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Contract would like to thank Spring 2010 intems Adam Figman (Lehigh University) and Gillian Wong (New York University) for all of their hard work and dedication in covering industry news and online projects.

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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

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



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• Winners will be published in an upcoming issue of

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• 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, e-mail, 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

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branching out



Jennifer Thiele Busch Editor in Chief

Video did not kill the radio star, NetFlix has not killed the movie theater, and online colleges like the University of Phoenix, Kaplan University, and DeVry University most certainly have not killed the on-campus education experience. Even during the darkest days of the current economic recession, school and university construction continued, albeit at a slower pace, thus representing one of the few "bright" spots of opportunity—relatively—for architects and interior designers.

For example, according to *American School & University* magazine's 2010 school construction outlook, Stanford University in California suspended or cancelled \$1.3 billion in planned projects in 2009 but still had 87 construction projects worth a total of \$1.5 billion in design or construction underway at the end of the year. And, according to the report, "At the K-12 level, 2009 saw fewer of the huge bond referendums that have appeared on ballots in recent years. But some districts were able to overcome the economic gloom and persuade voters to support ambitious projects." Namely, in 2009 Detroit voters approved a \$500-million bond referendum to renovate or build 18 public schools, and in Fairfax County, Va., voters approved a \$232.5-million plan to build a middle school and upgrade several other campuses.

Ailing physical plants and demographic shifts continue to drive a lot of school renovation and new construction projects, but so too do broader social trends like

the rapid evolution of technology, sustainable building practices, the increasing sophistication of student populations (particularly at the higher education level), and the demand among lower income communities for the same quality of educational experiences accessible to higher income populations. In this issue we see prime examples that span the rich gamut of project types: a successful charter school in a highly marginalized neighborhood of Oakland, Calif., a student center that creates a new focal point for an already well-established college campus in San Diego, and a new student housing facility in downtown Phoenix, intended to draw students to an urban campus.

This issue and our accompanying online education focus at www.contractdesign.com also dwell a bit on the renaissance of the public library, which no longer necessarily is a place for quiet research and reflection, but instead has happily and logically taken on multiple roles as teen center, after-school caregiver, coffee house, technology center, museum, and archive, etc. Thanks to technology, the reach of education no longer is confined to school buildings. In fact, it is not confined to any physical place at all.

Nevertheless, what physical space offers and what all of the project types in this issue have in common is this: they all use design as a means to build community as a fundamental aspect of good education for all ages and socioeconomic levels. And that is why the University of Phoenix will never supplant the Phoenix campus of Arizona State University.

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Fit for an Iron Chef

Cleveland—Richardson Design is going hog wild for "Iron Chef" and it's not because of the show's steep culinary competition. The Cleveland-based design firm recently completed work on Iron Chef Michael Symon's new B Spot Restaurant, which can only be described as biker chic. Located in Cleveland's Woodmere suburb, the 90-seat venue combines old-school biker elements with a contemporary flair to give diners a unique, casual experience that is a diversion from downtown's typical streamlined fare.

"Michael wanted to create the atmosphere of a casual biker bar and envisioned a Harley Davidson hanging from the ceiling, and his wife Liz wanted to have a vintage beer-can collection displayed prominently in the dining area," says Scott Richardson, principal designer at Richardson Design. "But we weren't creating a theme restaurant; we realized we needed to be subtle and artistic in the way we interpreted this concept."

The eye-catching wall incorporates the restaurant's "B" logo in an innovative display of 1,750 vintage beer cans, which includes several hundred from Symon's operations manager Sam Lindsley. Richardson says that it was this artistic revelation that inspired him to treat the giant

Paul Sobota Photography. (www.paulsobota.com)

wall of aluminum cans as a cohesive collection. "The cans themselves became almost like individual mosaics or pixels, in that once combined and arranged accordingly, they could reflect something much greater," he says.

Another design challenge was Symon's desire to have a Harley Davidson hanging from the ceiling. Aside from the sheer weight of the request, Richardson did not want to play into the biker bar cliché. Using photographs of motorcycle parts, Richardson created a deconstructed sculptural piece with pendant lighting. Other elements of "recycled" design include fabricated rolling steel doors, a reconstructed cemetery fence that separates the restaurant from the neighboring retail areas, and use of old wood from an Ohio barn.

"Michael wanted a one-of-a-kind destination burger experience for B Spot," Richardson. "The end product is part biker bar and part Michael Symon. From concept to execution, the restaurant completely embraces Michael's personality and lets his customers know what he's all about."—SS

Read more at contractdesign.com/bspot.

City of Light

New York—iGuzzini is bringing a "light" Italian touch to New York. The lighting manufacturer officially launched its first U.S. showroom in May in a second-floor space overlooking Madison Square Park in New York. The modern, 4,700-sq.-ft. iGuzzini "illuminazone spa" was made possible through a joint venture with Canada-based Sistemalux Group.

"I am happy to welcome iGuzzini to the Italian system here in New York. iGuzzini is quintessentially New York. It makes you think of the Statue of Liberty welcoming newcomers and about all the energy in light," says Francesco Talo, council general of Italy. Adolfo Guzzini, president of iGuzzini, adds, "A lot of the Italian designers, such as Gucci, use our lights. Entering the market here gives us the opportunity to place iGuzzini in front of the competitor market."

Throughout the showroom's interior, sectioned drop ceilings create multiple low-hanging displays to showcase the lighting fixtures at a closer viewing level but still allow for passage beneath, while sconces and streetlight-styled fixtures line the outer walls. Floor-to-ceiling glass windows offer visitors a fantastic view of the park across the street and create the illusion that the showroom is, in part, also putting the incoming natural light on display.

The overall design scheme was conceived to provide visitors with wide range of products to fully absorb the iGuzzini experience. The space



Photo credit: iGuzzini illuminazione

offers room to display 80 percent of iGuzzini's current products, some of which are pending approval for the U.S. market (only about 40 to 50 percent of its products are available in the United States to date).

Already established in 16 other countries, iGuzzini "left [entering] the U.S. market for last because it was the hardest to enter," according to NYC iGuzzini showroom manager and technical sales representative Giorgio Pierini. —*SS*

Read more at www.contractdesign.com/iguzziniNYC



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industry

Contemporary Charm

New York—The 22nd International Contemporary Furniture Fair (ICFF) was an encouraging signal that economic hope for the design community is on the way. Held at the Jacob K. Javitz Convention Center in New York City from May 15 to 18 with 590 exhibitors, almost 23,000 interior designers, architects, designers, retailers, manufactures, and distributors attended by the annual trade shows' close.



"This is the event I look forward to most every year," beamed Peter Schultz, AIA, president of Richard Schultz Design and son of the 80-plus-year-old designer. "People are here to look at and appreciate your designs. I don't think anyone really thinks about pushing that sales slip, as it is in a lot of other expos."

While the array of products on display

Dominic Crinson Design

presented an assortment of style and innovation, a few major design themes prevailed, including the contrast between

texture and clean lines, as well as incorporating bright and bold colors.

A focus on texture and rich designs that made visitors want to touch the products was prominent. Trove, for example, launched a new variation on

its existing Marquee wallcovering, printing an historic theater scene on a textured, glass-beaded surface. Sette Cento at the Ceramic Tiles of Italy pavilion displayed its The Factory collection that portrayed stunning photo visuals—including a jazz musician, Audrey Hepburn, and the Brooklyn Bridge—via a glaze over thin and short textured lines. BRC Designs showcased its Spider Sofa, composed of either black or brown recycled zippers and silk fabric ties as an eco-friendly and reinvented version of shag-styled seating.



On the other end of the spectrum, many exhibitors aimed to push the mark with rounded edges and clean lines in plastic/fiberglass forms and wood. The sleek and intriguing Pharo stackable indoor/outdoor chair by Wilde & Spieth features a unique throne-like fiberglass silhouette in nine colors with built-in or removable cushions. Also, Herman Miller displayed for the first time its expanded line of Eames



Plastic Molded Chairs.

Bold colors such as lime green; bright reds, oranges, and pinks, and pure-tinted greens and blues were seen throughout, as well as options to ground the palette with crisp white and pure black. The popularity of metallics seen at the Milan Furniture Fair continued.

For the full coverage of ICFF and additional photos, visit www.contractdesign/icff2010.

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Photo Credit: EWOUT HUIBERS (www.ewout.tv)

Red-Light Revelry

Amsterdam—While prostitution is illegal in all U.S. states except Nevada, "window shopping" for sexual encounters is a typical, daily occurrence in Amsterdam—and not to mention a highly profitable business. But according to Concrete Architectural Associates (CAA), it's time for bordellos in this age-old industry to give the seductive red light a contemporary makeover to keep today's clients coming back.

CAA's recently launched "The Hoerengracht" exhibit by designers Edward & Nancy Kienholzt at the Amsterdam Historical museum portrays the firm's design for the new brothel window, explores the wants of all those involved in Amsterdam's sex industry, and considers what it will take to achieve modernization.

"This project gives a new vision on this critical subject of the prostitution industry in Amsterdam Red-Light District," says Sofie Ruytenberg, visual marketer for CAA, "While the design doesn't push the current style directly, it contributes to the conversation among the community, politics, prostitutes, brothel owners, and punters, as well as support and assistance groups for prostitutes."

CAA's brothel modular design features one and a half circular rooms enclosed in a semi-transparent, easy-to-clean plastic material. The half-sized, crescent-shaped room features a large, glass window that stages the girls under flattering lighting—red hues and blacklights to viewers on the street. Behind, the adjoining full room houses an oval bed with a white mattress and pillows under a mirrored ceiling. The space can be sealed off with a mirrored sliding door and LED programming can change the room lighting and hues.

A unique aspect to the design is the ability for the prostitutes to personalize their rooms to better suit their preferences or match their clients' fantasy environment. Additional elements—such as a sink, small fridge, locker, and extra storage—are positioned in the recesses behind the circular fixtures in the room.

"This 21 century bordello enhances the beauty that surrounds her and contributes to the attractiveness of the lady. The ability to personalize her room increases the comfort level and gives her more space to give input for the room," says Ruytenberg. "The girls will feel better and be more attractive when working in a beautiful environment."

"The Hoerengracht" exhibit is on display at the Amsterdam Historical Museum through August 29 and includes the proposed 21st Century Bordello by trend forecaster Li Edelkoort.—SS

Give feedback at www.contractdesign.com/hoerengracht.

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FNIR Deadline: September 24, 2010

What to enter:

Any interior design project occupied/open for business after January 1, 2009. Older projects will be disqualified. Previous publication is acceptable.

Categories:

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

Fees:

Entry fees are \$200 for the first project submitted and \$175 for each subsequent project. (For design school students or class of 2010 graduates who submit student work in category 15, the fee is \$75 per project.) Please submit fee with entry and make checks payable to Contract.

The jury:

Marlon Blackwell, Marlon Blackwell Architect Randy Brown, Randy Brown Architects Dirk Denison, Dirk Denison Architects Lars Krüeckeberg, Graft Kimberly Sacramone, HLW International

If you win:

You and your client will be honored at the 32nd Annual Interiors Awards Breakfast in New York in January 2011. Winners are expected to attend. Your project will also be published in the January 2011 Design Awards issue of Contract magazine. Note: Winners will be notified by October 20, 2010, and will be asked to provide images-including professionquality, high-resolution electronic images of their projects as well as drawings and renderings—for publication and use at the Annual Interiors Awards Breakfast in January 2011. Entries will not be returned.

Deadline and address:

Entries must be received by September 24, 2010, at the offices of:

Contract magazine 770 Broadway, 8th floor New York, NY 10003

Entry form also is available for download at: www.contractdesign.com.

How to enter:

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

 This entry form completed and enclosed in a standard-sized plain white envelope tucked into the front pocket of the binder, along with the appropriate entry fee. Do not reveal your firm's identity on any materials except this form.

• A brief description of your project, including client objectives, design program, square footage, budget, if available, and date of 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 in. by 10 in., enclosed in a clear binder page.

• No more than 10 color prints (8 in. by 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.

Entries will not be returned.

Entries must be received by: FRIDAY, SEPTEMBER 24, 2010

Harmonious Renovation

Los Angeles—HGA Architects and Engineers (HGA) struck a note with the Los Angeles City College (LACC), which selected the Calif.-based firm to lead renovations on Clausen Hall, the school's music facility originally built in 1962. The adaptive reuse project includes the renovation of the facility's recital hall, coaching studios, band room, music library, and faculty offices. Additionally, the hall will gain a new a 150-seat lecture hall, as well as multiple classrooms and practices rooms. Total project cost is projected at \$13 million, and completion is slated for 2012.

"As in most adaptive reuses, the renovation purges some building elements while carefully reusing others," says HGA project manager James Matson, AIA. "Consistent with the existing brick-andconcrete aesthetic of the building, the design conforms to campus design guidelines for functionality, durability, and sustainability while maintaining the building's contextual relationship to the campus."

A major challenge is the renovation of the main recital hall, which will be demolished down to the existing structure to incorporate a penthouse for acoustics, rebuilt sloped floors, new variable acoustic draperies and wall panels, and ceiling reflectors. New support spaces, such as a green room and recording studio, will be added. New mechanical, electric, and plumbing will upgrade the building's overall energy efficiency and indoor climate control, and recycled materials and low-VOC floor finishes will be used. On the exterior, existing surfaces will be cleaned and repainted/refinished, and custom graphic work will make Clausen Hall a visual focal point for the campus.—*SS*

Read more at www.contractdesign.com/clausenhall.

Coming Events

Office Furniture Japan

July 7–9 Tokyo Big Sight Tokyo www.ofj-expo.jp/english

DesignDC 2010

August 3–5 Walter E. Washington Convention Center Washington, D.C. www.aiadesigndc.org

HD Boutique

September 14–15 Miami Beach Convention Center Miami www.hdboutique.com

IIDEX/NeoCon Canada

September 23–24 Direct Energy Center Toronto www.iidexneocon.com

Cersaie

September 28–October 2 Bologna Exhibition Center Bologna, Italy www.cersaie.it

West Coast Green

September 29–October 1 Fort Mason Center San Francisco www.westcoastgreen.com

For more events, visit www. contractdesign.com/calendar and www.design-calendar.com.



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Next-Gen NeoCon®

Tech start-up Designer Pages and MMPI partner to merge the physical and digital show experience for NeoCon[®] 2010 attendees

Are you on LinkedIn? Facebook? What about Twitter? If you're an A&D professional, your answer is likely no. Although designers are the pioneers of style innovation, the industry as a whole is ironically far behind on the social media front. However, tech start-up Designer Pages (DP) is aiming to get the industry up to speed through a partnership with the Merchandise Mart (MMPI) to seamlessly integrate online sharing opportunities at NeoCon[®].

The collaboration started when DP exhibited at NeoCon[®] 2008 and piqued MMPI interest with its socially powered product search platform. The two companies explored the benefits of a partnership, as both had a similar goal to help manufacturers reach buyers. "They're doing it with showrooms, and we're doing it via pixels on the screen," explains Jacob L. Slevin, co-founder and CEO of DP. "The partnership is to really think about how we can merge the physical and digital search experience, starting with trade shows but then taking that to showrooms, design centers, as far as we can."

NeoCon[®] 2009 saw the partnership's first leg. DP sponsored a Twitter-inspired installation—a scrolling, visual Twitter feed displaying all tweets generated from the show floor. DP arranged for a group of Citizen Bloggers, comprising more than 30 design students, to cover the event and tweet about their findings. The "experiment" was a huge success, with a minimum of one tweet per minute for three straight days.

"Last year everyone walking by was like, 'What is Twitter?'" says Slevin. "The purpose of the installation was to express how Twitter is a tool to generate useful information...how the Web can help the way we work. It was able to help thousands experience NeoCon® as though they were in the Mart themselves."

Building on last year's success, Designer Pages is adding another key player to the collaboration:

Contract magazine will help generate content and support for NeoCon® Live (live.neocon.com), the show's virtual press room and a one-stopnews-shop for the A&D community. The online platform will aggregate and display live editorial content, photos, and videos from a variety of design blogs, publications, and tweets and encourage others to join in the conversation.

This year more than 40 Citizen Bloggers, including *Contract* associate editor Stacy Straczynski, will contribute to NeoCon[®] Live's real-time updates, as they tweet about new products and seminars. As an added bonus, the three most prolific bloggers will win an opportunity to be regular contributors to *Contract's* TalkContract.com blog for a year.

According to Slevin, The NeoCon[®] Live portion is very much tied to the Twitter application from last year in that both aim to showcase that in an environment like NeoCon[®] all attendees can offer valuable information to collectively paint a picture of the day's events.

"In collaboration with the Mart and *Contract* magazine, we have the support to gain more participation, more contributions," Slevin says. "We're trying to create a global feed of the editorials from every source so attendees can access it very easily. Having *Contract* contribute is going to validate that exercise deeply."

Contract also is helping DP gain support for the new My NeoCon® component, the event's first online tool that allows members of the A&D community to plan their show experience on a printable NeoCon® Guide of the Mart and preview products showing on the floor. The tool includes a heavy social component, which allows users to share their product picks and NeoCon® Guide with colleagues. *Contract* editor-in-chief Jennifer Busch is one of six design celebrities who is actively sharing her NeoCon® Guide at my.neocon.com.



"As we celebrate our 50th anniversary and look to the future, *Contract* is happy to be working with Designer Pages to help push NeoCon[®]—and the industry—into the digital age," says Busch. "The opportunity dovetails nicely with our own goals of expanding our online presence and offerings."

Even more capabilities will be available at future NeoCon[®] events. DP and MMPI are planning a mobile integrated product search that will enable attendees to snap photos of their favorite products and save them to a virtual NeoCon.com and DesignerPages.com workspace. The key to acceptance of these new features among the social media-hesitant A&D community will be a gradual integration and providing the "what's in it for me factor."

exhibition | NeoCon® 3th floor

Nienkämper Furniture + Accessories Inc. Space No. 365

The Cocoon Lounge Chair by Nienkämper is a combination of the outdoor strap chairs of the '5Os and the 1970s' indoor woven reed papas chair. The knit mesh cocoon has an air of lightness, while the bent rod base adds structure. The mesh cocoon comes in nine standard knit colors, with custom colors available. The base can be finished in any of Nienkämper's powdercoat finishes. www.nienkamper.com

Reader Service No. 203

Bretford Manufacturing. Space No. 355

The RHOMBI lectern adds a new dimension to meetings and presentations with a supported front-mount flat-screen panel. While the presenter gives a speech, logos and images can be displayed on the 42-in. or 50-in. screen to increase interest and understanding. Storage space for beverages and folders is included. www.bretford.com

Reader Service No. 204



HBF Textiles Space No. 387

Let this new textile collection be a way of Breaking Monotony in your designs. The collection of multipurpose materials, designed by Laura Guido-Clark, features overlapping patterns, irregular repetitions, and energetic colors. Made from postconsumer recycled polyester, the line carries a MBDC Cradle to Cradle Gold certification. Plus, the five core patterns in 40 color variations won't leave you bored. www.hbf.com Reader Service No. 205

VanerumStelter Space No. 345

VanerumStelter presents a new design by Bram Broo that revolutionizes the typical classroom chair with the attached side table. This new design conserves space while remaining exceedingly modern. The back of the chair extends at a right angle to form a desk for the chair behind it. Chairs can be placed in a rotational scheme, where the chairs are each diagonally behind another, or can be lined up so that each chair apart from the first has a table.

www.vanerumstelter.com Reader Service No. 206



Space No. 3-377/3-121

Bigelow introduces three new patterns to its Organic Matrix series: Botanical Origin, Fluid Form, and Variegated Grid. They are each backed with The Mohawk Group's UltraSet modular system and offered in 12 colorways. The series is also manufactured with ColorStrand solution dyed nylon with Sentry Plus soil and stain treatment. www.bigelowcommercial.com

Reader Service No. 207

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exhibition NeoCon® 7th floor

Configura, Inc.

Space No. 7-7046

CET Designer[®], a Best of NeoCon[®] winning product, has enhanced its offerings with three free software extensions. Revit[®] Extension coordinates communication between designers and manufacturers using Extensions programs. Google SketchUp™ Extension provides a library of image objects for more realistic renderings. And CET Movie Studio Extension allows users to create a 3-D walk-through of their designed space. **www.configura.com** Reader Service No. 208

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Sugatsune America, Inc. Space No. 7-8036

Multiple Motion Sliding Door System allows door cabinets to slide out, then slide sideways over adjacent doors, allowing for full access to a cabinet's interior. A damper causes soft and smooth closing action, and the hardware itself only takes up about 4 in., making the system a great space saver with shallow cabinets. www.sugatsune.com Reader Service No. 209

Sherwin-Williams Space No. 7-3056

Sherwin-Williams has created two new coatings: ProMar 200 and ProClassic. These hybrid coatings are non-yellowing, with the application and finish of an alkyd coating. Utilizing odorreducing and water-based paint technology, the products also are environmentally friendly, with a near-zero VOC level. www.sherwin-williams.com

Reader Service No. 210



Ceracasa

Space No. 7-8086

Ceracasa unveils the Nature series of porcelain tiles that imitate the texture of wood. It is non-repeating and offered in two sizes: 10 in. by 10 in., and 6.3 in. by 39 in. The collection is available in ebony, walnut, olive, oak, beech, and birch. www.spaintiles.info Reader Service No. 211

Dreamwalls Space No. 7-7038

Dreamwalls Marble Glass integrates the efficiency of glass with the dignity of stone, granite, or marble. The patterns are created from high-resolution digital images, using full-size slabs of stone and marble, and then technologically bonded to glass. Easy to install, it is also non-porous and does not need regular maintenance. www.dreamwallsmarbleglass.com Reader Service No. 212

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exhibition NeoCon® 7th floor

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Inalco Space No. 7-8086

The Sensations Collection was a collaborative effort between Inalco and Bunch, S.L. Art Clay, imitates art canvases, making ceramic tiles more imaginative. Concrete uses IPlus Digital Technology to revive concrete on square tiles. And Wood reproduces a wooden effect on SlimmKer 4 mm.-thick tiles.

www.spaintiles.info Reader Service No. 213

Arktura Space No. 7-4114

The Vienta Wall System appears to be made out of paper, a realistic imitation of origami art. Arktura uses metal, plastic, and wood to create components that vary in size. They are offered in customized colors, and overlap each other like the scales of dragons. www.arktura.com Reader Service No. 214

Clarin Seating Space No. 7-4037

Clarin has introduced the self-returning swivel seat, with a swing arm, mounted to a table that holds the chair in a floating position. This allows for easy entrance and exit. www.clarinseating.com Reader Service No. 216

Sensitile Systems Space No. 7-4085

Jali Reflections is a line of light-refractive polymer panels with a cloudy mirrored backing. Made of PMMA (acrylic resin), tempered glass, polycarbonate, and 100 percent recycled PETG, the panels are .75-in. thick and come in six patterns and more than 500 combinations. Available finishes include clear, frosted, matte, and non-glare. www.sensitile.com Reader Service No. 217

Space No. 7-6118 Pergo Pro combines the appearance

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of wood with the durability of a premium laminate. Glueless "click" joints ease installation, while an aluminum oxide finish ensures sturdiness and basic maintenance. Offered in 21 different flooring décors, the collection comes with optional coordinating moldings, underlayment, and cleaning and care supplies. www.pergo.com Reader Service No. 215

contract june 2010

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Florida Tile Inc. Space No. 7-8077

Quartez is a high-definition porcelain tile that uses digital printing technology to create an elegant texture. It comes in three colors—Cornerstone, Fortress, and Citadel—and is available in three sizes. Accompanying products are also offered, including bullnose, mosaics, metallic inserts, and liners. www.floridatile.com Reader Service No. 217

ITOKI Design Space No. 7-6030

The CH Bench features one intriguing shape that can form multiple configurations and settings. Made from one piece of plastic sealed with a lasting finish, CH is lightweight yet durable enough to use indoors and out. These dynamic pieces can even stack when space saving is necessary. www.itokidesign.com Reader Service No. 218





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RM Global, LLC Space No. 8-8065

Laminated architectural Fine Art Glass is a combination of clear low-iron glass made with an interlayer process to accomplish high-resolution designs with approximately 36 billion colors. The company's artist will work closely with the building design team to match colors, patterns, and abstractions. The glass itself can be used for art glass flooring and ceilings, fixtures, furnishing, entrances, storefronts, curtain-wall systems, and more. **www.rmgloballlc.com** Reader Service No. 220



MUMA Manufacturas Muñoz Space No. 8-4105

Inspired by leaves, the Menta Chair deliberately conveys a sense of lightness with two leaf-like veins that join the back and frame. It is created to look like a one-piece chair, but buyers may choose different color combinations for the back and the seat to create a dynamic color scheme. **www.manufacturasmunoz.com** Reader Service No. 223

Kravet Contract Space No. 8-3054

The Crypton Green collection, designed in collaboration with Crypton, is SCS Indoor Advantage Gold-certified and produced with low emissions and less perfluorooctanoic acids. Complete with a moisture barrier that is stain-, odor-, and microbe-resistant, Crypton's protection is embedded into every fiber. It can withstand at least 50,000 double rubs and is made from at least 50 percent recycled polyester. www.kravet.com Reader Service No. 219



Grand Rapids Chair Company Space No. 8-3022

The Cara Guest/Lounge Seating series includes an armless side chair, open-arm guest chair, and a bar stool. The frame is made of European Beech hardwood, with metal carpet glides. The line is finished with an eco-friendly, water-based finishing system that features UV protection. It also exceeds ANSI/BIFMA standards. grandrapidschair.com

Reader Service No. 222

LANARK Space No. 8-7038

The intersecting bubble-like circles of Mimosa bring a quiet playfulness to walls. A vinyl wallcovering that is GREENGUARD Indoor Air Quality Certified and printed with water-based inks and coatings, it is made of 30 percent recycled content and backed with nonwoven 100 percent recycled polyester. Patterns are available in 17 stock colors. www.lanark.com Reader Service No. 221





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cf stinson Space No. 8-4067

The Jazz Collection comprises seven patterns prompted by American jazz. Composed of Eco-Intelligent postconsumer recycled polyester, the fabric also uses an active antimicrobial and GreenShield soil-resistant treatment. The textile is MBDC Cradle to Cradle Silver certified.

www.cfstinson.com

Reader Service No. 224



Architex Space No. 8-4072

Partnering with Viennese textile designer Backhausen and the Belvedere Museum of Vienna, Architex introduces its European Model Rooms collection. Taking its inspiration from the Viennese Model Room exhibition, the collection was produced by a group of six designers and is made of 100 percent recyclable Trevira CS. It is also certified Cradle to Cradle Gold and can withstand approximately 50,000 double rubs. www.architex-ljh.com Reader Service No. 225



Lamitech SA Space No. 8-4101

Lamitech has revealed four new collections of high-pressure decorative laminates: Granites & Marbles, Woodgrains, Oxides, and Solid Colors. While Granites & Marbles is an elegant representation of natural stone, Woodgrains is more textured and warm. Both Oxides and Solid Colors are muted, soothing collections that convey a sense of stillness. www.lamitech.com.co

Reader Service No. 226

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exhibition NeoCon® 8th floor



Venesta Space No. 8-4116

Venesta's newest collection of bathroom cubicles for school washrooms are offered in a variety of wood veneers, gloss finishes, laminates, and glass. Playtime and Kids Stuff are both fun and engaging, utilizing interesting shapes for the doors and pilasters for a little design of your own. www.armitage-venesta.co.uk

Reader Service No. 227



Wieland Space No. 8-4038

Wieland has developed the ALLAY brand sleep sofa, which has an integrated pull handle and a pivot mechanism that ensures a relaxing sleeping space. Foot glides are included for easy repositioning, as is moisture barrier protection for durability. It is completely made with renewable components and is offered in five lengths, with optional center storage drawers and one to two self-adjusting foot ottomans.

www.wielandhealthcare.com Reader Service No. 228

TMC Furniture Space No. 8-6102

Whimsical designs, such as Penelope the Squirrel, adom this child-age seating line to add a dose of humor to school-time activities. Available in 12-in., 14-in., 15-in., and 16-in. seat heights, Kestrel Perimeter Chairs feature an assortment of shapes, as well as custom design options. www.tmcfurniture.com Reader Service No. 229





Bisley Space No. 8-4123

With multifunctional storage, Bite adapts to your working environment. The mobile storage unit wraps around bench desking and workstations to conserve space and includes an upper cantilevered secure compartment, a letter box for receiving mail, and a lid that can open up to a whiteboard or pin board. The same screen also provides privacy. www.bisley.com Reader Service No. 230

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Chilewich Contract Space No. 8-6030

Frost is a hard-wearing covering material for use on floors and walls that lends a shimmering effect to interiors in three luminous hues—Black, Mineral, and Topaz. The series offers an organic look, and the durable weave adapts easily to multiple applications with the appropriate backing. www.chilewich.com Reader Service No. 231





Space No. 8-4022

Refreshingly contemporary, Flurry is a high-density polypropylene stacking chair. The contoured back features signature cut-outs, while a waterfall seat provides additional comfort. It can be stacked up to 10 seats high and is offered in eight colors. Other options include clear ganging connectors, glides for hard surface flooring, and an accompanying dolly for maneuverability ease. www.encoreseating.com Reader Service No. 233

Mayer Fabrics Space No. 8-6062

Mayer Fabrics has created a new collection of recycled polyester fabrics, named Wabi-Sabi. As its name implies, it is inspired by Japanese aesthetics and the Zen concept of perceiving beauty in unexpected places. Colors of the collection include earthy neutrals such as olives, rusts, deep blue, turquoise, and marigold. Charade, Karma, and Reiki patterns are made of 100 percent post-consumer recycled polyester. **www.mayerfabrics.com** Reader Service No. 232







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Garrett Leather Corporation Space No. 8-6086

The DiModa Collection of patent leather upholstery is made from Italian cowhides. Offered in 33 striking colors, the three patterns-DiModa, DiModa Cobra, and DiModa Gatora—are available in half hide sizes at approximately 18 to 24 feet. The collection is GREENGUARD Certified. www.garrettleather.com Reader Service No. 234



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Space No. 8-1120 ISE Inc.'s Line-of-Sight Desk allows students and educators to see each other in the classroom without constant movement. With one press of a button, the computer screen will lower or raise so that students and educators will be able to optimize classroom time. It also can convert into a regular classroom desk and be customized to fit user needs, including wheelchair accessibility. www.ise-ergonomics.com Reader Service No. 235

Forbo Flooring Systems Space No. 8-7129

Forbo Flooring Systems launches the Calgary collection, an extension of the Flotex flocked flooring line. Complete with a multilavered. marbleized pattern, Calgary hides soiling. It comes in 24 different colors and includes comfort underfoot and sound insulation. It also features a Bioguard antimicrobial treatment bu into the fiber and backing. www.forboflooringna.com

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www.maispace.com Reader Service No. 237

Cabot Wrenn Space No. 10-116

Beautiful curves express notes of sophisticated history in Luxe by Mark Goetz. Available as a sette or sofa, the seating line features an exposed wood frame fashioned from steam bent technology. www.cabotwrenn.com Reader Service No. 239

Momentum Group Space No. 10-147 Capturing patterns of the urban night, the Through Light and Shadow Collection includes three patterns: Flux, Juncture, and Revolve. Flux features hues of steel and gold reminiscent of city lights; Juncture encompasses the crisp lines of window panes; and Revolve is the pattern of lights from street lamps on a city sidewalk. All are made from combinations of cotton, nylon, and polyester. www.themomgroup.com

Anthro

58

Space No. 1071

www.anthro.com Reader Service No. 240

Reader Service No. 238

10th floor

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exhibit

J+J/Invision Space No. 10-118

Aura and Diffusion were inspired by how light reflects off objects to achieve a constantly changing appearance within the carpet tiles. The versatile series is constructed with Encore® SD Ultima® yarn, an eco-friendly fiber that offers a lifetime stain removal and performance warranty. Also, Aura is backed with eKo®, a PVC-free modular recycled and NSF 140-2007 Platinum certified backing. www.jjinvision.com Reader Service No. 241

Even popular designs need a sprucing up now and again. The Deluxe Anniversary cart, which is based off Anthro's original 25-year-old product, now offers even more workspace versatility and movability. New features include lighting and air comfort controls, frosted privacy panels, adjustable telescoping legs, a three-port USB hub, and an optional printer side cart.

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As an alternative to vinyl, the Essential Collection of wallcoverings is made from Thermoplastic Olefin to deliver all the performance and durability without the chlorine. All 13 patterns are printed with water-based technology, contain 20 percent recycled content, and exceed low-emitting Cal 01350 standards. www.wolf-gordon.com

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🕻 🔓 Signage is usually an afterthought. Fusion was created to change that. It utilizes materials and shapes from the space to provide visual continuity. Kurt Lyons Vice President, Design



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Groupe Lacasse Space No. 1042

Groupe Lacasse has released Groupe Lacasse Reception series of reception solutions. Quad, in particular, uses overlapping panels at different heights to create the illusion of a floating countertop. Concept 3 is offered in a T, L, or U configuration. And Morpheo combines advantages of both, by also creating the floating countertop illusion while still being available in T, L, and U configurations. www.groupelacasse.com Reader Service No. 243

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The Demure Collection of patient room casegoods offers healthcare environments multiple, customizable design possibilities. Stowable seating, interior storage, and a variety of drawer configurations maximize the use of space. Optional customizable side panels can be backlit with LED lighting to provide pathway illumination and perpetuate a healing mood.

www.patrician.com

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Edelman Space No. 1119A

Cow leather and crocodile leather is transformed into a stunning array of bold, jewel colors in Edelman's Croco Loco & Napa Loco collection. The gold, bronze, and white highlights make the leathers exotic with a cocktail effect. Relish the energizing effect of this party on the floor. www.edelmanleather.com Reader Service No. 245

Patcraft

Space No. 11-134

www.patcraft.com Reader Service No. 246

The Breathe Collection includes three patterns: Tranquil, Serene, and Vital. Each transposes the soothing auras of nature, such as the lightness of morning dew or relaxing ocean waves. Breathe is made with Solution Q Extreme, a stain-resistant fiber, and backed with EcoWorx, a fully sustainable, non-PVC, carpet backing.





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approaching the bench

Allsteel extends its Stride furniture line with new bench and storage solutions

By Danine Alati

In 2007 Allsteel began to research a furniture solution that would accommodate the open plan to private office, adapt to changing business needs, support different worker types, and do so with a heavy emphasis on sustainability—and the Stride collection emerged. Building onto this integrated, kit-of-parts, workspace solution, designed by IDa Design and introduced last NeoCon®, Allsteel is now introducing the second phase of Stride at NeoCon® 2010. "The new storage and benching components are the culmination of creating the complete office," says D.J. Heil, Allsteel's senior manager, product management. "Our initial research into a complete open office environment yielded this need, and we challenged the designers to come up with new solutions for storage in a bench."

IDa Design owner Mitch Bakker and his team took a holistic, user-centric approach to designing furniture for the entire office. Researching what benching needs were unmet or under-met, they found that storage was overwhelmingly lacking. "It is crucial to have access to things without impeding egress," Bakker says. "The solutions we designed work well in a bench and also align with the rest of the Stride line." The new pieces provide access to power, voice, and data, and offer the capability of long spans of surface (15 ft.) without support and longer expanses with unobtrusive supports.

People turn to benching solutions for space efficiency so IDa maximized space while balancing users' personal needs with their collaborative needs. One concept is a small storage piece with a sliding top, used as a horizontal surface or seat; the unit slides under the main worksurface and offers easy access to storage. Another shared cantilever unit truly maximizes space by separating workstations and allowing two workers on either side to access the same piece. The storage compartment on one side features a magnetic back, which becomes a tack board for the user on the other side. An additional 3-ft.-high lateral file can be used in between workstations and in collaborative areas.

Bakker calls this collection "simple yet sophisticated and scalable. We were not going for a trading bench, but this product can be built up to have more functionality." It's available with an open leg or closed, faceted panels; divider screens come in simple glass or textile panels, and a monitor arm can slide into the tool rail at the center of the bench surface.

Stride offers full flexibility and customization, yet all options are as green as possible. "Our original formal intent was to develop the greenest product we could," explains Heil, "and we achieved that in terms of finishes, materials, sourcing, how it is manufactured." This is the first Allsteel product line to utilize the Design for the Environment (DfE) framework, and it earned MBDC Cradle-to-Cradle Silver certification.



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When Benjamin Pardo asked renowned industrial designers Masamichi Udagawa and Sigi Moeslinger to design a new furniture system for Knoll, no one was more surprised than the designers themselves

By Jennifer Thiele Busch

Of all the furnishings in an office space, few invite more interaction with the users than systems furniture. In many cases, the workstation—especially if it is a dedicated one—conveys a sense of ownership for the office worker and is the object of more personalization, organization, and adjustment than even the ergonomic chair. Sigi Moeslinger and Masamichi Udagawa of New York-based design consultancy Antenna—designers of the Bloomberg Terminal, the new MTA Subway car, and the Jet Blue self-service ticketing kiosk—knew little more than this about office furniture when Benjamin Pardo, design director at Knoll, invited them to design a new system that would "untangle the furniture from the building systems."

Udagawa and Moeslinger place particular emphasis on user interface—a design philosophy that they apply to all their work—and this was the defining quality that led Pardo to them. They were quite new to furniture design, and admit to being daunted initially by the complexity of the systems already on the market, including Knoll's own offerings. Immediately, they sought to create something simple and flexible for this new generation of office furniture by drilling the product down to its essential bits. "We thought it should be in a different category," says Moeslinger. "From the beginning we were determined that it not be a panel system." The pair also struggled with the inherent strength—dictated by BIFMA standards—that is required of commercial furniture and how to realize those requirements in a product with a simple, minimalist aesthetic.

The project proceeded in fits and starts for a couple of years—once stopping altogether while both parties took time to regroup and reevaluate the end goal. When they came back to the design table, says Udagawa, he and Moeslinger had "the essential breakthrough" that had been eluding them.

66

"We started thinking about the structure of highway signs, where the horizontal rail is floating above the leg structure," says Udagawa. "We focused on this connection between the legs and the horizontal rails," thus finding the workable solution that would allow them to achieve their aesthetic goal of simplicity. The Antenna™ Workspaces system that resulted is defined by delicate legs with cantilevered surfaces that create a Modernist composition of floating planes and crisp detailing.

Thin, 1-in. square tube steel legs support worksurfaces of wood, laminate or glass. Structural integrity was still a big issue and has been resolved with a diamond-shaped steel rail the runs between each pair of legs and is attached to the top by a cast-aluminum cradle. The rail can connect one worksurface to another in a variety of configurations, ranging from the more standard desk with return to the increasingly popular benching configuration involving long expanses of worksurface. It also allows the legs to be positioned anywhere perpendicular to the length of the table—a solution that offers "a smaller number of components but a large number of planning alternatives," says Pardo. Low fences containing power and data also can be used to support worksurfaces, shelves, storage

cabinets, and other accessories. "Simplicity and flexibility are two main advantages," adds Udagawa.

The materials palette also was opened to a broad range of possibilities, since the work surface serves no structural purpose. Once again based on their expertise in user interface, the designers steered clear of high-tech materials, instead developing a palette of more natural and tactile ones. "People spend a lot of time in the office," says Udagawa. "We wanted to offer comfort—not with domestic materials, but with materials that make the environment softer and more comfortable." Colors, shapes, materials, and structure are all very simple and allow for a layering, articulation of space, and expression of personality.

Moeslinger refers to the look of Antenna Workspaces as a "here I am" aesthetic; it chooses honesty over pretense or fuss and conveys a lightness that "feels very much of this time," while also paying homage to the designs of Florence Knoll. "We both like Florence Knoll a lot," says Udagawa, who, like Knoll, attended Cranbrook Academy. "We tried to tap into the optimistic feeling of her time." C Reader Service No. 201





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By Mark Schatz, FAIA, principal, Field Paoli and Joan Frye Williams, MLS, Library Consultant



Despite rumors to the contrary, the ever-rising popularity of the computer and the e-book has not sounded the death knell for public libraries. Indeed, the reverse is true. Although the Internet may make information ubiquitous, the more time people spend in isolation at their computers, the more they hunger for civic engagement. Libraries always have had a role in bringing communities together. Now, more than ever, they are serving multiple roles—as after-school youth centers, senior centers, job centers, and extensions of the town square. In many cases, libraries share locations with schools or community centers. As the pace of change in modern life accelerates, library design is changing too.

Inviting in Children

With school systems struggling with budget cuts, public libraries play a crucial role in education. It is important that libraries be inviting and engaging spaces for children, in order to engender a love of reading, learning, and exploration that will prepare kids for success in school and beyond. Modern libraries embody the playful nature of free-choice learning while providing expert guidance through the wild frontier of the Internet.

To attract younger patrons, many new libraries are introducing youthfriendly themes. The Cerritos Library in Cerritos, Calif., designed by Glendale, Calif.-based CWA AIA, Inc., has a "Save the Planet" theme. The children's library includes a 15,000-gallon saltwater aquarium, a fullsize replica of a Tyrannosaurus Rex, and a Banyan tree. Sounds of the rainforest play in the background.

Libraries also are cultivating teens, creating separate areas that encourage socializing and collaboration. Trends in education are shifting toward teamwork, so providing spaces where students can work together on projects makes sense. Movable modular furniture and booth seating around circular tables replace fixed-seat individual workstations. Some libraries also offer video production studios, available to the entire community.

In this new Sacramento community center, the public library has a remote unit with an ATM-style book dispenser (above; photo by Jay Graham). Public libraries are no longer quiet zones; the Belmont Library in Belmont, Calif., invites children in with youth friendly environments, designed by Field Paoli (left; photo by David Wakely).

perfect solution

Although color is the byword for many companies' branding and corporate facilities, we still find the predominance of neutrals and muted tones throughout most office buildings. Colored accent walls, upholstery or furnishings usually carry the color mantle. Today's neutrals are not boring, nor are they simply grey, beige or white. Complex neutrals are more interesting and are infused with color in chameleon-like tones that cross from one color family to the next. Warm and cool neutrals mix well with the many varied wood-tones in furnishings.

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In addition to incorporating child-friendly themes, many new library designs integrate technology for young users, as Field Paoli did in the children's computer area at the Almaden Library and Community Center, in San Jose, Calif. (above; photo by David Wakely).

Involving teens' input in the design of their spaces can go a long way toward giving them a place where they feel at home. The teen area at the Tustin Public Library, designed by San Francisco-based Field Paoli, incorporates computer workstations, small group study rooms, and young adult–oriented collections. Giving teens their own designated area helps screen the rest of the library from noise, but more importantly, it gives them a sense of ownership and comfort. In any case, libraries as a whole are no longer devoted to silence as they once used to be. At the new Salt Lake City library, staff wear buttons reading "No Shhhh." In most new designs, a few dedicated quiet zones provide room for concentrated work, while the rest of the library is open to conversation and, in many cases, food and beverages.

Technology = Mobility

Libraries already are offering free electronic copies of books for use in e-readers. Many libraries have implanted radio frequency identification chips in books and have installed factory-style materials sorting systems to speed check-out and check-in. The District of Columbia Public Library offers an iPhone app that replaces the traditional library catalog. But the impact of technology is most evident in patron spaces. The popularity of wireless networking has reduced the need to provide hard-wired Internet connections at tables throughout the library. Rather than offering fixed workstations with desktop computers, many libraries now allow patrons to check out laptops. Users can sit anywhere they find comfortable to use their own or library-provided gear.

With the current increased emphasis on sustainable design, there is a trend toward incorporating natural lighting in libraries to a greater extent than before, which makes controlling glare a challenge. Because the new generation of touch-screen devices such as the iPad are usually held with the screen parallel to the ceiling, high overhead lighting can be problematic. A combination of indirect daylight and individual task lighting tends to work better.

Flexibility for the Future

Because of the increasingly rapid pace of change in modern life, libraries need to build in flexibility to accommodate future changes. The best option is to create open areas that can be reconfigured as needs change. More libraries than ever are relying on easily movable furniture and fixtures even shelving on wheels—allowing service points to move for specific events or in response to changing patterns of usage. Movable partitions incorporating extensive glass allow for the subdivision of space to suit different uses, while still making it easy for library staff to observe what's going on. Library staff also are more mobile, wearing wireless headsets and roving through the library rather than sitting behind a reference desk.

Libraries will continue to evolve. A number of libraries already have. In Berkeley, Calif., the South Branch library offers a tool lending library, allowing people to check out anything from a screwdriver to a cement mixer. Given the tough economy, similar kinds of lending options may catch on. Library parking lots also would make ideal pods for car or bike sharing programs. The Public Library of Charlotte and Mecklenburg County in North Carolina has partnered with the arts community to develop a children's creativity center called ImaginOn. The Contra Costa County Library in Northern California has placed ATM-style automatic book dispensers at BART stations. Libraries need to continue to rethink themselves, building on their long legacies as guides to bodies of knowledge and as focal points within the community that help bring people together.
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without prejudice

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The Kupferberg Holocaust Resource Center and Archives enjoys a high-profile location on the Queensborough Community College campus, where it stands sentry at the campus entrance by day (this photo) and serves as a glowing beacon for the community by night (above). The angled glass façade makes subtle but powerful reference to the Kristallnacht, or Night of Broken Glass, which many historians consider to be the official beginning of the Holocaust. TEK Architects has designed the Kupferberg Holocaust Resource Center at Queensborough Community College to celebrate the triumph of life

By Jennifer Busch Photography by Brian Rose

November 9, 1938, the night that became known in history as Kristallnacht, or the Night of Broken Glass, is widely considered by historians to represent the official beginning of the Holocaust. In a coordinated attack by the Hitler Youth, the Gestapo, and the SS on Jewish people in Germany and Austria, 91 Jews were murdered, more than 25,000 were arrested and sent to concentration camps, 267 synagogues were destroyed, and thousands of homes and businesses were ransacked. Seven decades later, the remembrance of that night, the ensuing horrors of the Holocaust, the eventual triumph over the Nazis, and the important historical lessons left in its wake have been expressed in the architecture of the Harriet and Kenneth Kupferberg Holocaust Resource Center and Archives (KHRCA) in Queens, home to one of the largest U.S. populations of Holocaust survivors.

The KHRCA had existed for 20 years in cramped and uninspiring quarters in the basement of the library at Queensborough Community College (QCC), part of the City University of New York, when college president Dr. Eduardo Martí and KHRCA executive director Arthur Flug determined that it was time to raise the Center's profile on the campus. Following a public design competition, they commissioned Manhattan-based TEK Architects to design its new home. "The Center was a jewel in the rough," says Martí. "By putting it in the forefront of the college campus, we created a beacon for the community. It gave form to the function." The new, 8,000-sq.-ft. Center allows the Holocaust program to experiment with space, according to Flug. "At the Kupferberg Holocaust Center we look at the Holocaust as more than an historical event," he says. "We consider it the greatest hate crime ever committed. The building gives us access to an unlimited number of options to study the Holocaust."

"It is a building of allegories that casts a shining light on a dark era in the history of the world. From the cracked glass to the dark passage to the temporary exhibits, TEK did a masterful job in creating a space that speaks to our mission. It is a building of hope." —Eduardo Martí

The exhibits of the permanent gallery (opposite, top and bottom) were designed to be rolled away, transforming the space into a breathtaking event venue (above), featuring simple materials of Jerusalem stone, polished concrete, and glass. The Center's programs use the lessons of the Holocaust to illustrate the dangers of prejudice everywhere—a thoughtful message for the college community representing 141 nationalities.

esign



Despite the fact that a high concentration of Holocaust survivors live in the surrounding neighborhoods, and their lives are the subject of student-produced permanent exhibits within, the Center's unique mission—it is the only facility of its kind on a college campus in the State of New York—was equally inspired by the blended student population at QCC. "We have about 15,000 students. One-quarter of them are white, one-quarter of them are black, one-quarter of them are Hispanic, and one-quarter of them are Asian," explains Martí. "A lot of them have been subject to prejudice, and a lot bring prejudices with them. The Center uses the lessons of the Holocaust to illustrate the dangers of unbridled prejudice." The final exhibits, for example, focus on such historical events as the Armenian genocide, the Rwandan genocide, and other cataclysmic human exterminations that some members of the student body of 141 nationalities may be more familiar with, thus spreading the significance of the Holocaust to multiple cultures.

Given the weight of the subject matter, the architecture of the KHRCA easily could have taken on a somber tone, but this elegant glass box serving as a focal point at the campus entry by day and a beacon for the community at night is anything but. "How do you design something that is not a funerary monument?" says TEK principal Charles Thanhauser of his challenge. "We wanted to convey a serious tone but not a funerary tone."







-

It was predetermined by the client that the building would be a glass box, and Thanhauser says that given that parameter, his thoughts kept returning to the Kristallnacht. So ultimately, he developed a design that references this dark night in history. The contrast of angled glass panels with regular glass panels is meant to convey the image of shattered glass, while the sheltering black wall and roof reaching up and across the structure insinuates the growing doom. The entry procession, up a long staircase and into a narrow slot between the glass box and the outside wall, alludes to the trains that carried Jews to the concentration camps—and for six million, to their deaths.

Inside, the journey continues. Visitors are greeted by a light-filled glass hall with permanent exhibits produced by QCC students that tell the story of the Holocaust from the eyes of local survivors through video, still images, and text. A narrow passage leads from the entry hall into a temporary exhibit gallery deprived of natural light. As visitors proceed through this gallery, articulating walls expand and contract the width of the space, and the color gradually shifts from light to dark gray in a symbolic reference to the Jews' journey into darkness. A library and archive, lecture hall, classrooms, offices, and an outdoor patio round out the program.

The permanent gallery space is filled with natural light in an emphatic celebration of the triumph of survival (right). Student-produced exhibits in video, still image, and text formats focus on personal accounts of the Holocaust as seen through the eyes of local survivors (above right). By contrast, the reception desk (above) is dark, and the long, narrow, temporary exhibit gallery (opposite left) transitions from light gray to dark, signifying the Jews' descent into growing darkness. According to architect Charles Thanhauser, the light-filled Center by day and night (opposite right) is intended "to cast a relentless light on the Holocaust."







At night, the glowing glass box lit entirely from within casts what Thanhauser calls "a relentless light on the Holocaust." (On a practical note, Martí points out that QCC also had to make sure that it did not cast a relentless light on the neighbors.) Indeed, a sign at the entrance to the temporary exhibit hall reads, "And when the last survivor is gone, who will tell of the Holocaust?" According to Martí, the Kupferberg Resource Center was created and endowed to live in perpetuity and is being well-used to educate students, faculty, and the community around the purpose for which it was built-to keep memories of the Holocaust alive, and make sure the college community and the surrounding community never forget its lessons.

"It is a building of allegories that casts a shining light on a dark era in the history of the world," he notes. "From the cracked glass to the dark passage to the temporary exhibits, TEK did a masterful job in creating a space that speaks to our mission. It is a building of hope."

For a project source list, see page 108 or visit www.contractdesign.com.

lighting the way

Starkweather Bondy Architecture helps an Oakland charter school realize its full potential

By Danine Alati

Photography by Cesar Rubio (interiors); Ken Gutmaker (exteriors)

Set as a beacon in an economically depressed neighborhood in Oakland, Calif., the aptly named Lighthouse Community Charter School, designed by Starkweather Bondy Architecture, offers its 650 K–12 students, their parents, and the community a new schoolhouse in which they can take pride. The public charter school, founded in 2002 by Jenna Stauffer along with her husband and a group of "like-minded people," had outgrown its previous space and temporarily was located in a three-story office building with a dark, choppy layout. When a \$15-million gift from a private foundation made the new school possible, Stauffer, director of strategic development for Lighthouse Community Charter School, and Starkweather Bondy partner-in-charge Phred Starkweather chose an industrial, tilt-up, structure on a 3.5 acre site just off the freeway near the Oakland airport. At first sight, the practically windowless concrete building with a wood-truss roof might not have appeared as a viable option. But the design team had a vision for maximizing two fully glazed interior courtyards to make them central elements to the design and converting parking lot space into playgrounds.

"The attraction of the location was the large, open site, served by public transportation with outdoor space that you don't usually find in an urban setting," explains Starkweather. Here, the school is set as a haven in the midst of a rough neighborhood. With a diverse student population and a high number of educationally disadvantaged and ESL students, Lighthouse committed to its mission to prepare students for college or careers by equipping them with the knowledge, skills, and principles to be selfmotivated, lifelong learners. The school's five tenets are: high expectations, a rigorous curriculum, serving the whole child, family involvement, and professional learning community. Family involvement is crucial to Lighthouse's philosophy of learning, as is a connection to





The oppeal of the location for the new Lighthouse Community Charter School was the expansive 3.5 acre site (opposite), which offers outdoor space. Starkweather Bondy designed the new schoolhouse to bring nature inside. A courtyard set at the core of the lower and middle school building is used as an outdoor classroom (this photo).





the total community, and Starkweather Bondy's design promotes this sense of transparency and community-based learning.

"The school serves the students well. All grades have their own space," Stauffer explains. "Also it was important for us to have a space that welcomes the whole community. And we wanted to create a safe place. So many of our students are struggling that we don't ever want them to worry about whether or not they are safe here." Stauffer says that when students are in a place where they are safe, they can concentrate on their studies. Likewise, when teachers are in a stable school and not uprooting their classrooms every summer, they can focus more on their instruction. "Providing a permanent home for the Lighthouse Community School frees us up to focus on what really matters," she adds.

Since the building required extensive structural repairs, mechanical system upgrades, seismic work, and life safety, security, and accessibility improvements, little budget was left for the interiors. Starkweather and his team therefore had to be crafty with how they allocated dollars. Designed as a series of glass boxes with integrated courtyards that bring the outdoors in, the new school is actually two buildings—the north for the upper school, and the south for the lower—that have shared functions to create one cohesive unit. By necessity the upper school has its own entry, but the programming promotes cross-pollination between the two. For example, the library for the high schoolers







The light, bright palette of the Lighthouse school is immediately apparent at the reception area, which features the school's emblematic yellow and green colors (opposite bottom). While designing for cross-pollination between the upper and lower schools, Starkweather Bondy also worked to create unique identities for each. The upper school has a student center, or "think tank," used for group or independent studies (below), connected to a courtyard for social activites (opposite top). The layering of spaces is evident in the lower school, where one can look from a kindergarten classroom out through the courtyard to a third grade classroom and the Family Resource Center (left).

"We wanted to create a safe place. So many of our students are struggling that we don't ever want them to worry about whether or not they are safe here."

—Jenna Stauffer



Integral to the school's interior design scheme, the courtyards bring nature inside and afford students views outside from various indoor positions. The high school courtyard (left) is set adjacent to the multipurpose room, which serves the whole student population as both the cafeteria (left middle) and the gymnasium (bottom left).



is in the lower school, while the multipurpose room in the upper school serves as common ground. The high school side has a student space called a "Think Tank," and a corresponding courtyard for social activities, while the lower school's courtyard is positioned more as an outdoor classroom. "For these kids in East Oakland, this is more nature than some of them have ever seen," Stauffer notes. The Family Resource Center centrally located in the lower school adjacent to a courtyard offers a visual connection to most areas of the school and welcomes the community. There is a visible layering of spaces so that one can look out from a classroom through a courtyard and into another classroom.

Overall, the interiors palette is pretty basic, according to Starkweather, with simple materials and colors emblematic of the school. Green and yellow were established before the designers came on board, but they looked for a fresh approach to executing these colors. Carpet is used to facilitate wayfinding, hallways are wider for easier circulation, and copious glazing maximizes daylighting.

While the limited design budget and breakneck time line of 14 months proved challenging, the project was rewarding for all parties involved. Starkweather had been doing pro bono work for Lighthouse for years prior to this project simply because he believes in its mission. "Phred and his team took our little vision and magnified it. It's pretty amazing to be able to understand what a school community wants and make it better," says Stauffer of Starkweather's commitment.

And "better" also applies to academic results. Lighthouse Community Charter School's state assessment test results have steadily increased over the past five years, but the greatest testament to the school is in its students. A pioneer senior reflects on her journey at Lighthouse in the school newsletter: "I heard about Lighthouse. The name itself really caught my attention, and...I knew right away that it would be different...I immediately felt a sense of community...I felt very welcome and safe. Because of Lighthouse, I have found joy in leaming again."

For a project source list, see page 108 or visit www.contractdesign.com.

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A new community library by Davis Brody Bond Aedas breaks the traditional mold and sets a 21st-century tone for a citywide library renovation program in Washington, D.C.

By Jean Nayar • Photography by Paúl Rivera/archphoto

Just as the publishing industry is undergoing a metamorphosis thanks to the Internet and the exploding forms of electronic media libraries are changing, too, partly to accommodate the new media, but also to adapt to cultural shifts in the way information is absorbed and shared. Benning Library in Washington, D.C., designed by Davis Brody Bond Aedas, provides a blueprint for the new 21st-century public community library. It also promises to serve as a cornerstone and model for a series of library renovations and building projects scheduled to take place throughout the District over the next five years.

The first new library facility completed under an ambitious citywide library building program initiated by Ginnie Cooper, the chief librarian and executive director of D.C.'s public library system, the Benning Library is located on a sloped site along Benning Road in an underserved area of northeast Washington, D.C., near a commercial shopping area in the same location that the community's previous 50-year-old library had once stood.

The old library was an underused, outdated structure designed to accommodate traditional library functions and was disconnected from the community, both literally and figuratively, according to Peter Cook, principal of Davis Brody Bond Aedas's Washington, D.C., office. "It faced Benning Road, which is a commuter thoroughfare without a lot of pedestrian traffic," he says. "When Max Bond and I visited the site before we began the design of the new library, we discovered that the parking area adjacent to the shopping mall actually was the lifeblood of the community, the place where people mixed and chatted, the place where there was excitement and energy." (Firm partner Max Bond was instrumental in shaping the design of the new library before he died in February 2009.)

With no entrance to the old library on the side of the building that faced the parking lot, there was no real connection between the library and the community's vital center. The architects realized that to be successful, the new library had to engage the community at its heart.

The new \$12 million, two-story, 22,000-sq.-ft. library establishes that essential link to the community. It does so with what Cook refers to as "two front doors connected by a generous staircase." This axis, which stretches from one front door facing Benning Road through the building and down the staircase to the other front door facing the parking lot, is just one of the design features that engages the community. Other user-friendly building characteristics include expansive south-facing windows that let in lots of natural light and





create a sense of transparency, north-facing clerestory windows with views to the park north of Benning Road, and a series of small and large public gathering and meeting spaces.

"To Ginnie Cooper's credit, we were encouraged to push the envelope on what a public library could be," says Cook, noting that traditional libraries often were reminiscent of bank buildings-massive, small-windowed, foreboding structures set back from the street. "One of the primary limitations in old library buildings is electricity," says Cooper, who has overseen the renovation and construction of numerous library buildings throughout the country. "With so many people bringing in laptops and using WiFi these days, there aren't enough outlets in old buildings to plug them in and not enough electricity to power them. We developed a standards program that not only will accommodate print on paper, which is still a large part of what the buildings must house, but also will be flexible enough to support new technologies, be energy-efficient, and be places of pride for the communities going forward."

Two-thirds of the Benning Library was dedicated to spaces that house traditional library functions, which were interpreted by the architects in a contemporary way. The entire top floor of the structure contains an information desk; adult, young adult, and children's reading areas and book stacks; as well as tutoring rooms and self-service checkout areas. The other third of the building houses nontraditional library spaces, including two 10-person conference rooms, a 100-seat meeting room, and staff lounges.

In accordance with a District mandate requiring that all facilities constructed with public funding be built to meet LEED Silver standards, the new library also incorporates a conscientious mix of green building materials and techniques. Recycled materials are used throughout, and floor-to-ceiling glazing on the south façade permits the building to be illuminated with natural daylight that is fully controlled with sections of fritted glass and integrated shading. Artificial lighting is sensorcontrolled to reduce energy consumption. Copper siding along the

A mural created by a community-based arts and education group known as Life Pieces to Masterpieces adds personality and energy along the eastern wall of the building where the children's sections of the library are located (left). Red Eames chairs offer a place to sit and read at the start of the periodicals section of the library (above left).



"We were encouraged to push the envelope on what a public library could be."

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-Peter Cook

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upper level and glazing along the lower level of the west façade aids in managing hard-to-control westerly daylight. And an eco-friendly green roof links the building with the surrounding landscape and improves the quality and quantity of storm water run-off.

"A thousand new library cards have been issued since the library opened [in April], and the book borrowing rate in the first month was equal to three months of borrowing in the previous space," says Cooper. "We take great pleasure in knowing that these talented architects have applied their high standards of quality in designing a fine building for this community. It's a community that really needs a good library, and the people love it."

For a project source list, see page 108 or visit www.contractdesign.com.



An additional entrance (top left) at the southwest corner from the parking lot of an adjacent shopping mall allows the new building to be accessed by the public at two points. The 100-seat community gathering room (top right) is on the lower level. On the upper level (left), a sweeping display unit, topped with Icestone with Panelite end panels, houses DVDs. A self-checkout monitor encourages a sense of self-reliance in the open, easy-to-navigate space. A long window was set low on the wall in the children's section to accommodate the viewing angle of little people. In the youngest children's area of the library (above), the rounded drum-like volume sheathed in maple serves as a storytelling room.

the great

Yazdani Studio brings "extroverted" design to the University of California, San Diego, breathing new life into the student union with the entirely transformed, all-inclusive Price Center

By Holly Richmond

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Photography by Timothy Hursley (model photography by Tom Bonner)

The four-story atrium (this photo) serves as the campus living room and complements the exterior courtyard. The ground floor is mostly used for dining, while the upper levels accommodate student organizations and the ballroom. A mural of clocks titled "Another" and inset terrazzo floor tiles are by artist and UCSD faculty alumnus Barbara Kruger. The south side of the Price Center features a grand staircase, much like the Spanish Steps (opposite), which provides an amphitheater-like atmosphere for relaxing and people watching. design

"It had to be a building that engaged users in a way that was productive and thoughtful, and presented a design that was both notable and timeless. I believe the Price Center does this in full." *—Boone Hellmann*











"The atrium is all about movement," says Yazdani, noting the space's multiple planes and linear accents (left). "Not only are the students in constant motion, but the design informs movement as well." The One Stop station (above) is essentially an all-purpose concierge for student activities. An open, airy lounge with flexible seating (opposite) is an ideal location for students to meet in small groups or study independently.



How often do teenagers and young adults get to make multimillion-dollar decisions? Surely not often, but that is exactly what happened at the University of California, San Diego (UCSD), with the \$53 million expansion of the Price Center—the university's popular, yet outgrown student union. Mehrdad Yazdani, principal of Yazdani Studio of Cannon Design based in Los Angeles, was in charge not only of the Price Center's redesign, but also with listening to and incorporating the ideas of the project's design committee consisting of two dozen students and numerous student organizations, as well as faculty, administrators, and the university's own design team. "We all asked ourselves, 'What is a student union in today's world? How has its role changed over time? How do students interact? And how do they learn?" recalls Yazdani. "It was a dynamic, interactive design process that resulted in an equally dynamic, interactive building."

At 172,000 sq. ft., the Price Center East expansion was designed to accommodate UCSD's 29,000-student population, with an estimated 16,000 students passing through the building each day. Situated at the heart of the campus—the university's "living room" the original Price Center (West) already was well-established as a hub for dining, socializing, and events. "However, it was a very 'introverted' building," says Boone Hellmann, associate vice chancellor of facilities design and construction, and campus architect. "It featured a central courtyard that was bordered on three sides by the building's program elements, but everything faced inward." When the university's growth necessitated an expansion, the solution was to create an "extroverted," highly permeable addition that offered many points of entry and exterior design features, like plazas and staircases, to offer a sense of connectivity to the surrounding campus. The Price Center East addition expanded the bookstore and other retail spaces, as well as food service and the available area for student organizations. Because the building is located on a sloping site, the addition has two ground floors, as does Price Center West, which enhances the accessibility and usability of the building from all sides of campus. "People pass through this building to get to nearly all other areas of campus," Yazdani explains. "We looked at the traffic flow and used that information to inform the design, namely where meeting areas, study zones, and outside venues were placed."

Yazdani goes on to explain that by no means did his team nor the university's student-lead design committee want to simply expand and repeat the original building's design, but rather to complement it by becoming connected to—and contextual with—the entire campus as it grew. Consistent with the planning goals of the UCSD master plan and the University Center Design Guidelines, the addition's architectural character and multiple points of entry aid the transformation of the surrounding University Center neighborhood into a "town center." Yazdani explains, "The design was focused around the central courtyard, which served as a lively pedestrian-









oriented area where people would move to and from the 'downtown' area. Therefore, the addition needed to be urban in nature to respond to the future of the campus." With that requirement in mind, the addition is not a large mass, which is common on many academic campuses, but instead is broken up into a series of smaller volumes that overlap and respond to the urban edge of the campus. "Varying the scale offered variety and visual interest," Yazdani adds.

Hellmann concurs with Yazdani's perception of how the building is contextualized within the campus framework. "There is an interest in the architecture itself because there is so much variety, and this is true on the interior and exterior." From 24-hour study lounges to a dance studio, to numerous rooms for student organizations, and a vibrant, always-bustling four-story atrium, the building is in a perpetual state of multitasking. "If you are a student today, you research online while listening to your iPod, while texting a friend, while peoplewatching. This addition, the hub of campus activity, responds to every need," Yazdani says.

Yet another task the building and the students rose to meet was adhering to the university's sustainability initiative, equivalent to a LEED Silver rating. The HVAC system is tailored to the microclimate of the La Jolla Mesa and uses relief air for multiple purposes. Additionally, students enjoy 144 bicycle racks, frequent shuttle service accessing a variety of locations, electric recharging ports, and trees and landscaping that shade 30 percent of non-roof surfaces, reducing heat-island effects.



As the UCSD architect for 23 years, Hellmann appreciates the challenge—and how Yazdani Studio and the student design committee rose to meet that challenge of building an addition to the student union of this magnitude. "It had to be a building that engaged users in a way that was productive and thoughtful, and presented a design that was both notable and timeless. I believe the Price Center does this in full," says Hellmann. However, he is most proud of how the students utilize the building and their feelings about its design and construction. He adds, "The students have a space that they love to use, and they are keenly aware of the importance of their input. They tell me how 'cool' it is to see the outcome. I couldn't agree more."

For a project source list, see page 108 or visit www.contractdesign.com.



The multipurpose auditorium (opposite, top left) features flexible seating and advanced A/V systems. A series of blue-painted study rooms on the ground floor adjacent to computer kiosks offer a spot to do research or check e-mail (opposite, bottom left). Large windows define the ends of volumes to connect the interior of the building to the exterior campus (opposite, top right). Numerous perforated aluminum stairways reinforce the building's connectivity on the interior and exterior (above). A vibrant yellow corridor (below) helps students make an easy, yet dynamic transition between the original Price Center West and the new Price Center East.



The new commons building (opposite top and bottom) showcases light and air, blurring the line between indoors and out. Garage doors flip open on the commons (this photo) allowing students to spill out onto the grounds and take advantage of the excellent microclimate.

the school on the hill

The Branson School's new buildings tread lightly on their rolling campus in Ross, Calif., thanks to a design by Turnbull Griffin Haesloop

By Amy Milshtein • Photography by David Wakely Photography

Pretty is as pretty does. But that is never enough. Charming as the campus of The Branson School in Ross, Calif., is, the independent high school needed improvement to keep up with the demands of modern education. Enter Turnbull Griffin Haesloop with a solution that's green, neighbor-friendly, and beautiful.

Founded in 1920, The Branson School used to be both a day and boarding school. Today it is an independent high school set on a 17acre campus in the residential community of Ross, about 11 miles north of San Francisco. Even though no one lives on campus anymore, the site is filled with small houses that had been jiggered to accommodate classrooms and services for the school's 320 co-ed students.

The buildings and site are not short on charm, but they lacked functionality—an observation all too obvious to Mary Griffin, FAIA, a principal at Tumbull Griffin Haesloop, whose children attended the school. "Knitting the campus together was the real challenge," she remembers. "They had this wonderful location with great buildings, but nothing really supported the quality education that the school was delivering."

Andrew Pauley, the school's director of finance and operations, agrees. "We had computer wires looped through basement windows," he admits. "It was time to do the upgrade that the school needed and students deserved."

The Branson School took the neighbors into account when renovating the campus. As an independent school, it remains important to keep activity facing inward and not overly tax local roads and resources.



Turnbull Griffin Haesloop took the first step by moving the commons dining area away from the front gate, instead situating it in the heart of the grounds. Connected to the main path of student travel, the commons now works as the nexus of the campus.

With a limit to how much square footage the school could build, the architect took advantage of the area's excellent microclimate by designing the commons as an indoor/outdoor space. Large



"The campus has been transformed from a beautiful place to a beautiful place that serves the students and staff. The site is now tailored to work for the school."



The music building (above) supports a variety of performances. A new computer network runs through the entire campus including the new digital media lab (below). Views from various classrooms, including this art room (opposite top), showcase the school's glorious grounds, which were improved during the project. The school attempted a LEED Platinum rating with such green features as photovoltaic panels (left). The commons area (opposite bottom) has been moved to the interior of the campus creating a central nexus and moving traffic away from the neighboring community.

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garage doors flip up, allowing students to spill onto the courtyard at will. The building itself is a transparent wall of individual panels of glass separated by timbers all set under a sloping roof. The mirage-like effect fits the existing campus well while looking crisp, clean, and modern.

Along with the commons, Turnbull Griffin Haesloop constructed a fine arts building. Like the commons, it is outward facing, stepped around mature trees that have been cleaned up to reveal their beauty. In fact, the entire grounds were improved during the project, including water management, grounds work, and a new computer network infrastructure. "I have to commend the school for doing all the work at once instead of in phases," says Griffin. "It was a huge undertaking, but they weren't daunted."

The school also committed to building as sustainably as possible, attempting a LEED Platinum rating, which is difficult to achieve considering there is no public transportation to the site. Green strategies include: a living roof, radiant heating, natural ventilation, photovoltaic panels, and pervious paving. "Getting this project done on budget and in 15 months was a huge challenge," recalls Pauley. "The different teams pushed themselves as hard and far as they could."

Both client and architect are pleased with the result. "The campus has been transformed from a beautiful place to a beautiful place that serves the students and staff," says Griffin. "The site is now tailored to work for the school." Grounds are more comfortable for walking and playing, services like counseling are grouped in the commons area now instead of all over campus, different varieties of performances have taken place in the music room, and no one is tripping over computer wires.

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design

students and the city



Taylor Place, an Arizona State University student housing complex, designed by SmithGroup, puts a sexy pulse back into Arizona's urban heart

By Stacy Straczynski Photography by Liam Frederick



When American actor Steve McQueen said, "I would rather wake up in the middle of nowhere than in any city on Earth," he obviously couldn't have fathomed the urban appeal of Taylor Place, a \$120-million, 352,000-sq.-ft. housing complex for first- and second-year Arizona State University (ASU) students. At the heart of ASU's new Phoenix campus, the SmithGroup-designed facility is the realization of a three-pronged collaboration between the City of Phoenix, ASU, and Capstone Development Corp. to not only revitalize an underdeveloped section of the city's downtown but also to attract ASU students to actually want to live on campus.

The main driver behind the project was a joint desire to bring a college campus to downtown Phoenix: The city wanted a means of stimulus for the area, while ASU sought to extend the programs at its College of Nursing and Health Innovation and Walter Cronkite School of Journalism. By moving these schools out of the main Tempe campus, ASU students would be closer to internships and public programs.

ASU set up shop in several existing buildings, but the major missing piece was an attractive and comprehensive housing option for students. (At the time, the Phoenix students were living in an old Ramada, complete with cleaning service.) The two institutions enlisted Capstone Development Corp., a student housing, management, and construction firm, to purchase the land and manage all aspects of the financing and realization, including the hiring of local architecture and design firm SmithGroup. With three clients, each coming to the table with its own set of goals and parameters, SmithGroup's designers needed to create a set of residential high-rise towers for freshman and sophomore students that provided all the latest bells and whistles while remaining within the standard ASU housing portfolio; provide sections of the buildings that would be retail-oriented and offer public access; and provide a proper balance of privacy and safety for students.

The solution was an aesthetic and functional mixed-use structure. Two 13-story towers set the stage for Taylor Place. Tower One (completed in August 2008) features a one or two student-per-room option, while Tower Two (August 2009) features a two-per-suite format. A unique aspect within the double and single room layout is that each includes its own HVAC unit with thermostat and bathroom, offering a prime incentive for residents.

Selected "city view" rooms throughout the towers feature floor-to-ceiling glass windows, which offer another amenity to students and serve to enhance and differentiate the exterior composition, covered in an aluminum composite of varying shades. "It was an architectural decision that lent itself to the program by offering students variety. And so I think those two worked hand in hand," says SmithGroup design principal Mark Kranz, AIA, LEED AP.

Taylor Place also caters to "consumer demand" by providing an assortment of social spaces for the students to study, eat, and interact, many of which are located outdoors to take advantage of the mild climate.

The entrance of Taylor Place (opposite) and lobby (right) provide a welcoming space for students and the public to interact. Communal spaces, such as the urban shade garden (above) that features indigenous plants and a water feature, allow guests to take advantage of the sunny Arizona weather.



design

"Students these days want their own identity...but also a place to come together," explains Kranz. "When you have [private rooms], you have to pump up the other spaces because you don't want students to become isolated. You want to give them the ability to feel a part of a larger community. It's an interesting balance and one of the experiments on this project that has been hugely successful."

The entire first floor conjoins the towers and is allocated for 11,000-sq.ft. of retail space. An outdoor urban shade garden at the corner of First and Taylor Streets provides an area where the entire community can mingle during normal business hours. "What I like best is the way the building integrates public and private space," says Chad Izmirian, senior vice president of Capstone Development Corp. "We get a lot of people from the public having breakfast or lunch at Taylor Place-police officers, postal workers, surrounding business employees, etc." The space also houses a 10,000-sq.-ft. main dining hall and swanky lounge.

This theme of "shared" community also is carried through the studentonly areas. Open-air bridges on each floor connect the towers, encouraging resident interaction. Each odd-numbered floor bridge contains a study pod, furnished with comfortable white sofas. These are visible from the street via their bright, rusted orange color and provide the city below a glimpse into student life.

Sky Lounges, located on every other floor and joined by an interconnecting stairway, also serve to bring students together, while floor common areas provide access to communal TVs, vending machines, and laundry facilities.

But perhaps the most appealing feature of Taylor Place is the designers' choice to infuse technology into the project. The entire building is outfitted







Outdoor rooftop lounges (top) and the enclosed sky lounges (above), which join two floors via a staircase and feature floor-to-ceiling windows, encourage students to engage with their fellow residents, as well as create communal space for study and relaxation. Th swanky lounge (this photo) with its modern decor is located on the ground floor and features digital monitors that display important information for ASU students in real-time. The space is open to residents, other ASU students, and the general public.



Visible from the street, the bright orange-colored bridges (left) highlight and adjoin the towers. Each odd-numbered bridge houses an open-air student study pod (below) with outdoor lounge furniture to encourage students to mingle. The pods blur the lines between public and private, giving passersby a chance to view Taylor Place's bustling student life inside.



"It's what students expect these days. We're catering to students who were born in the '90s...They communicate differently than our generation. They have text messages, Web portals, digital displays, and every student has a preferred way of communicating."

-Chad Izmirian

for Wi-Fi access, and large digital monitors throughout the building notify students of important announcements. Even the laundry room is wired to notify students via text message or Web notification when machines become available.

"It's what students expect these days," says Izmirian. "We're catering to students who were born in the '90s...They communicate differently than our generation. They have text messages, Web portals, digital displays, and every student has a preferred way of communicating."

"This is not your grandfather's dormitory. The typology of student housing has evolved rapidly in the last 20 years," Kranz adds. "When you integrate technology, position and consolidate interaction spaces, and then use them in a way that can connect back to the urban environment, as well, that's where the ability for innovation begins."

As the only true urban student housing facility in Arizona to date, according to Kranz, the project did well to spark some life back into a once lackluster metro area. The city is now "bustling with students in a way that has never been more visible, and Taylor Place is a big part of that," he says. "The spaces are fantastic and I think a lot of us are jealous that dorms didn't look like this when we were in college."

For a project source list, see page 108 or visit www.contractdesign.com.



practice

no such thing as business as usual



By Jennifer Busch

In January I had the pleasure of serving as moderator for the 13th annual IIDA Industry Roundtable. During the two-day event at the IIDA headquarters in Chicago, the discussion among the IIDA board of directors, members of the IIDA college of fellows, and representatives of major manufacturers focused on the changing business landscape between manufacturers and design professionals, and emphasized the importance of knowledge exchange between these two groups. In particular, economic conditions, social media, and client dynamics were identified as key trends driving change in the relationship between designers and suppliers of commercial furnishings and finishes, resulting in new business models that are anything but "business as usual."

Among the key questions posed in the session:

- What are the new business best practices?
- How is the profile of the A&D community changing, and what will be its impact?
- How has product specification changed?
- How has the virtual world changed business practices?

In some cases, the discussion offered answers; in others, it raised questions. The recently released findings of the roundtable, compiled by Jeanne Fisher, IIDA senior director, communications and marketing, are summarized below.

Allen Parker, Industry IIDA, Kimball Office Furniture, kicked off the meeting with some observations about past recessions giving rise to innovative and enduring organizations that have had the ability to capitalize on economic change, thus setting the tone that times rife with hardship are also rife with opportunity.

Compressed schedules and reduced talent pools at design firms are requiring principals

to reevaluate how they deliver design services, while clients are reevaluating internal processes, which requires interior designers to consider new ways to create space. Moreover, design firms of all types are rethinking their approach to marketing in order to find work. Firms that can offer innovation, promote the value of real estate, and communicate the link between real estate assets and interiors will be well-positioned to take advantage of the economic recovery.

Forum attendees see evidence that as clients better understand their own workforce and new work processes, they also are understanding that design can be an innovation tool that can impact their business models, and importantly, how design firms can drive this process. Design matters more than ever in a cost-driven economy. The challenge for the interior design community to communicate that function is at the core of good, innovative design, and aesthetics follow.

The design community, like most business sectors, has experienced widespread workforce reductions, resulting in changing roles for those remaining. Forum attendees noted that many design firms have made difficult decisions to let go of principals and higher-salaried designers, in favor of keeping workers who bring more value, including those with significant project management experience and those well versed in technology. Senior designers and even principals have been required to dive into the design process more; in many cases, management level employees are managing design processes more than they are managing people. And business development has become the new responsibility of a growing percentage of staff.

The manufacturers in attendance gained insight into what is driving product specification today.

As design firms with tighter time constraints and fewer staff are deluged with product information, manufacturers must be careful to manage sales and marketing relationships more carefully. This is crucial, as designers acknowledge that relationships with manufacturers' sales representatives and dealers often are more important than the products themselves.

Designers look to manufacturers—particularly their reps on the front line—to know their products inside and out; understand the business of the firms they call on and the market sectors these firms serve; help manage designers' time by offering information and solutions; help educate young designers and resource librarians around the vast array of available products; collaborate on custom product solutions; and offer outstanding customer service. Designers least appreciate when manufacturers approach their clients directly, thereby eroding the designer's role in the specification process.

And everything, from design firms' best business and design practices to the way manufacturers market and sample their products and manage customer relationships is subject to ongoing evolution as a result of virtuality. E-mail campaigns, blogs, Web sites, social media all are being employed by manufacturers in their quest to market their products to designers. And though design firms, and particularly younger staffers, increasingly are resorting to online resources as their first platform for product information, the industry by and large remains committed to the personal relationship as the primary sales and marketing tool.

For the complete report, "No Such Thing as Business as Usual," visit contractdesign.com.

I am IIDA



"So many new discoveries are allowing us to push beyond what we imagined possible whether it is designing a piece of medical equipment or an environment. It is exciting and means design will never be stayed and we will never have learned everything about design as technology is advancing daily."

E

Lauren Rottet, IIDA member since 1994



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no one size fits all approach

Chosing the right delivery method for independent schools

By Dan Wetherell, AIA, principal and COO, Ratcliffe

Windrush School's innovative building provides a high-performance, healthy learning environment for its K-8 students. Minimalist detailing and regular bays (opposite bottom) reflect the historic main campus building design, a modest concrete structure built in 1934. A visually appealing roof (opposite top) saves energy by combining photovoltaic panels, green planters, and skylights that decrease electric lighting demand for classrooms. Naturally ventilated and cooled classrooms (above) with operable windows allow breezes from San Francisco Bay to eliminate need for mechanical air conditioners. (Photos by David Wakely)

Independent schools are under intense pressure to provide 21st century academic facilities, while managing tight operational budgets that have been further diminished by the shifting economic landscape. To date, the trend for independent schools is to utilize a negotiated bid versus competitive bid process where the institution, architect, and contractor team up early in the design process to deliver the proposed project. The advantages of negotiated bid are many, including identification of best design and construction practices, enhanced understanding of the project scope and budget by the project team, and coordination of construction operational issues. Within the negotiated bid process, independent schools increasingly are being challenged to look at a range of delivery methods available to best serve their projects.

There are three methods commonly employed, each with distinct advantages: 1) design-bid-build, 2) design-assist, and 3) designbuild. Although each of these delivery models can conceivably be used on any project, choosing the most appropriate model for your specific project can save time and money, and give the project team the best opportunity to meet project goals and objectives.

Factors when choosing the delivery model should include:

- Complexity of the building and site program
- · Intricacy of the design
- Budget
- Schedule
- · School infrastructure and operational concerns and conditions

The following case studies illustrate why a particular delivery approach was selected for a project and the pros and cons for each of the three methods.

Design-Bid-Build:

The majority of independent school projects are constructed using this traditional approach, which entails an architect creating a complete set of construction documents and the contractor bidding and building the structure as approved by the client and regulatory agencies. Windrush School, an independent K–8 school in El Cerrito, Calif., chose this approach to attain LEED® Platinum rating for its middle school/library addition. Sustainability was the strongest driver of this project; therefore, the complexity of the building design requirements warranted the inclusion of specialized structural and MEP consultants to achieve the required level of sustainable design expertise. This approach generally is preferable for building projects with complex building systems and specialized programs. The other delivery models may not provide access to the skill set or design capability required for multifaceted projects, and the project could fall short of meeting project goals and objectives.

Design-Assist:

This approach requires the architect and his/her consultants, the contractor and subcontractors, to work together to evaluate building system options to determine which are the most appropriate for the given project. The architect and his consultants ultimately are responsible for the building documentation, but the project team and the client receive the benefit of the collective expertise of the entire group to flush out design and constructability issues. The contractor's familiarity with the design intent, prior to bidding, also can reduce potential change orders during construction. Junipero Serra High School, located in San Mateo, Calif., is utilizing this approach to implement the school's master plan, which required an update to the complex and dated campus infrastructure. The project team explored the various delivery approaches available and landed on the designassist method as the most appropriate, based on the premise that the contractor's and subcontractor's input regarding conditions of existing systems, constructability of proposed systems, and costs were essential. This additional input gave the school a sense of comfort, knowing that the preferred option had been validated by the design team, contractor, and client, all from their own unique perspectives. The downside of this approach, however, is that the design team and the design process can get bogged down by multiple parties weighing in on key decisions and by potential conflict over the recommended approach to the design.

Design-Build: There are many variations to this approach, but in each case, a portion of the design is completed by the contractor and his subcontractors with the goal to streamline the design and construction process. De La Salle High School in Concord, Calif., recently completed a pool renovation and new pool building over summer break. To complete the project during this short window of time, the pool and the majority of the building design documentation was completed by the design-build contractor and pool subcontractor, rather than the architect. The building design also took advantage of a pre-engineered metal building system, which provided cost savings as well as reduced fabrication and installation time. The design-build approach requires

the contractor to have access to design-build subcontractors, which limits the number of contractors from which to choose and can often restrict the design to conventional building systems.

As we've illustrated, one design approach does not fit the needs of all academic institutions. The school leadership should weigh the best options against the project requirements, including the complexity and specialization of the design requirements, budget, and schedule.

While many schools traditionally utilize the design-bid-build approach, the design-assist and design-build are alternative methods that may be more appropriate. They can reduce costs and shorten construction time lines; on the other hand, they may limit the design options and innovation. School administrators can realize distinct benefits and weigh potential limitations for their projects by teaming with a proven architect and contractor to determine the best project delivery process.



designers rate



Contract asks three designers to name and explain their favorite products from Salone Internazionale del Mobile 2010



Clara Igonda, CID Principal Perkins+Will Los Angeles

1. Pudelskern Mrs. Robinson

www.pudelskern.at Reader Service No. 250 Designed by the Austrian design group Pudelskern, the Mrs. Robinson chest of drawers is wonderful. It is a simple yet beautiful and pure design.

2. Piet Hein Eek at Rossana Orlandi Chandelier

www.pietheineek.nl Reader Service No. 251 The wonderful Dutch designer Piet Hein Eek created the most unique chandelier using different old and recycled glass lamps and unifying them into a very attractive small or extra large light unit. Just a beautiful chandelier for a minimalist lobby.

3. GAN by Gandia Blasco Mangas

www.gan-rugs.com Reader Service No. 252 I was simply mesmerized by the beautiful concept of the design and the process of making these unique area rugs, designed by Patricia Urquiola and named Mangas (which is the Spanish word for sleeves, as in a sweater). The large scale of the weaving, the textures, and the colors make me feel that I just want to keep looking at it. Very clever!

4. Neutra

Vitality sink/bowl

www.neutradesign.it Reader Service No. 253 Neutra by Amaboldi Angelo makes sinks, tubs, and bathroom accessories carved from rare and precious woods. What a unique combination! My favorite item is this gorgeous sink/bowl made of wood.

5. Magis Design Sparkling chair

106

www.magisdesign.com Reader Service No. 254 A super sleek company, Magis Design has a very well-known group of designers, and it was difficult to select only one product. But I did select Marcel Wanders' Sparkling Chair as my favorite. It's really special, unique, and fun.



Angie Lee, FAIA, IIDA, LEED AP Vice President National Practice Leader, Workplace SmithGroup Chicago

6. Lapalma AP stool

www.lapalma.it Reader Service No. 255 My absolutely *favorite* product of the show is the wooden stool designed by Shin Azumi. It is stackable and very lightweight. I nicknamed it the "Fortune Cookie Stool." It comes in natural or black.



Flower bench

www.vitra.com Reader Service No. 256 This Vitra bench is not only a beautiful, sensual, shape that is familiar yet unexpected—particularly in a corporate or institutional environment—but it also enables people to sit facing each other to have a dialog in an informal setting. So it is highly functional too.

8. Molteni & C

Arc table

www.molteni.it Reader Service No. 257 The Arc table by Foster + Partners comes only in a glass top—round or oval. The material for the funky leg design is of lightweight concrete with fiber in the mix. It's a very sexy, one-of-a-kind, special table.

9. Kartell

6.

Bloom pendant

www.kartell.com Reader Service No. 258 The Bloom pendant fixture by Kartell comes in white, off-white, and black. The black one is extremely beautiful.





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Kimberly Sacramone, IIDA, LEED AP Principal, Director of Interior Architecture HLW International New York

10. Molo Design Softwall product

www.molodesign.com Reader Service No. 259 It's a unique and flexible organic building system with endless possibilities.

11. Extremis

Sticks

5

www.extremis.be Reader Service No. 260 The Sticks product is an interesting space divider for the open work environment and other unique round lounge furniture groupings and benches.

12. Officinanove

M box storage units

www.officinanove.it Reader Service No. 261 These beautifully crafted metal modular storage units come in great colors. Officinanova offers many other interesting metal light fixtures, storage units, benches, and lighting, as well.

13. Borella Design

YUU wall system

www.borelladesign.com Reader Service No. 262 This beautifully crafted and detailed wall screening system allows you to create semi-enclosures with a variety of accessories and options, including metal tables with curved corners.

14. Molteni & C Arc Table

www.molteni.it Reader Service No. 257 This beautiful sculptural concrete table base with glass top is perfect for those situations where data and electric are not required.

4.

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www.contractdesign.com

1.

sources

Project: Kupferberg Holocaust Resource Center and Archives (p. 72)

who Owner: DASNY/CUNY. Architect: TEK Architects PC, New York, NY; Charles Thanhauser, principal in charge; Andrew Ojamaa, project director; Carolina Meller, Kotting Luo. Contractor: Summit Construction. MEP Engineering: DLB Consulting Engineers MEP. Structural Engineering: Dunne and Markis PE. Landscape: Elizabeth Kennedy Landscape Architects. Graphics: KPC Experience. Photographer: Brian Rose.

what Paint: Benjamin Moore. Laminate: Formica. Dry wall: USG. Flooring: Key Resin Company. Carpet/ carpet tile: Interface. Ceiling: Armstrong. Lighting: Linear, Altman, Amerlux, Altman Lighting, Louis Poulson, Cooper Lighting Halo, Kurt Versen, Light Control, Lightolier, Legion, Erco, Se'Lux, Elliptipar. Doors: custom glass. Glass: custom glass by KPA Group. Window treatments: MechoShade. Workstations; conference, cafeteria, dining, training, other tables; files, shelving: by owner. Architectural, woodworking: DMS Woodworking. Signage: Mulberry Signs. Plumbing fixtures: American Standard.

where Location: Bayside, Queens, NY. Total floor area: 10,500 sq. ft. No. of floors: 1 level (plus lower level machine room). Average floor size: 8,500 sq. ft. Cost/sq. ft.: \$500.

Project: Lighthouse Community Charter School (p. 78)

who Owner: Lightkeepers LLC. Architect, interior designer: Starkweather Bondy Architecture LLP, Oakland, CA; Phred Starkweather, AIA, partner-incharge; Thomas Lumikko, LEED AP, project architect; Michelle Huber, Shannon Masse-Winks, Laura Rambin, project team. Contractor: Cahill Contractors, Inc. Lighting: O'Mahoney & Myer. Structural engineer: Nishkian Menninger. Civil engineer: Sandis. Landscape Architect: CMG. Acoustician: Wilson Ihrig & Associates. Furniture dealer: One Workplace, ISEC (lab tables). Photographer: Cesar Rubio (interiors); Ken Gutmaker (exteriors).

what Tackable acoustical wall panels: Wall Technology, Koroseal finish. Paint: Sherwin-Williams. Laminate: Nevamar, Wilsonart. Dry wall: Georgia Pacific, National Gypsum. Flooring: Mannington Commercial, Ceramic Tile: Daltile, Multipurpose sport flooring: Gerflor Taraflex. Resilient base: Johnsonite. Carpet: Crossley. Carpet tile: Interface. Carpet fiber: Dynex SD[®] Nylon, Invista[™] Type 6,6 Nylon. Ceiling: USG, Tectum. Lighting: H.É. Williams, Finelite. Zumtobel, Prudential, Focal Point, Lighting, Kurt Versen, Gardco, Day-Brite Lighting, HK Lighting Group, Louis Poulsen Lighting. Doors: Arcadia, Door Components, Inc., Total Door. Glass: Saflex, PPG, Safti, ICD High Performance Coatings. Lounge seating: Steelcase. Cafeteria, dining, auditorium, training seating/tables: KI. Other seating: Design Within Reach. Upholstery: Designtex. Architectural woodworking: Woodworking Specialties, Inc. Signage: Garnett Sign Studio. Plumbing fixtures: Kohler.

where Location: Oakland, CA. Total floor area: 73,832 sq. ft. (south wing: 46,752 sq. ft.; north wing: 27,080 sq. ft.). No. of floors: 2 (south wing), 1 floor (north wing). Average floor size: 24,610 sq. ft. Total staff size: 36 teachers, 650 students. Cost/sq. ft.: \$156/sq. ft.

Project: Benning Library (p. 84)

who Owner: DC Public Library. Architect: Davis Brody Bond Aedas; Peter D. Cook, AIA, principal; J. Max, Bond, Jr., FAIA, (former) partner; Christiane DeJong, LEED AP, project manager/project architect; Charlie Salinas, project designer; Nathan Hoyt, FAIA, director of interiors; Jeffrey Harrigan, Cody McNeal, LEED AP, Andrew McGee. Contractor: Forrester Construction. Lighting: MCLA. Engineering: Delon Hampton and Associates, Chartered (structural/civil); Professional Consulting Corporation (geotechnical); JVP Engineers (mechanical). Landscape Architects: Lee and Associates. Furniture Management: Fahrenheit. Cost Estimator: S.C. Meyers & Associates. A/V, security, IT: Polysonics. Elevator: Williams-Huntt & Associates. Community Outreach: Circle Point. Owner's Representative: A-1 Construction. Photographer: Paúl Rivera/archphoto.

what Wallcoverings: Armstrong Acoustic wall panels wrapped in Knoll fabric. Paint: Sherwin-Williams. Drv wall: Lafarge. Flooring: Armstrong. Carpet/ carpet tile: Mohawk, Lees. Ceiling: Chicago Metallic. Lighting: Lithonia, Visionaire, Forum, Lumenton, Pathway, Louis Poulsen, Liton, Metalumen, Creative Illuminations, Birchwood, Doors: Michbi, Glass: J.E. Berkowitz. Workstations: custom millwork with Icestone countertops, Panelite modesty panels, and laminate maple. Workstation, lounge, cafeteria, dining, auditorium seating, other tables: Herman Miller. Children's area seating: Vitra. Conference, cafeteria, dining, training tables: KI. Shelving: Spacesaver. Architectural woodworking: solid and laminate maple. Site furniture: Landscape Forms. Signage: custom by Anderson Krygier. Bath fixtures: Toto, Sloan, Kohler, Lustertone, Chicago Faucets, American Standard, Florestone.

where Location: Washington, DC. Total floor area: 22,000 sq. ft. No. of floors: 2.

Project: Price Center East (p. 88)

who Owner: University of California, San Diego. Architect: Yazdani Studio of Cannon Design; Mehrdad Yazdani, design principal; Craig Hamilton, AIA, LEED AP, project principal; Ron Benson, project manager; Mark Piaia, AIA, LEED AP, project architect; Craig Booth, RA, LEED AP and John Chan, senior designers; Jim Peshl, AIA, QA/QC; Jack Poulin, IIDA, LEED AP, interior design, FFE; Yan Krymsky; Tommy Yuen, LEED AP; Lily Chiu, AIA, LEED AP; Hong Gip; Frank Maldonado, AIA; Mi Sun Lim, LEED AP; Manson Fung, LEED AP; Lauren Coles, LEED AP; Radames Culqui, project team. Contractor: M.A. Mortensen Company. Structural engineer: Englekirk and Sabol. Mechanical engineer: IBE Consulting Engineers. Electrical engineer: Coffman Engineers. Civil Engineers: Hirsh & Company. Lighting: Lighting Design Alliance. Kitchen: Webb Design. Landscape architect: Pamela Burton & Company. Graphics: Harmon Nelson. Acoustician: Newson Brown Acoustics. Cost Estimators: Cumming. Vertical Transport: Lerch Bates & Associates. Acoustician: Newson Brown Acoustics. Audiovisual: Media Systems Design Group. Furniture dealer: BKM Office Works. Photographer: Timothy Hursley (all built images); Tom Bonner (model photography).

what Wallcoverings: Maharam, Knoll, Carnegie. Paint: Dunn Edwards. Laminate: Formica, Nevamar, Laminart. Flooring: Forbo Marmoleum. Carpet/carpet tile: Interface, C&A. Ceiling: Ceilings Plus, Armstrong. Lighting: Kirlin Signature, Artemide, PMC, Lighting Services, Inc.Bega, Hevi Lite, Hydrel, Signature Lighting Doors: Tower Glass, Inc., Steelcraft, Algoma Hardwoods, Inc., Horton Automatics, Modernfold Inc. Glass: Viracon. Office furniture: Steelcase. Reception furniture: Custom Millwork. Laminate: Nevamar. Upholstery: Maharam, Knoll, Carnegie. Cafeteria seating: Thonet. Offices seating, cafeteria tables: Steelcase, Coalesse. Tables: Coalesse. Outdoor furniture, accessories: Landscape Forms. Architectural woodworking: Spooner's Woodworks Inc. Drywall: Standard Drywall, Inc. Flooring: Spectra Contract Flooring. Plumbing fixtures: American Standard, Haws Corporation. Structural system: Mc Mahon Steel Co. Metal/glass curtain wall: Tower Glass, Inc. Concrete: Structural concrete, Other: Cement Plaster. Roofing: NeoGard, Adhered Thermoplastic Membrane (PolyVinyl Cloride), Roofing from Sarnafil. Hardware: Schlage Lock Co., Hager Hinge Co., LCN Closers, Inc., Von Duprin, Inc., Tydix Products, Inc., Knape and Vogt Mfg. Co.

where Location: La Jolla, CA. Total floor area: 172,000 sq. ft. new construction, 66,000 sq. ft. renovated, 238,000 total sq. ft. No. of floors: 4. Cost/ sq. ft. \$222.

Project: The Branson School / Student Commons and Fine Arts Center (p. 94).

who Owner: The Branson School. Architect, interior designer: Turnbull Griffin Haesloop; Mary Griffin, FAIA, Eric Haesloop, FAIA, Evan Markiewicz, Georgianna Salz, John Kleman, architecture project team; interior design project team: Margaret Simon, ASID. Structural engineer: Fratessa Forbes Wong. Sustainability consultant: Loisos + Ubbelohde. Lighting: O'Mahony & Myer. Kitchen: Presidio Design Group, Inc. Landscape architect: Landscape Office Ltd. Graphics: Urbain Design. Acoustician: Walsh-Norris Associates. Furniture dealer: Workspace Solutions. Contractor: Herrero Contractors, Inc. Photographer: David Wakely Photography.

what Wallcoverings: Carnegie Xorel, Forbo Marmoleum. Laminate: Pionite. Flooring: Scofield Lithachrome Stain. Ceiling: Tectum. Lighting: Pinnacle; BK; Exceline. Doors: Renlita Overhead Doors. Window treatments: Mechoshade. Cafeteria, dining, auditorium seating: TMC Furniture. Cafeteria, dining, training tables: Teknion. Architectural woodworking: Plyboo. Signage: Urbain Design.

where Location: Ross, CA. Total floor area: 7,550 sq. ft. (student commons); 3,300 sq. ft. (fine arts center). No. of floors: 1. Total staff size: 320 students, 100 staff.

Project: Taylor Place, Arizona State University (p. 98)

who Client: Capstone Development. Architect, mechanical/electrical engineer, lighting designer: SmithGroup. Interior designer: Capstone Interiors/ Smithgroup. Structural engineer: Paul Koehler Engineers. General contractor: Austin Commercial. Furniture dealer: Capstone Interiors Group. Photographer: Liam Frederick.

what Wallcoverings: Cascade Coil (ceiling hung room divider). Paint: Sherwin-Williams. Laminate: WilsonArt. Dry wall: Georgia Pacific. Masonry: Trendstone. Flooring: Ground Concrete, Uni & Inni, Daltile, Armstrong, Mondo Sport. Carpet/carpet tile: Interface. Ceiling: 9wood, Armstrong. Lighting: Zaneen, Selux, Lithonia, Belfer, Waldmann, Lighting Concepts, Zanine. Doors: CECO, Marshfield. Door hardware: Corbin Russwin Glass: Guardian. Window frames/wall systems: EFCO, Keystone. Window treatments: Mariak, Cambridge. Workstations: Herman Miller, Lounge seating: Sandler, Cafeteria, dining, auditorium seating: Sandler, Harter. Other seating: Brayton, Turnstone, Forms & Surfaces. Conference table: Convene. Cafeteria, dining, training tables: Sandler. Files, shelving: Steelcase. Architectural woodworking: Custom, Plyboo, 3form. Cabinetmaking: TMI Systems. Planters, accessories: Custom fabricated from steel plate. Signage: Custom signage, Room Signage. Plumbing fixtures: Sterling, Crane, Delta, Lasco, Symmons.

where Location: Phoenix, AZ. Total floor area: 352,000 sq. ft. No. of floors: 13. Average floor size: 24,500 sq. ft. Cost/sq. ft.: \$194.



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Masamichi & Sigi's viewpoint...

What do you consider to be your greatest professional achievement?

Contributing to improving the daily life of millions of people from every part of society. The New York City subway projects are good examples. We hope Antenna Workspaces [the new system introduced by Knoll this NeoCon[®]] will also serve that goal well.

.

What is the most fulfilling part of your job?

First, when we find an elegant solution for a complex problem. Then, when the solution, typically after long periods of development, finally materializes and makes an entry into the real world, where it becomes part of somebody else's life. Seeing the production line for our design is a humbling experience.

.

What do you think are the biggest challenges facing product designers today?

We need to change people's behavior through design for a healthier society—not only physically healthier, but also environmentally and socially. Lots of pressing issues are man-made and derived from shortsighted poor judgment.

.

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

Clients are critical in the success of a project. If a first encounter with a possible client doesn't feel good, it may be better not to pursue the relationship. It will save lots of agony.

.

What inspired your career choices?

MU: Since my childhood, I was fascinated by the relation amongst form, material, and function. Originally, it was derived from WW2 weapons, then shifted to more civilized things like buildings and electronics.

SM: A dissatisfaction with the artifacts surrounding me in my immediate environment while growing up, most notably the furniture and the consumer electronics.

Masamichi Udagawa and Sigi Moeslinger, co-founders of Antenna Design New York

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

MU: Could try being an architect, I am curious.

SM: Design was always my first choice, or else a musician if only I could play an instrument very well.

.

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

Be open-minded and flexible; it may take you in a direction you didn't plan, but one that turns out to be very exciting.

.

How do you foresee the future of industrial design changing?

Future design should be utilized for the betterment of society through changing peoples' behavior. Here it is crucial to think about interaction between artifacts and people, as well as interaction amongst people mediated by artifacts.

What would you like to leave as your legacy?

Something that keeps inspiring people will be a great thing to leave behind.