-8086

Tile of Spain-branded manufacturer Azulejos Plaza challenges traditional thought of shapes and size with its Archi-Tech Collection. The collection's Platinum Series explores three-dimensionality with gray-on-gray geometric relief. The line is available in color series zinc, gold, and silver in a 12-in. by 24-in. format.

www.spaintiles.info

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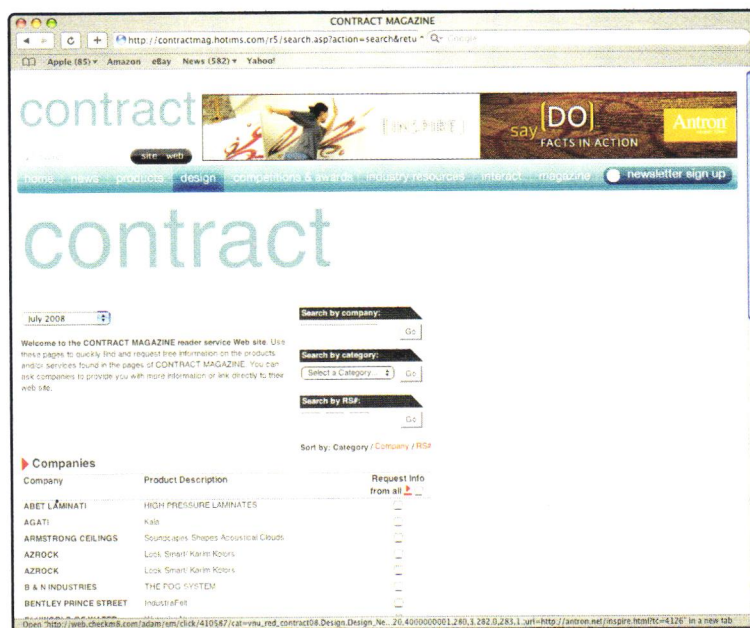


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Jaks, designed by John Coleman for Allermuir, works as well alone or with its fun shapes interlocked and configured into playful patterns. Its simple form and construction provides seating for up to four people and can serve as a casual meeting place, a comfortable seat for those needing a break, or a quiet spot to perch with a laptop. www.allermuir.com

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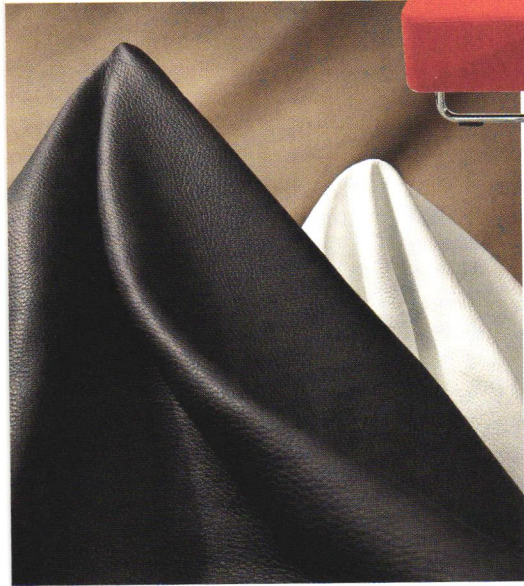


Garrett Leather

Space No. 8-6086

Torino is all about saving money. Inspired by the mountain landscape of the Turin region in Italy, Garrett Leather's new line is made to withstand the test of time, reducing replacement costs. The uniform grain provides excellent cutting yields, minimizes waste, and the finish reduces maintenance costs, eliminating the need for hazardous cleaning agents. Torino features 17 colors, all GREENGUARD-certified.

www.garrettleather.com Reader Service No. 221

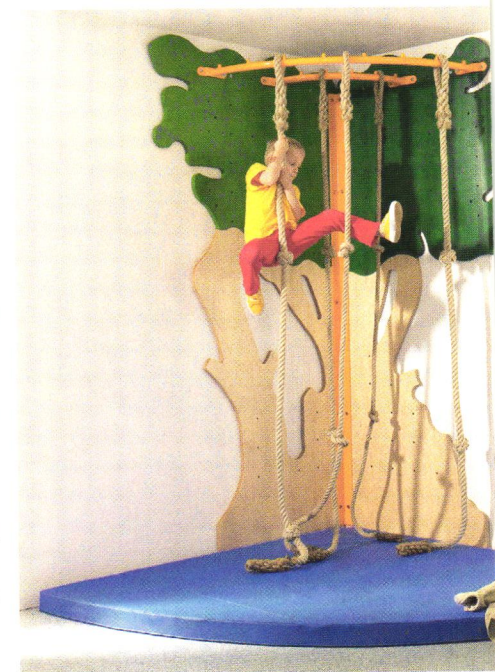


Armstrong Ceilings

Space No. 8-1094

The Low-Voltage DC Powered Grid System from Armstrong Ceilings distributes safe, low-voltage, direct-current power to lighting fixtures, sensors, and other ceiling devices. Available in two grid designs—Suprafine® T-bar and Silhouette® bolt-slot—the new system's direct current main beams with integrated electrical bus will be used with 9/16-in. regular ceilings and made available in four different lengths. www.armstrong.com/ceilings

Reader Service No. 220



Gressco

Space No. 8-7094

Children can't help but get up and get moving with the Corner Oak from Gressco—a product that demands attention, especially in foyers or play areas. The Corner Oak is made of birch plywood and applied with a pre-drilled system that allows individual installation in height and depth of the intermediate components.

www.gresscoltd.com Reader Service No. 222

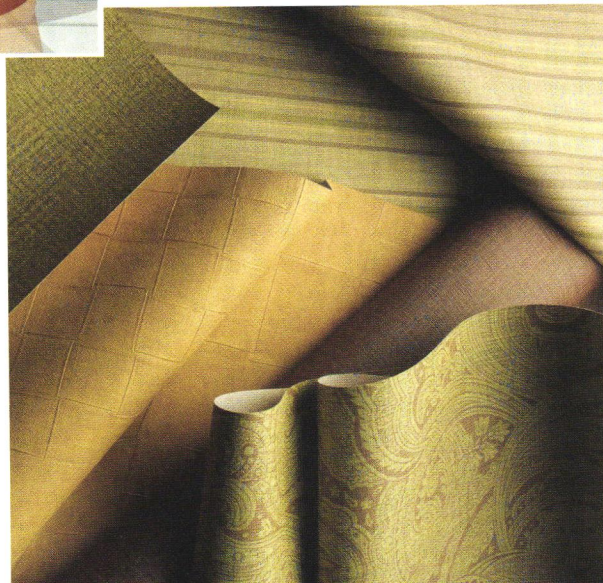


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Kwalu's Tamburo Drum Table can be used as a coffee or side table. Made with the company's Virtually Indestructible™ material, it's available in 10 wood grained finishes and is backed by a 10-year warranty.

www.kwalu.com Reader Service No. 223



D.L. Couch

Space No. 8-7038

D.L. Couch, distributors of Versa Wallcovering, will display the Joseph Abboud for Versa collection—a wallcovering line that takes Joseph Abboud's aesthetic of natural colorations and fibers and combines it with LSI's Versa brand Second Look recycled technology. Second Look designs contain at least 20 percent recycled content, including a minimum of 10 percent post-consumer material. Joseph Abboud for Versa is a Type II, 20-ounce vinyl, measuring 52 in. to 54 in. wide. www.versawallcovering.com

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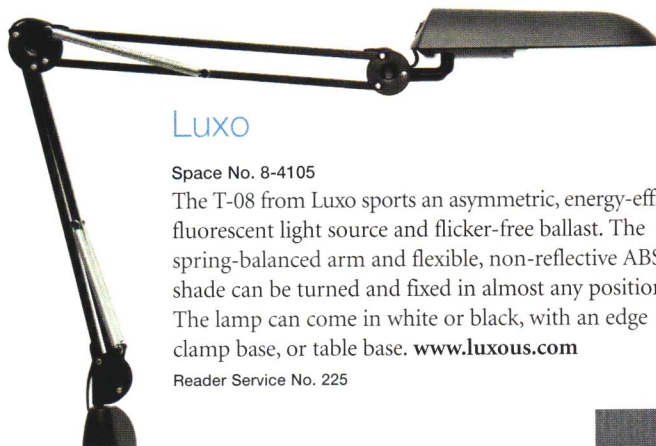
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Magic Stripe is one of three patterns in Paul Brayton's Under the Big Top Collection. The large repeat stripe design comes in seven color options and is available in Crypton® construction with durability tested at 102,000-plus double rubs. High Wire and Brite Lites round out the line.

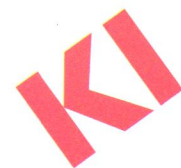
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Group Lacasse's new Morpheo laminate casegoods program now features a floating top construction, conferring a very high-end look. Rails can be fixed to the surface to accommodate a host of accessories, and Lacasse's PanGram laminate dividers can be used to offer affordable space management solutions.

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CCN International

Space No. 10-150

CCN applies aerodynamics to the conference room with the Aero collection of tables and partnering components of media units, buffet credenzas, serving carts, and lecterns. Aircraft-like in construction, the Aero tables are made of metal and wood with a cantilevered top that is structured and sleek with a Duo-tone finish.

www.ccnintl.com/AERO Reader Service No. 230

Okamura

Space No. 11-124

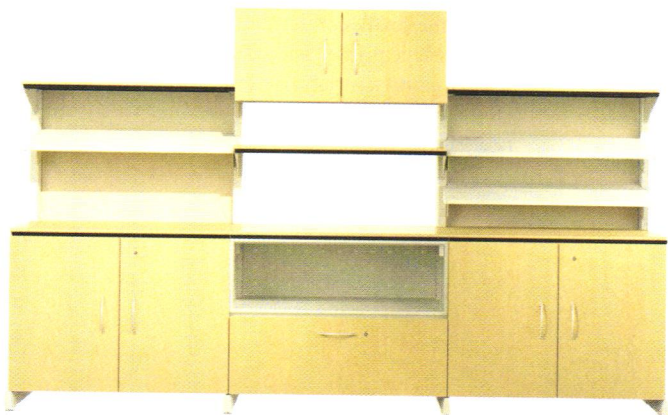
"Look, Ma, no hands!" No instructions either, for that matter. There's no manual necessary in order to sit comfortably in the Leopard from Okamura. It boasts a robotic "muscular mechanism" inside the chair, allowing the user to naturally sit deeply in the chair. It is available in a round base or five-star with casters, two frame colors, and a backrest mesh in seven color options.

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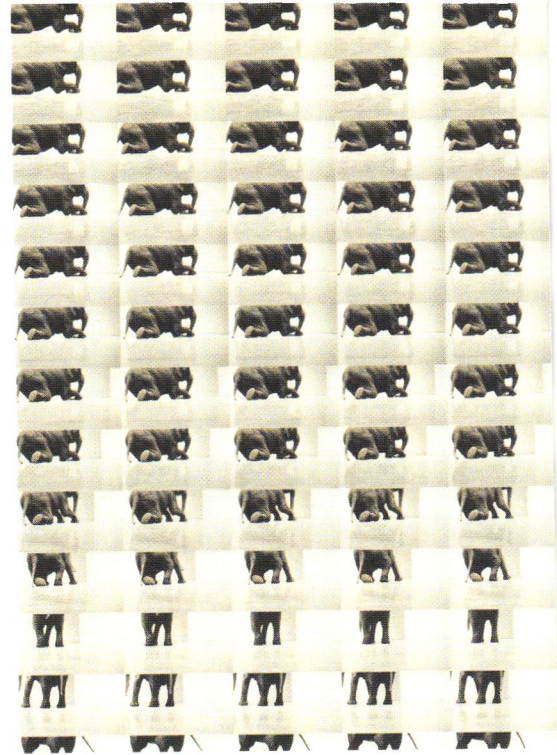
Tuohy

Space No. 1159

Tuohy's Kaesi collection by Christian Arnold and Niel Sommers of Clockwork, a Chicago-based interiors firm, is meant to replace more formal pull-up seating configurations.

It consists of a lounge chair with metal legs, a swivel-based version, a round side table, a series of low tables with storage, end tables, and credenzas.

www.tuohyfurniture.com Reader Service No. 232



Maharam

Space No. 1188

Further expanding on an extensive array of museum-quality offerings, Maharam presents Digital Projects, a repository of works by emerging and established artists that can be applied on walls and other surfaces. It will also draw from the Maharam Design Studio, as well as the Textiles of the 20th Century series. The works will be printed with UV-resistant pigment based inks on a variety of substrates offering matte, gloss, and washable finishes. www.maharam.com

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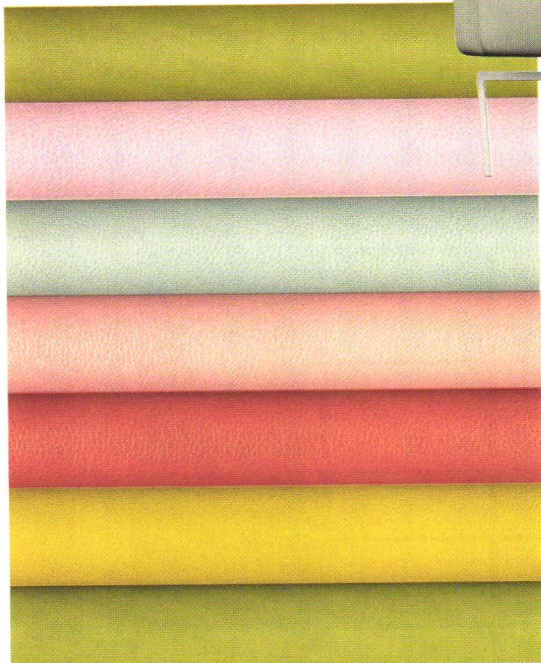
Edelman Leather

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Sutherland

Space No. 1800

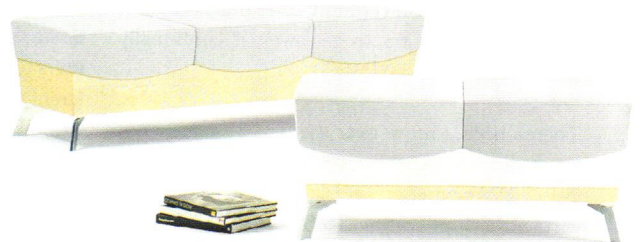
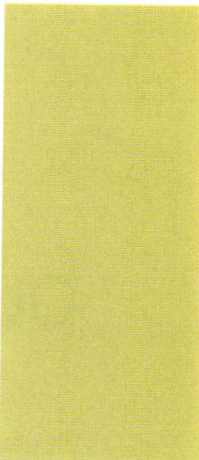
The Prater Planter from Sutherland is a tall drink of water: one of many pieces in the Sutherland by Philippe Hurel outdoor furniture collection, the planter is constructed of natural teak wood. The line is rounded out with stools; side and dining tables; arm, side, and lounge chairs; as well as an ottoman.

www.sutherlandfurniture.com

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building bridges

Herman Miller once again joins forces with Studio 7.5 to make a chair for “everywhere else”

By AnnMarie Marano

You can run but you certainly can’t hide. No matter how hard you try to get away, it continually rears its ugly head—WORK.

“There’s been a move over the past 25 years from just dedicated [work]spaces to dedicated spaces plus everywhere else,” says Jack Schreur, director, North American seating, Herman Miller. And so, the folks at Herman Miller decided they needed to make a chair for those “everywhere else” places, such as conference rooms, touchdown workstations, and collaborative spaces. What they came up with was Setu™, a seating collection with a name that means “bridge” in Hindi.

“We needed something that was comfortable, beautiful, ergonomically sound, that worked in all those other places, and worked well with our current offerings,” Schreur explains. Thankfully, Berlin-based designers Studio 7.5—of Mirra work chair fame—were on the same page.

“It’s a broader sense of the word ‘bridge’ in that the chair is bridging the comfort of an office chair to applications that didn’t have that before,” says

Burkhard Schmitz, co-founder, Studio 7.5. And because it’s a multipurpose chair, Studio 7.5 wanted users to be able to “forget about gravity.” Many different types of people needed to be able to sit in it without making a lot of adjustments. So they took inspiration from one of the most popular product introductions of the 21st century—the iPhone. “Your iPhone or your Blackberry is your constant companion. The blurring of work and life demands that kind of attention,” says Schreur.

“The iPhone is sophisticated but not intimidating, so we wanted to do the same with the chair,” says Carola Zwick, also a co-founder of Studio 7.5. “We especially didn’t want any intimidation from the mechanism itself.” The goal is that when you sit down, there are no adjustments necessary. The only mechanism available, in fact, is one for seat height. No tilt mechanism is required thanks to Setu’s two Kinematic Spines™—spokes that act as a transmission between the seat area and the back area.

“Our visual ambition was to simplify what can be without compromising anything. Having the seat and back together in one continuous surface in a

way gives you more of a residential aspect to the chair,” says Schmitz. The back and seat are reunited, removing the traditional hinge between the two and reducing visual complexity.

Next thing to be paired down was material. Made with two types of polypropylene, one filled with glass for rigidity and the other one with rubber, the Setu four-star model only weighs 18 lbs. A four-star, five-star, butterfly, butterfly stool, lounge chair, and ottoman are available with more models to come in the future.

In the meantime, Herman Miller believes it has created a new category with the “everywhere else” chair. “Herman Miller has always been the place you could go for high-design and high-performance work chairs,” says Schreur. With Setu, its tradition in classic chairs has brought its designed performance pieces to a different level.  NeoCon® Space No. 321 www.hermanmiller.com Reader Service No. 200

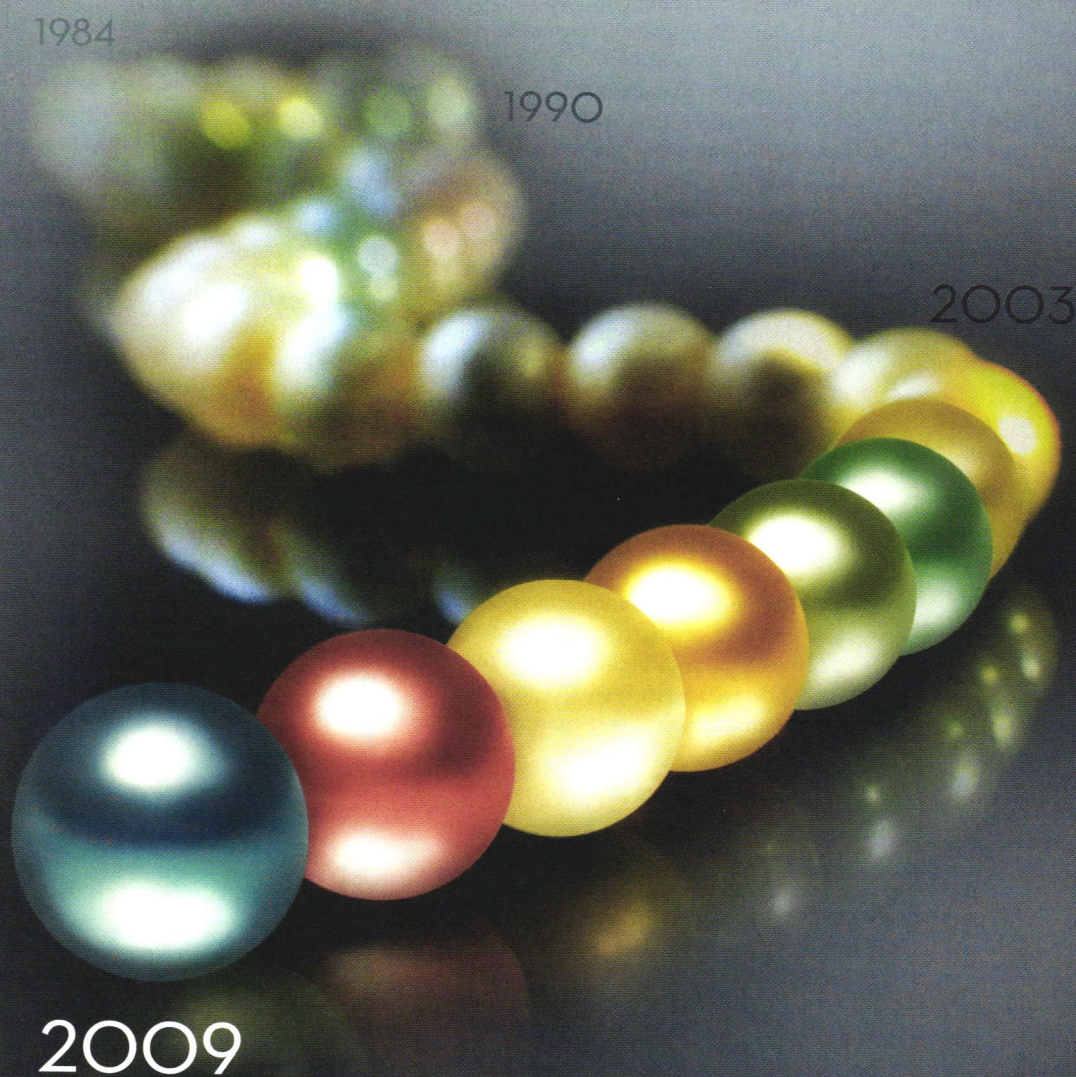


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bright side

Carnegie chooses an upbeat theme for its new textile collection

By Jennifer Busch

At a time when people are searching for positive vibrations, the Rockville Centre, N.Y.-based textile house Carnegie introduces Bright Side, a collection intended to lift spirits with color and pattern. Any number of manufacturers respond to economic slowdowns with value-based collections intended to help attract and retain customers through lean times. But with Bright Side, Carnegie has taken a decidedly more emotional approach to its recession-time offerings. "The pops of color in the collection make you feel better," says executive vice president of creative for Carnegie Mary Holt, who explains that the collection was inspired by the idea of fond memories, simple pleasures, comfort, constancy, whimsy, and simplicity, intertwined with excerpts from nature.


"Design firms have to do a better job for their clients now," says Holt. "For us that bodes well, because we have always had high-performance products with good stories to tell." Thus, Bright Side's six patterns—ranging from large, medium, and small scale to textures and solids with complex color schemes—definitely have an optimistic appeal that Carnegie believes people will pick up on, but they also are grounded in something quite meaningful: the entire collection is constructed with 100 percent post-consumer recycled polyester. According to Carnegie president Cliff Goldman, the construction story is important not just because it speaks to environmental responsibility—which has long been a top priority of the company—but also because it has been achieved with optimal color saturation. He says, "Up until now we haven't been able to achieve a lot of bright colors with 100 percent post-consumer recycled fibers. That part of

the supply chain has not come to [the commercial textile] side of the industry until recently." Carnegie worked closely with suppliers to overcome this challenge.

Addressing functionality, the other factor that is top of mind with designers right now, Bright Sides' six patterns are finished with the Cradle-to-Cradle-certified Nanotex stain resistance and use an antimony-free, 100 percent polyester Durablock barrier. The combination of the post consumer recycled content with a sustainable polyester barrier ensures superior performance and ease of maintenance now, and recyclability in the future. All patterns are certified to between 50,000 and 100,00 double rubs on the Wyzenbeek test method and are designed to be appropriate for all interior upholstery applications, including high-traffic areas and those that require a moisture barrier.

All this notwithstanding, aesthetics are the first thing designers look for when specifying textiles, and a look that "feels good" may be more important than ever in these uncertain times. "People are looking for fun accents now, and these bright colors grounded in neutrals make the collection easy to use," says Holt. "Designers can definitely have fun with it." ■ *NeoCon® Space No. 1123A*

www.carnegiefabrics.com Reader Service No. 201

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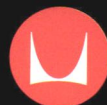


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how sweet it is

Rockwell Group and Desiron collaborate on a new indoor/outdoor furniture collection called Candy

By Danine Alati


We could all use a little fun right now! That's what David Rockwell was thinking when he collaborated with New York-based furniture manufacturer Desiron on a collection of indoor/outdoor seating and benches. Founder and CEO of his New York design firm, Rockwell says he sought "to create a versatile furniture collection that reflected the energy and playfulness that we often infuse in designs, whether for stage sets, restaurants, or museums." He continues, "We loved the idea of creating a landscape of color with these stools and benches, and the simple geometric square and rectangular shapes of the furniture made a sleek and modern complement to create a bold, fun, and elegant environment."

Frank Carfaro, founder and creative director of Desiron, says that he and Rockwell had been seeking an opportunity to co-brand a line of furniture, and Desiron does not yet have an outdoor collection, so when the idea of Candy came up, it was a logical fit. "I love details and craftsmanship," says Carfaro, "I started out with the idea of modular pieces, and my input came in what materials we would use based on where we thought the furniture would end up. We cast a wide net and offer products appropriate for a variety of spaces" from hotel lobbies and resort pool areas to spas, restaurants, and residential applications.

Rockwell felt that Desiron's modern, innovative design sensibility was aligned with his own. "We both appreciate furniture that is simple in form and materials, but rich in texture and palette," he says, adding, "Also, the fact that Desiron has always been producing its furniture in the United States [in a factory in New Jersey] really controls the quality

and lead-time." All of these factors contributed to a marriage that produced the whimsy Candy collection.

Right now the line consists of a low stool (15 in. or 18 in. high), a high stool (24 in. or 30 in. high), a long bench (15 in. or 18 in. high), plus a white lacquer table that was added during the design process. All stools and benches are offered in stainless steel, polished aluminum, and matte aluminum legs, with upholstered cushions in a bold palette of red, tangerine, brown, berry, turquoise, and grass. "We wanted vibrant fun colors," says Rockwell, "and we thought all the different configurations of pieces were not unlike a box of colorful candy."

Launched at ICFF in May, Candy has received rave reviews from the A&D community, and Carfaro and Rockwell see possibilities for extending the line with additional materials like teak or bamboo and pieces such as bar/counter stools, side tables, and even a set of loungers and a chaise. "We thought that there was no better time to introduce a product that would make people smile," Rockwell says. "Our feeling that the industry was craving something simple and joyous was right on, and I think this craving will continue to support this collection as we add pieces to it."  **desiron.com** Reader Service No. 202

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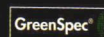


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design

at home abroad

Concrete Architectural Associates establishes luxury on a budget for new Dutch hotel brand CitizenM

By Danine Alati
Photography by Jan Bitter © www.vitra.com and Ewout Huibers



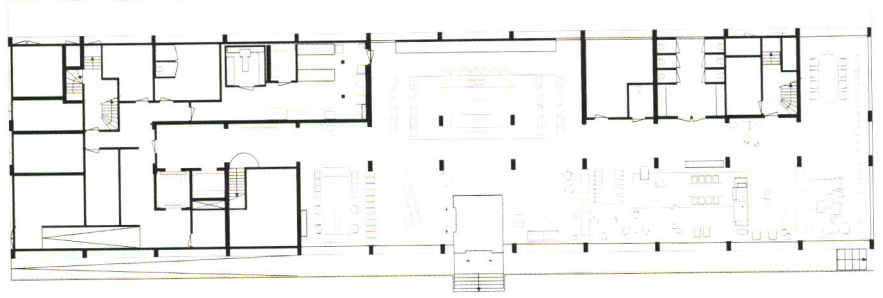
CitizenM Amsterdam City Centre exudes the "luxury on a budget" aesthetic of the brand, while contextually fitting in with its locale. The black metal box of the façade (above) blends with surrounding structures. Public spaces exclusively feature Vitra furniture (this photo).



To all travelers long and short haul / To the weary, the wise and the bleary eyed / To the suits, weekenders, fashion baggers and affair-havers / To the explorers, adventurers and dreamers / To all locals of the world from Amsterdam, Boston and Cairo to Zagreb / To all who travel the world with wide eyes and big hearts / To all who are independent yet united in a desire for positive traveling / To those who are smarter than a dolphin with a university degree and realize you can have luxury for not too much cash / To those who need a good bed, a cold drink and big fluffy towels / To all who are mobile citizens of the world / CitizenM welcomes you all.

A new Dutch hotel group called CitizenM set out to create an innovative hospitality venture that offers travelers one and all luxury on a budget. Amsterdam-based Concrete Architectural Associates collaborated with CitizenM on this unique hotel concept, with the first hotel opening at The Netherlands' Schiphol Airport in mid 2008 and this second location in the heart of Amsterdam opening earlier this year. "The concept of the hotel is to cut out all hidden costs and remove all unnecessary items, in order to provide guests a luxury feel for a budget price," says Rob Wagemans, the founder and head of Concrete. "Since CitizenM believes a great bed and a simple and clean bathroom are all we need during a city or business trip, the design is focused on these items."

Guestrooms are small in size—14 sq. m. or approximately 150 sq. ft.—but big on innovation and design, as contents were prefabricated in Concrete's local factory, making products easy to transport. To maximize space within the allotted guestroom floor plan, elements of the bathroom are separated out. In an unusual layout, the bed is set in front of floor-to-ceiling windows, while two separate large, glass, vertical cylinders contain the shower and toilet, with a small Corian cylinder housing the washbasin. Both the shower and toilet cylinders (the shower is a transparent tube, while the toilet is encased dusted glass) are accessible via sliding arched doors with translucent ceilings that diffuse RGB LEDs from above. Lighting from 14 different light sources creates what the architects call "a theatrical atmosphere" in the room, and an electronic touch-screen allows guests to control ambience with the option of



six pre-programmed moods (romance, business, and “surprise me,” etc.) and six pre-programmed functional settings (work, shower, read). Through the mood pad guests can even control blinds, blackout curtains, climate, and television, and the system saves guests’ preference to replicate on future visits.

With a guestroom as cozy as visitors’ own bedrooms, likewise the public spaces exude a homey aesthetic, and as such the grand lobby space is actually subdivided into areas the designers like to call “living rooms,” outfitted exclusively with Vitra furniture. “Our purpose is to create a home environment by designing working areas, dining areas, and sitting areas,” explains Wagemans. “It creates a second home away from home for the visitors.”

Unlike most hotels, a reception desk is not the focal point of the lobby, as CitizenM features six self-check-in terminals, allowing guests a sense of self-sufficiency, while also providing hotel hosts should they need assistance. Similarly, the “canteen,” or food and beverage area, offers self-service items, which guests can enjoy throughout this main public space, one section of which becomes more of a bar scene during evening hours.

While the CitizenM Hotel in Amsterdam City Center is aligned with the overall brand and design scheme established at the Schiphol location—which will ensue in the next 20 hotels slated to open throughout Europe in the near future—the specific locale of this hotel does distinguish it from the others. “The local context of the building is very important, and we try to implement this local flavor,” Wagemans says. “For example, we look at the materials the façades have in that particular street or area. Our new hotel will blend well with the buildings in the area, while still keeping the CitizenM brand recognizable.”

Concrete designed the façade of this Amsterdam hotel as a black metal box, dominated by the pushed out, big glass windows of the rooms—“the various depths of the aluminum frames and the angled glass give an individual twist to the rigid façade,” according to Wagemans, yet it blends in with the buildings on the street. He adds, “The big glass windows on the ground floor are placed inward, creating a natural transfer between inside and outside and showing the living rooms and lobby space to the street. As an extension of this dynamic interior, a red colored glass box marks the entrance.”






The public area on the ground floor is actually one grand space subdivided into "living rooms" (opposite) via semitransparent dividers like book selves (below right). Atypical of hotel lobbies, CitizenM features self-check-in stations (below left) instead of the usual reception desk. Artwork on the wall depicts the average CitizenM traveler. Since the entire hotel is dropped 90 cm. below street level, one of the living rooms' bar-tops (above) is level with the pavement out on the sidewalk to offer a unique perspective of passersby.





The 215 guestrooms are prefabricated in CitizenM's local factory (above). Separating out bathroom elements—a shower in one glass cylinder, a toilet in another dusted glass column, and a sink basin in a third Corian tube—allowed Concrete to maximize space in the 14-sq.-m. guestroom (below right). One section of the self-service food and beverage area of the lobby converts to a bar during evening hours (below left).

Because of strict building codes, CitizenM must maintain the same roof-height level as adjacent structures on the street. To meet this regulation, Concrete lowered the entire building 90 cm. below street level. As a result, there is a street-level bar-top in one of the living rooms, where the bar-top is level with the pavement on the sidewalk outside to lend a unique perspective to passers-by, and further steeping this hotel into its setting. In an effort to contribute to its cultural environment, CitizenM features artwork by local talent printed on PVC mesh fabric and placed on its façade; within a few years these works will travel from one hotel façade to the other much like a traveling art exhibit.

"We created the concept of CitizenM as a holistic plan that would set the boundaries for every creative process and output in all disciplines involved," Wagemans says. "We sought to create a high-tech and innovative hotel, that doesn't feel futuristic, but feels like home. The greatest challenge was changing the hotel industry: creating a five-star hotel room in 14 sq. m. But we think we achieved it, and so do the guests. We've cut out all unnecessary items but did not save on design." 

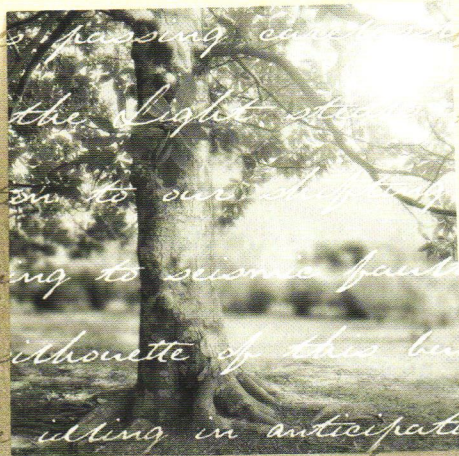
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sun's soft afternoon light slowly moves across the new leaves and
ent branches of this familiar Magnolia. The details of which I notice
what feels like the first time as its winding tangle of limbs begin
pread across the ground before me. It is a subtle painting that grows
contracts under clouds passing eerily above. Like some hooded
cat of epic proportion, the light stalks this space; getting up before
noticed, calling attention to our shifting view. We become aware of
cracked ground deepening to sunken faults under the weight of our
lows. The streamlined silhouette of this building; its bulky, red brick
a sleek black machine idling in anticipation of launch. Layers com-
nd as your elongated torso stretches through them in smooth ghostly
de. The city moves without our permission and we must take notice.



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The goal was to give each individual patron a first-class experience with a timely turnaround at Plane Food, Gordon Ramsay's first airport venture, designed by Bentel & Bentel Architects. In the main dining area, a large-scale wing is one of many references to the glamour of flight. It's not just aesthetic, however; it houses lighting and helps bring a more intimate scale to the venue, which is part of the larger, Norman Foster-designed Terminal 5 at Heathrow Airport.



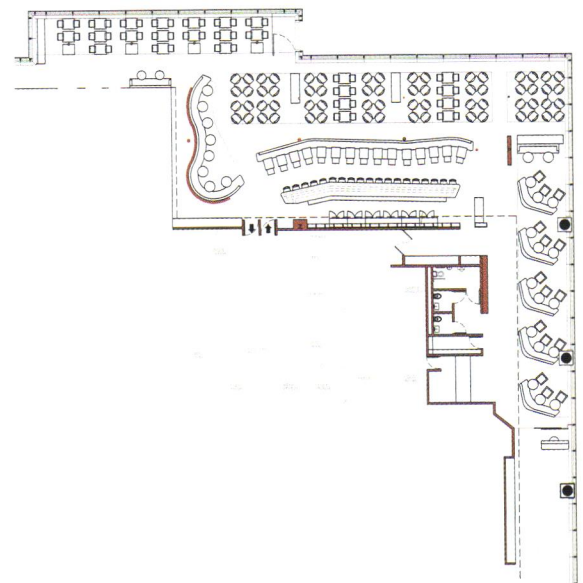
GORDON RAMSAY

PLANE FOOD

first class dining

Bentel & Bentel's design for Plane Food, Gordon Ramsay's venue in Heathrow's Terminal 5, offers up a sophisticated respite from the harried pace of modern day air travel

By Katie Weeks
Photography by Ben Anders



Boomerang-shaped banquettes (left and above) subtly reference the concept of flight, while the terminal's large windows (opposite) provide an ever-changing display of jets taking off and landing. Recognizing the importance of efficiency in the airport venue, where diners may have anywhere from 20 minutes to several hours, the majority of the seating consists of "deuces" or settings for two that can accommodate single travelers without sacrificing a large amount of additional seating, or can be combined as needed for bigger parties.

While most travelers wake up on the day of a flight hoping for sunny forecast, you can't blame Stuart Gillies for occasionally waking up with a smile at the sight of a few clouds. It may be an air traveler's nightmare, but for Gillies, chef patron of Plane Food, the new Gordon Ramsay restaurant at Heathrow Airport's Terminal 5, fog means business. In fact, it was a foggy day when the restaurant, which opened in March 2008, set a service record of 1,100 covers in one day. Not that business is suffering on sunny days either, thanks to the combination of a sophisticated design from Locust Valley, N.Y.-based Bentel & Bentel Architects and the renowned, high-quality cuisine on which Ramsay has built his reputation.

Plane Food is the first airport-based offering for both Ramsay's company, Gordon Ramsay Holdings (GRH), and Bentel & Bentel, and designing for such a high-traffic space—Terminal 5 is expected to serve up to 30 million people a year—where time is of the essence provided an interesting challenge for all. From GRH's perspective, the goal was efficient service without sacrificing quality. "Gordon's name on a restaurant is a stamp of quality, and we're committed to producing the finest ingredients cooked freshly, which was actually something quite new for an airport," Gillies says. "There were two clear targets. First, we had to produce an amazing product. Second, we had to have speed of delivery. From the moment a customer hits the reception desk, we wanted to be able to have a starter in front of them within five minutes." He adds that the 180-seat venue can fill up within 10 minutes with an influx of patrons, all of whom may have anywhere from 20 minutes to several hours. "In the West End [of London where Ramsay has several restaurants], it's about taking the time to relax and read the menu. At the airport, it's all about speed."

Therefore, Bentel & Bentel was tasked with crafting an organizational scheme that would allow for efficient service without making patrons feel rushed. Spatially, the restaurant is divided into six discrete areas that are physically distinct but visually connected, and service stations and access ways are positioned to provide direct entry to the kitchen. A take-away retail area allows for grab-and-go service, while progressing down the entryway of the flag-shaped space allows for some visual drama upon entering the main dining area. Concentrating on this progression, the designers were careful to position seating arrangements so that arriving patrons would see the faces of other diners, not their backs. "We wanted to make it intimate and have the traveler interact with the other travelers without necessarily having to speak to them," says Susan Nagle, ASID, partner at Bentel & Bentel.

With an eye on efficiency, the majority of the tables are deuces or two-tops, which can be combined for bigger parties or kept separate for duos or solo fliers, reducing the amount of typical lost seating when a single traveler is seated at a four-person table. The bar also is crafted to accommodate single travelers. "It was very important to construct the table arrangement to allow maximum flexibility in regards to how people dine," notes Paul Bentel, FAIA, partner at Bentel & Bentel. The design team also focused on the details, making sure, for instance, that tables are high enough to accommodate carry-on luggage underneath (as opposed to beside a table where it may clutter wait staff circulation).


Aesthetically, the designers looked to the past. "We took inspiration from plane travel of the 1940s and '50s when it was considered a luxury and was quite exciting," says Nagle. In addition to studying old airplanes, the patterns planes make in the sky, and flying accessories like leather goggles





and helmets, the team also considered apparatuses like boomerangs. These aerodynamic forms are translated throughout the space in the shape of the banquettes, the artwork over the bar, and accessories like a large plane wing that is suspended over the dining area. The wing canopy serves more than a decorative purpose: it houses a good chunk of the restaurant's lighting and also helps anchor the space within the grand scale of the terminal itself, which features soaring ceiling heights. "Our ceiling is the terminal roof so the challenge was how to create an intimate restaurant scene when you don't have a traditional black box to work with, when, in fact, you have just the opposite," notes Bentel.

Also of concern was airport security, which required the majority of the restaurant's components to be constructed off-site, and British Airports Authority (BAA) requirements regarding sustainable materials. "There was a high standard for energy efficiency and the use of sustainable materials," Bentel says. "The entire palette had to be reviewed by BAA and had to be green. The wood came from sustainable yield forests. We were limited in the use of plastics. There is no incandescent lighting, and the budget put constraints on LED use so the major lighting is HID, and two-stage lighting provides two scenes. That was a real challenge and had to do with restrictions from the BAA on watts per square foot."

Despite the challenges and restrictions, the results receive sky-high marks from all involved. "When you're there, you wouldn't know you were in an airport, which I think is quite clever and also quite rare," says Gillies. "You know," he adds, "people think that being associated with Gordon Ramsay means the dining experience will be two things: expensive and slow. Here it looks high-end, but it's not slow. We want people to leave thinking 'Hey, that was great. I've never eaten like that in an airport before.'" 

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The bar (top and above) is designed to serve solo travelers. And while these patrons' backs may be to the windows that showcase the runways outside, their view is not without intrigue of its own thanks to the above-bar artwork from Barnaby Gorton.

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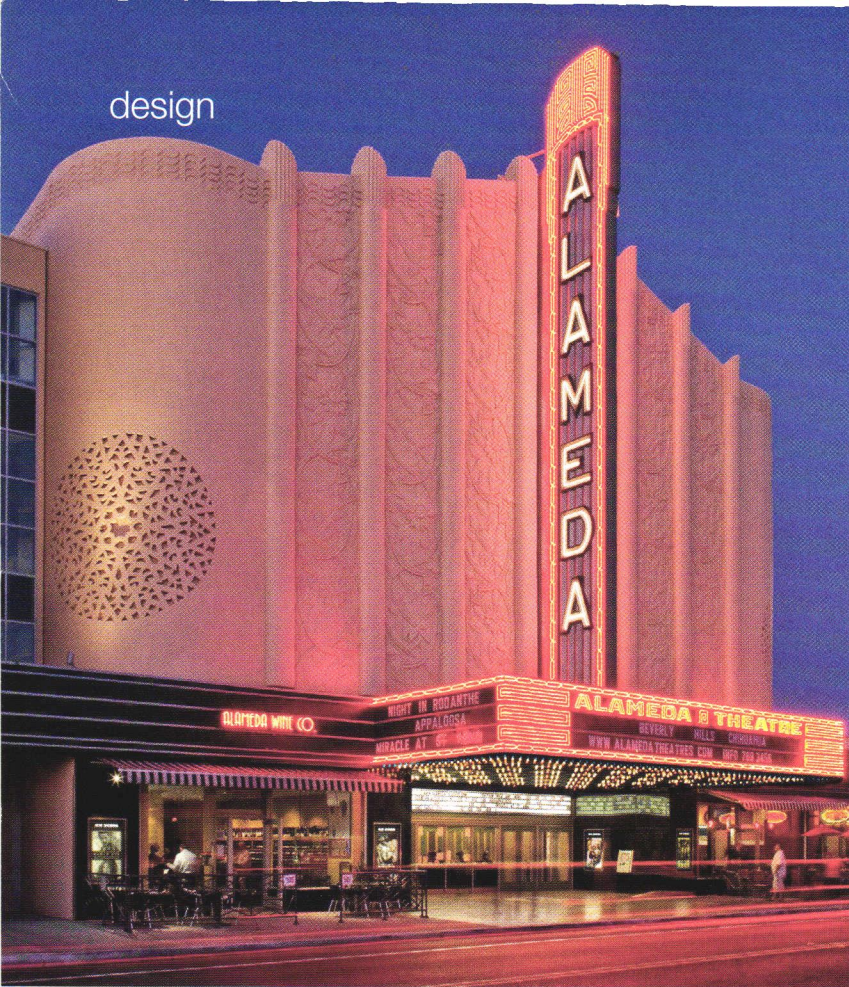
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design



star quality

A public/private development effort and an artful restoration by Architectural Resources Group breathes new life to an historic theater in Alameda, Calif.

By Jean Nayar
Photography by David Wakely and Bruce Damonte Photography

The concrete façade of Timothy L. Pflueger's 1932 Alameda Theater (above) required only minor repairs and was refreshed with buff-colored paint. Storefronts flanking the marquee were restored as were the original metal blade sign and neon lighting. Original light fixtures, painted walls, and Dutch metal finishes in the lobby (right) were meticulously restored. The architects relied on a found piece of the original carpet to create the pattern and color of a new printed carpet manufactured by Mohawk.



Similar to the stories of so many historic Art Deco theaters in cities and towns across the country, the once-lustrous 2,250-seat Alameda Theater in Alameda, Calif., had lost its crowd-attracting star power after economic conditions and movie-going trends no longer supported its viability. But, thanks to unyielding efforts by the town's Development Services Department, the tale of this neglected architectural jewel—while peppered with lots of fits and starts—ends happily. Through a public/private partnership with a local developer and under the care of the San Francisco-based Architectural Resources Group, the stunning movie palace not only gleams again with its former glory, but now it also stands as a centerpiece of the town's revitalized historic commercial district.



"The theater is a tremendous historic resource for a town the size of Alameda," says architect Naomi Miroglio, a principal of ARG, which also evaluated the historic significance of the theater in the mid-1990s. "After a general planning meeting in 2001, the city made a commitment to restoring it, sent out an RFP, and got zero responses," says the architect, noting that modern cineplexes with multiple, smaller-scale theaters and money-making concession stands have made large, old theaters like the Alameda economically unsustainable. "From the beginning we knew the theater had to be marketable and viable, but we didn't have the money to operate it," says Jennifer Ott, the redevelopment manager for Alameda's Development Services Department, which collaborated on the citywide effort with the

project sponsor, the Community Improvement Commission of the City of Alameda. "We had to find a way to develop a project that would achieve our goal within our budget and at the same time meet the developer's operating needs—overall the effort had to be collaborative."

And so, the city regrouped and rethought its approach. By incorporating an adjacent city-owned parcel of land containing a small building and parking lot into its development package, it managed to attract one developer to restore the original theater and build an adjoining contemporary cineplex that would enable the group of facilities to operate in line with current market trends. Although the developer eventually backed out of the project, one of its



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former employees, Kyle Connor, rallied to the cause and agreed to develop the new portion of the theater complex, while the city acquired the historic theater, using its power of eminent domain and redevelopment funds, and paid for much of the effort to restore it.

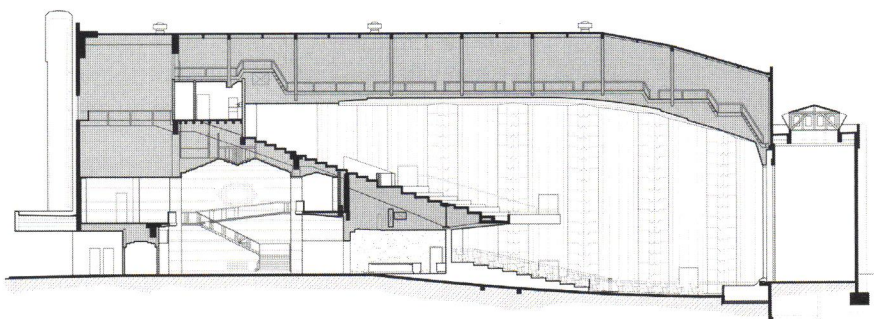
Originally designed by renowned San Francisco theater architect Timothy L. Pflueger in 1932, the Alameda Theater had one of the largest screens in the Bay Area and included intonations of Pflueger's acclaimed Art Deco masterpiece, the landmark Paramount Theater in San Francisco. Notable for its craftsmanship and rich details, the original theater featured gutsy bas-relief panels, gilt framed mirrors, and richly patterned carpets, illuminated with glistening metal-leaf surfaces, decorative metal railings, and elaborate custom light fixtures. As a single-screen operation for decades, the theater's fine workmanship and architectural integrity was seriously compromised in the 1970s, when the structure was subdivided into a series of smaller theaters, before being turned into a roller rink. Later, the theater was closed, and after sitting vacant for several years, it fell into a state of

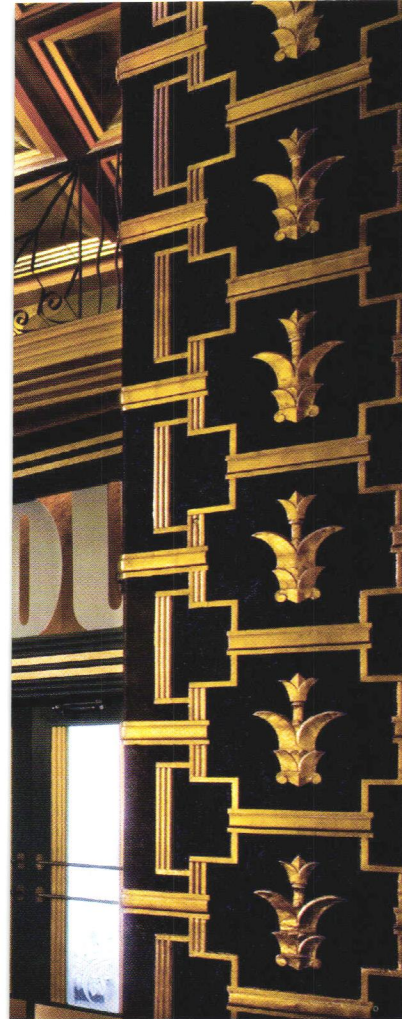
serious disrepair. "The decorative surfaces in the lobby had been painted white and green, the sloped seating area of the auditorium was replaced with a flat floor and its perimeter was surrounded by bumper walls, elements had been stolen, the roof was leaking, and holes had been punched in the walls," says Miroglio.

With limited funding to rehabilitate the theater, the city and architects had to selectively apply their dollars and energy in ways that would bring the building up to current access, structural, and mechanical standards, while also allowing restored features to shine. As a result, attention to restoration matters was given where it was needed most and would have the greatest impact. Public art funding was used to restore the metal blade sign and marquee in front of the cast-concrete exterior, with its punched medallion motifs and bas-relief floral bands. Retail storefronts flanking the marquee also were restored.

Since the lobby serves as the gateway to the entire movie complex and is the primary public space, restoring its decorative stenciled and metal-leaf

The fluted detailing and ceiling of the new ticketing area (above left) is finished with silver-leaf and highlighted with original fixtures that had been sold to an antiques collector, who sold them back to the city. Looking from the lobby back toward an interior vestibule (above right), cut-metal Deco-style letters spell out a phrase chosen by the city to fill a shadowbox signage space above the doors. In the auditorium space (opposite top), many of the original finishes remained and were cleaned and repaired. Colorful, new acoustic panels along the sidewalls match the colors on the original concrete piers. Beyond an opening topped by a metal-leafed bas-relief panel (opposite bottom), a portion of the original theater was captured as a new concession stand.





surfaces, dramatic ceiling fixture, carpet, and architectural elements was a top priority. During construction, however, community support for the restoration grew. The former owner kicked in additional funding to restore a mezzanine mural, and construction funds were used to restore auditorium finishes. Original light fixtures that had been stolen from the ceiling were anonymously returned to the site before the restoration was complete. In a former vestibule leading to the lobby, a new ticket booth and automated ticketing kiosks meet modern operational needs, while a new concession area, carved out of the oversize auditorium beneath the mezzanine-level balcony, caters to modern movie-goers' demands and serves as a required revenue-generator for the theater complex as a whole.

Today, first-run movies and blockbusters are shown in the historic theater, which still offers extensive seating in its restored auditorium, while limited-run and independent films are shown in the new, smaller theaters—and both retail spaces flanking the marquee have been leased and are thriving, according to Ott. “The new theater complex and the retail [component] have been great for the area because they’re drawing more people into the neighborhood and improving business for the surrounding restaurants, especially on Fridays and Saturdays. It really helped solidify the revitalization of our historic business district,” she says, adding that the restored theater has become a destination and source of pride for the community. In fact, the Alameda Historic Preservation Society will honor the impressive structure with a 2009 Historic Preservation Award this month. ☐

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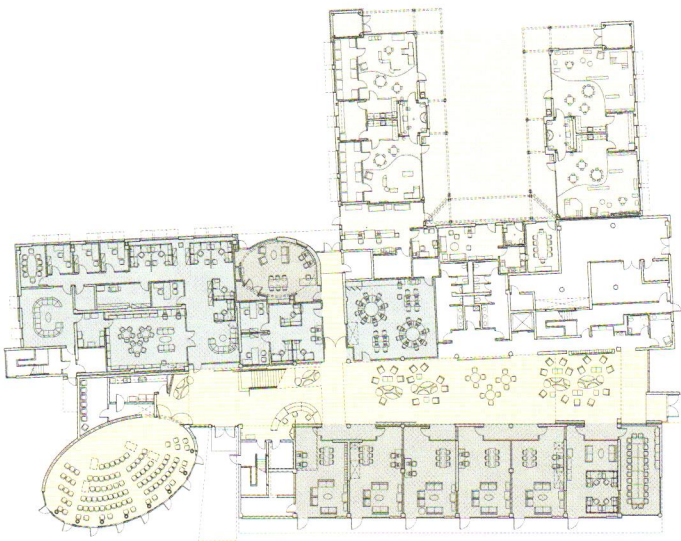
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collective conscience

Driven by a resolute multicultural mission and dedication to its diverse student population, the University of California Santa Barbara celebrates the new Student Resource Building designed by Sasaki Associates

By Holly Richmond
Photography by Robert Benson



The 69,500-sq.-ft. Student Resource Building (above) is located on the primary east-west pedestrian and bicycle path to the UCSB campus. The Forum connects students and faculty to the upper floors and also plays a key role in the natural ventilation system, drawing air through the floors and out the clerestory windows (opposite). A cadmium yellow ceiling represents the almost ever-shining southern California sun.

When words like “extraordinary,” “miraculous,” and “mind-blowing” are used to describe an interior, people tend to take note. That is exactly what Yolanda Garcia, assistant vice chancellor for student academic support services at the University of California Santa Barbara (UCSB), says is happening on campus with regard to the new Student Resource Building (SRB). “I don’t hesitate for a second to say that this building goes beyond our wildest dreams,” she says. “It is the place to be.”

Designed by the San Francisco office of Sasaki Associates, the LEED-Silver, 69,500-sq.-ft building was created with students in mind. The firm collaborated with students, who voted to increase their fees to self-fund a building dedicated to student organizations. “From the start there was an enormous sense of collective purpose. Our goal was to provide a space that brought diverse groups together in a way that was functional, productive, and aesthetically dynamic,” remarks Richard Tepp, the project’s lead interior architect and Sasaki’s director of interiors.

Not only does the SRB bring nearly 20 student affairs departments and resource centers together under one roof—including the Office of Student Life and programs ranging from Sexual and Gender Diversity to La Raza, an international group for Hispanic students—but the transparent design also encourages interaction and collaboration. “We worked in old WWII barracks and cargo containers before the building was complete. It was not a good situation when it rained!” Garcia recalls. “Now students’ needs are met in one central location, and students and staff can easily utilize each other’s expertise.”





While the building was designed to unite a diverse student population, it also serves as a crossroads between UCSB and the neighboring city of Isla Vista. More than 10,000 students pass between campus and the community daily, with the SRB as the first-stop location, reinforced by the accessibility of student services and popularity as a student gathering space. Scott Smith, Sasaki's design principal, explains that the design mimics the diversity of the building's services and students who utilize them. "Creating transparency and fostering human connection was essential. We dissolved the walls as much as possible, which offers an element of 'theater' in the facility, giving it a 'see and be seen' quality," he says.

To this point, the SRB comprises two, three-story wings flanking a vertical glass volume, called the Forum, which serves as a community living room. The Forum visually and physically connects all floors through open metal bridges and expansive stairways. Entering the Forum, one is engaged by the space's vibrancy, with daylight decanting through clerestory windows and reflecting off the cadmium yellow ceiling plane. The Forum also plays a key role in the building's natural ventilation system, drawing air through the floors and out the clerestory windows. "I can't emphasize enough how important sustainability was to the students and staff involved in the design process," says Vitas Viskanta, Sasaki's project manager. "Particularly in the Forum, everything from operable louvres, pivot windows, and doors to the use of concrete, which minimized other material usage, were employed to secure that goal."

The Forum opens to the Multi-Purpose Room, which boasts an organic, oval form inflecting toward the entry and contrasting with the refined concrete and steel geometry of the north and south wings. Designed primarily for dance purposes, but now used for wellness fairs and other functions, the room opens to a "free speech" plaza on the Pardall Corridor to become a loggia-like staging area for celebrations and other public events.





The Forum was designed as the building's center of activity and community living room (above). Within the two, three-story wings flanking the Forum, which are connected via open metal bridges (right), students have easy access to nearly 20 different student services and resources. The colorful resource room (opposite top), which features rubber flooring and recycled, easily reconfigurable furniture, serves multiple purposes for students, including a place for online research and a small group meeting area. The upper floors, most of which serve as staff office area (opposite bottom), are designed with highly transparent metal and glass scrim to invite in natural light and promote a sense of connection with the outdoors.



Facing the Pardall Corridor, the ground floor level of the north wing contains resource rooms and meeting spaces for student groups with storefront entrances mimicking those of the nearby Isla Vista community. The upper floors feature highly transparent metal and glass scrim to invite daylight and to exhibit indoor and outdoor activities. The south wing is clad in lightweight masonry tile rain-screen. Small, horizontal punched windows are set deep into the walls, equipped with exterior sunshades to control the south sun. "We call the SRB the 'Student Affairs Cathedral' because there is so much going on all the time from fundraisers to banquets to study groups, all bathed in fabulous natural light," says Garcia. "It's an outreach post to be sure."

Tepp notes that the interior was inspired by nature in its most vibrant incarnation, notably the perpetually sunny Santa Barbara weather, as well as the bright blue Pacific ocean, which saturates the building's western vista. "The color palette is undeniably bright, which was an initial challenge

for the faculty and staff, but they soon agreed that the building is for students, and that they would thrive in such a vibrant space." Tepp explains that the building's cadmium yellow ceiling represents the sun, while the exterior yellow canopy gives it a landmark quality.

"To say the building is well-used would be a vast understatement," says Garcia. "It's a communion of students, staff, faculty, and resources, as well as a communion with nature and the environment. The design serves our mission, and our mission serves the design." ☐

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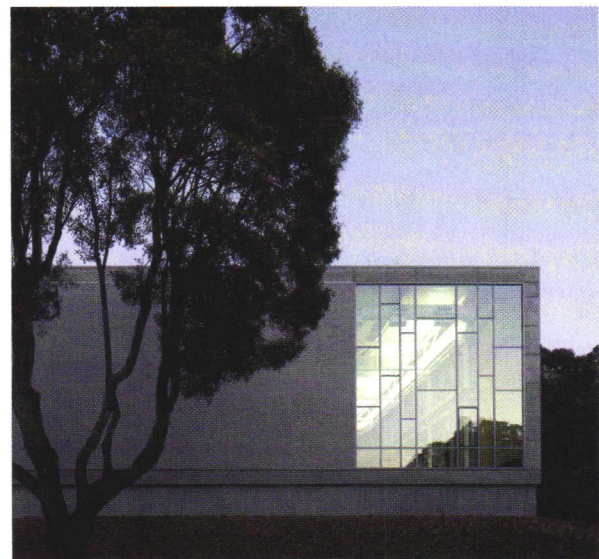


a perfect fit

Mark Cavagnero Associates and Paulett Taggart Architects rebuilt San Francisco's Charlie Sava Pool, leaving it properly armed to battle the elements as well as get along with its neighbors

By AnnMarie Marano
Photography by Tim Griffith

The new Charlie Sava Pool faces south (above), opening the pool area up to plentiful daylight. The metal mullions that cover the glass walls are purposely arranged irregularly, so as not to look like bars on a prison. Architecturally, the building (left) also fits in well in its setting, mostly surrounded by one-story homes. Wooden slats cover acoustical material in the natatorium (opposite) and give the space a warmth in contrast to the concrete and metal.





The 45-year-old Charlie Sava Pool was tired, falling apart, and overtaken by rust and rot. And the city of San Francisco had no money for maintenance, leaving public buildings such as this one beat up from heavy use. A new building was in order, and this time, San Francisco-based architects Mark Cavagnero Associates decided to take advantage of all the area had to offer.

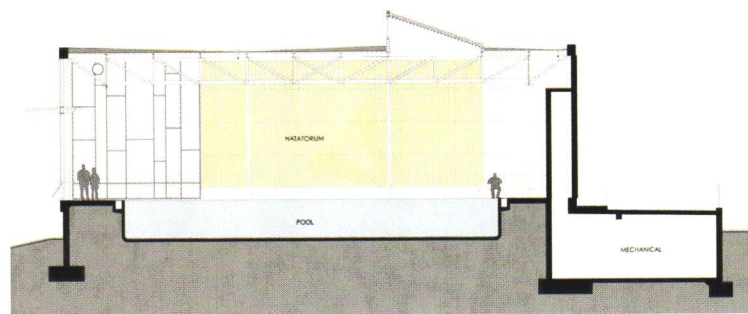
"The salt air and wind are really harsh," Mark Cavagnero says of the new building site, which is very close to the ocean. "My goal was to make the building really durable. The inner and outer air is hostile, and the city didn't have the money to maintain it. So we wanted a concrete building."

And concrete it was, although some areas had to be value engineered out of the project. "The architectural grade concrete is very specialized work. It has to be done right or it doesn't look good," explains Toks Ajike, project manager for the city of San Francisco. A subcontractor with a great deal of

experience in working with the material was brought in. Change orders were kept low and on schedule, allowing everyone to work seamlessly together. "We did our design work well, but in the public sector you have to have the contractor be a partner in that commitment, and they really stepped up," says Cavagnero.

As the eight-lane pool serves a number of groups, including two high schools, recreation programs, and training for the fire department, it was imperative that it be maintained and "last us another 50 years," says Ajike.

According to Paulett Taggart of San Francisco-based Paulett Taggart Architects, who was responsible for the interior architecture and systems, "lasting" meant simple interiors that could withstand the chlorine exposure in the natatorium (pool area) space. Cedar wood slats cover acoustical material, and handcrafted blue ceramic tiles create an enclosure for the pool



In planning the layout, the design team wanted to make sure swimmers would be able to take advantage of the views (left), such as Stern Grove across the street. Cavagnero relocated the entrance to the pool (bottom) because the previous entrance was set on a busy highway that was hostile and unsafe for pedestrians. Cement, used liberally throughout the project (below), combats the salt air from the nearby Pacific Ocean.

equipment. Roof panels allow for air ventilation and can monitor natural daylight. The design team wanted the natatorium to feel like an indoor/outdoor space, so most of the detailing served to try to make it more inviting.


The new building faces south, allowing the large glass wall in the natatorium to provide swimmers with views of Stern Grove. The wall's vertical metal mullions are irregularly placed, which is deliberate, according to Cavagnero, so that it did not feel like bars on a prison. The former building faced 19th Avenue, an arterial road that was almost hostile for pedestrians. "We wanted to get away from the highway and take advantage of views to the south and the beautiful landscape," Cavagnero says. "The building is very specifically designed for that site."

According to Ajike, the height of the building also fits in well architecturally with the surrounding one-story homes. "This is a simple yet elegant building," he says. And with a number of requirements to fulfill, and vendors and contractors that often don't work together, simple seems to be the way to go in the public sector, particularly in the city of San Francisco. But Cavagnero says he lucked out. Although the city had been left short funded, they were still able to value engineer the project so the architecture wasn't terribly compromised. "Sometimes, you don't get people who really believe in the project," he says. "But when you do have those people, it makes all the difference." ■

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design



teen spirit

Incorporating natural light, bright colors, and a range of amenities, WWCOT gives teenagers in Indio, Calif., a community space to call their own

By Katie Weeks

Photography by Mark Davidson

Getting end users' input on a project can vastly improve the outcome, but occasionally it can lead to frustration and confusion. And winning a project where the potential "clients" number in the hundreds would seem to have high potential to lend itself toward the latter scenario. For Los Angeles-based WWCOT, however, working closely with multiple end users—who happened to be opinionated teenagers at that—led to a highly rewarding and successful outcome.

In designing the Indio Teen Center in Indio, Calif., WWCOT's team embraced the input from the city, the local community, and, of course, the teen patrons. They kicked off things with a visioning session involving 50 local teenagers who were divided into smaller teams. Giving no limitations, the designer asked the teens what they would want in a center. The responses, predictably, ranged from the basic to the grandiose. "Each team had one or two ideas that were out there," recalls Kevin Ames, AIA, LEED AP, project manager for WWCOT. But, while the chances of including either a pool or skate park on the roof were slim, there were a number of feasible suggestions—a snack bar or cafeteria, multipurpose space for a variety of activities from dances to fashion shows to after-school tutoring and mentoring, and an internet café or computer lab—that appeared more than once. "When we got down to it and began prioritizing things, the groups ended up with similar needs and wants," says Ames. Using these discussions as a guide, WWCOT set about crafting the 12,500-sq.-ft. center on a four-acre site.

The resulting building is a hybrid that meshes references to Palm Springs Modern with youthful fun. On the exterior, long, angled columns reach up in front of vibrant blue walls to a dramatic overhang that is punctuated by a playful oblong cutout, and the play of color and angles continues inside. "This is not your parents' youth center," says Pam Tuschner, FAIA, partner-in-charge at WWCOT. "We designed everything for the kids. This is one of those spaces where 10 years from now you can go back and it will look the same because they had so much input at the beginning."

Circulation is crafted around a corridor/art gallery, which stretches from the center's front to back and provides areas for socializing as well as hanging posters and announcements. Branching off from this spine are the functional spaces, including two conference rooms, a counseling/resource center, administrative offices, restrooms, the requested lounge/Internet café, and a large multipurpose room. Teens also have the option of a quick game of

While the Indio Teen Center's main corridor (opposite) is equipped to showcase local artwork, the building itself (right) is an artful statement on its own, thanks to a playful color palette, intriguing angles, and an overall design reminiscent of Googie architecture.

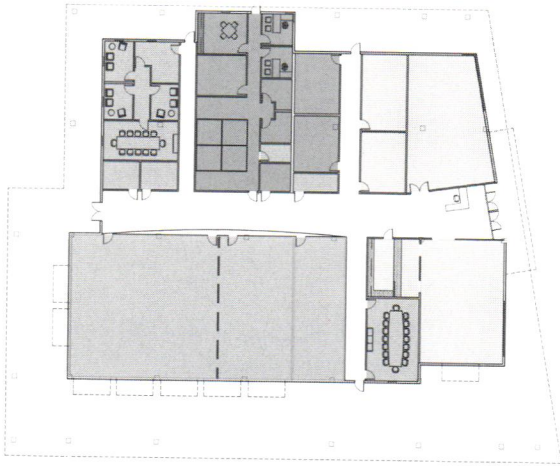


design



WWCOT tasked a group of local teens with creating a wish list of amenities for the center. Although the pool on the roof and the go-kart track were nixed, a study lounge/computer lab (left and below), and TV room (above) made the cut. Throughout the space, the line between indoors and outdoors is blurred through abundant, large-scale windows including garage doors (opposite top) that open up spaces like the multipurpose rooms (opposite bottom) in nice weather, further connecting the building to the surrounding four-acre site.





pool, ping-pong, air hockey, or foosball in the game room, or a round on the latest Xbox or PS3 game in a media room equipped with flat-screen TVs, direct TV, and a DVD player.

Incorporating sustainable features was another goal of both the designers and the teen patrons. “The focus on sustainability didn’t just come from us. The kids talked about it in the visioning sessions, and the city was committed to it,” notes Ames. Tuschner adds, “We thought about how the building could become a teaching tool for the students while giving them space to socialize and learn.” Large windows bring in ample daylight and solar panels on the roof allow the building to function off the grid. The building is open, blurring the line between indoors and out as much as possible, a feat made possible by the temperate local climate for the majority of the year. “The connection between indoor and outdoor helps make the space feel even larger,” Tuschner says, noting that garage doors on the multipurpose room can open up and literally double the space. The integration of the entire site—whose outdoor amenities include a fire pit, barbecue area, and basketball court—with a high school across the road and a new senior center on an adjacent site forms a larger, inter-generational community campus. “We like to call the senior center the slightly more conservative older cousin to the teen center,” says Ames of the second building, also designed by WWCOT. Built shortly after the teen center, it is crafted of similar materials but features a more muted palette and softer angles.

In the end, it seems all that input paid off. “Having the youth group be able to speak was such a success. This was probably one of the first times they have been able to create their own space and engage and see how they can affect the built environment. As an architect, that was really rewarding,” says Tuschner. “And they now have a place to really call their own. Once it was up and running, we received the programs they had created for the space, and it is phenomenal. They can network, get tutoring, learn to play the guitar or how to sew. The building is great and adds to the site, and then the occupants and program add more. It’s all of those components coming together that make the program successful.”

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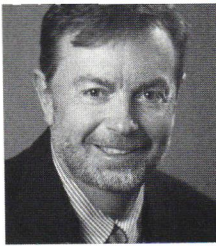
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designers rate



Beth A. Rooks, IIDA, LEED
Associate
Bergmeyer Associates
Boston



Wallace Williams, IIDA, IDSA
Vice President, Regional
Director of Interior Design
Albert Kahn Associates, Inc.
Detroit

stacking chairs

Contract asks two designers to name and explain their preferred products



Beth A. Rooks, IIDA, LEED® AP
Bergmeyer Associates

1. Knoll, Gigi

www.knoll.com Reader Service No. 236

I love that this chair has flex in the back and is comfortable for all body types. It comes in great colors and is available as a bar stool, which is helpful for projects that need both heights.

2. Bernhardt, Orbit

bernhardtdesign.com Reader Service No. 237

Orbit offers great design along with sturdiness and durability at a great price.

3. Vecta, Kart

coalesse.com Reader Service No. 238

The Kart chair nests rather than stacks. It is a great alternative to a stackable training room chair when you want the ease and comfort of a castered chair with the ability to store them in a small space.

Wallace Williams, IIDA, IDSA
Albert Kahn Associates

4. Herman Miller, Caper

hermanmiller.com Reader Service No. 239

I like the clean look and informal feel of Caper. It combines up-to-date materials and good engineering detail in a chair that is not only nice to look at but also encourages the user to interact. It's a very positive design for interactive settings. I feel like I'm going to be productive when I sit in this chair!

5. KI, Perry

europe.ki.com/perry.asp Reader Service No. 240

Perry is a no-brainer—good design, well constructed, easy to care for, fairly comfortable, and the price is almost always right.

6. Steelcase, Cachet

steelcase.com/na Reader Service No. 241

Cachet was bit gangly in appearance when I first saw it, but what a cool chair! It appeals to the industrial designer in me—very user interactive, neat engineering, and the latest in material technology. It has all the answers.

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you are not what you were

What's wrong with how design firms are set up?

By Joan Capelin

Recessions are no fun for design professionals, an inherently optimistic tribe. Watching the budgets erode, followed obediently by the projects themselves; observing the clients in pain, with some acting badly as they head south; letting some of your own people go—it's tough.

This particular recession does bear a gift for design firm leaders: the chance to decide who's coming in when the recovery starts. However, while you can be secure that there will always be a need for your kind of work, how you practice in the future—and with whom—will differ from how you practice today.

Ask yourself during this quiet period: Do you feel that your design firm's structure is constraining? Could a different set-up be warranted? What is the real purpose of your firm? Who will help you get there? Who will the clients be when you are there?

At the recent AIA national convention, management consultant Hugh Hochberg of The Coxe Group, attorney James Frankel of Arent Fox, and, I, as a public relations strategist, discussed these questions with a large and vocal audience.

Our focus was how design professionals can get a new perspective on design firm composition. The program was based on my white paper for the Society for Marketing Professional Services Foundation. Titled "Resetting the Horizon Line," it questioned how people become owners of design firms and what's expected of them. (The 40-page document is available at www.smps.org.)

Starting with the thorny topic of licensure, the paper's blockbuster insight was that most states today permit professional service firms to be owned either in part or wholly by non-licensed individuals. And some firms have already brought their enabling support people into their key leadership positions and often into ownership: CFOs, COOs, IT, HR, corporate counsel, CMOs, public relations directors.

I observed that such diverse ownership isn't prevalent. Why not? Perhaps it is because of custom, exclusion except to acceptable professions, the small size of the firm, an already-crowded ownership table, negative perceptions about non-licensees, and ignorance about the opportunity to open ownership to other kinds of talent. And, equally to the point, ownership in some firms isn't necessary for these people to have authority and excellent compensation.

What's certainly called for in this century—if a firm is to satisfy the people who are delivering and receiving

would it be hard for the client not to choose you, and at a higher price point?

Assuming that you are interested in helping your firm to surge ahead, even in this economy, then what leaders of new services could you add to the list of the enablers I enumerated above: people who will actually drive your firm and who will deliver? We added, for instance, project finance directors who find the money for the owner or developer; brand strategists who consider architecture, interior design, graphics, and industrial design all to be part of one activity;

While you can be secure that there will always be a need for your kind of work, how you practice in the future—and with whom—will differ from how you practice today.

ing services alike—is broader practice: multidisciplinary, with non-licensee equity participants, and, for sure, new services and business lines.

Being best in your class starts with understanding what your clients are missing: what prevents them from reaching their future? Some savvy firms have already shown how to do this: Cook+Fox gives rise to Terrapin Bright Green; Gehry Partners spins off to Gehry Technologies; Thornton Tomasetti creates its Property Loss Consulting Group; and a half-dozen healthcare firms add their variously named planning groups, including NBBJ, ZGF, HDR, and Steffian Bradley.

We observed that many businesses may not have the right clients to get them to the place they want to be. Do they come in at the right price? Do they appreciate you? Do they enhance who you are? Do they pay on time and at the proper price point?

Another issue for you to consider is whether you have the right people on your bus, sitting in the right seats. When you go into a competitive situation,

and intellectual property monetizers [an awkward but accurate title for the right person] who take, for instance, your proprietary software and bring it to a grateful marketplace.

Do you need to have these people in your firm? Not necessarily. But you can affiliate – exclusively, please. After all, you are not what you were last year. No one is. Do you find this diversification a new idea that you'd rather not explore? Are you concerned that you don't have the skills, network, or time to achieve this? One alternative – and I'm not usually this harsh, but it's 2009: You could be driven out of business.

You ask your clients to try new ideas all the time, and you're pretty good at convincing them. This time, try "why not?" out on yourself. ■

Joan Capelin is president of New York-based Capelin Communications and author of *Communication by Design*. For insights on how design firm leaders are handling the recession, listen to Capelin's "Sound Advice" podcast series at www.capelin.com.



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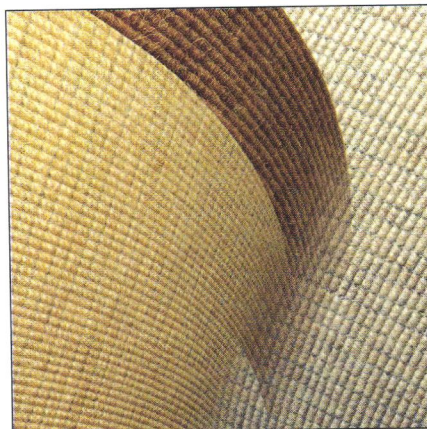
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Naomi Miroglio, AIA
Partner
Architectural Resources Group

What do you consider your greatest professional achievement?

There isn't a single one. It's about sustaining a legacy. It's about a standard of excellence for preservation and related projects.

What is the most fulfilling part of your job?

I love bringing buildings back to life. We find them in a dormant state, and then at opening day, I get to witness people enjoying them. I am part of a process that transforms places. It is fulfilling to see people move from thinking a project cannot be done to feeling amazed when it is full of people.

What are the biggest challenges facing designers today?

With historic buildings, it probably has to do with the speed of practice. The time it took to craft many historic landmarks was much longer than we have now.

What do you think are the biggest challenges that arise on a preservation project?

Finding the balance of how much to save and how much to change. There is the economic reality that most historic buildings have to find some current

use. Some architects go too far, and a building is forever compromised. Yet sometimes, especially with private sector use, if you don't make some compromises, the project won't be financially feasible.

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

It helps to maintain a sense of humor. Most preservation projects will go through a series of challenges. In this work, we are always dealing with the unknown to some degree. I am not afraid of it when it happens. It is a matter of keeping the entire team together and moving forward.

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

Architecture has so many aspects. Taste them. Don't get stuck in something you don't like. Find your passion. Better design comes out of passion. For me, it was historic buildings (*see story on Alameda Theater by ARG on p. 74*). Architecture in school is very different from architecture in practice.

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

Thin veneer brick.

What inspired your career choices?

I went into architecture because I loved old buildings. Back then, I wasn't aware of any program for historic preservation. It took me a while to get around to restoring buildings.

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

When I was thinking of abandoning my architecture program, I flirted with anthropology. But I was more interested in the history of the built environment.

What would you like to leave as your legacy?

That historic buildings stay with us. With preservation, you leave a legacy that few will know about. It has to be OK to leave behind a body of work without your name attached to it.

How do you foresee design for public spaces changing in the future?

People want places with integrity, places with roots. They don't want the same formula everywhere they go. This is good news for historic preservation.