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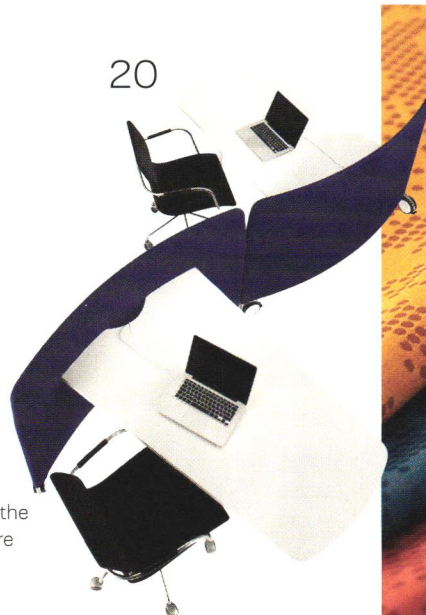
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cover: The Colony, designed by ICRAVE with custom "Women of The Colony" artwork by ICRAVE. Photography by John Ellis. Page 48.

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Trends: Renew, Reinvent, Revitalize

There are a significant number of buildings in the repositioning market today, and an ever-increasing interest from developers to create highly marketable and financially viable building assets

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Design: Sacred Heart

Butler Rogers Baskett designed the new Johnson Chapel at the nexus of the Trinity School to support a variety of activities

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Design: On the Wild Side

A pair of former Nike missile silos take center stage in a Noll & Tamm Architects design as home to the residents at a 24-hour rescue and rehabilitation facility in Sausalito, Calif.

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Design: Restoring Fairytales

Through a creative use of animated color and lighting, as well as advanced technology inclusions, Page & Turnbull and the Rockwell Group restore three, historic military buildings in San Francisco into the engaging Walt Disney Family Museum

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Perspectives: William Pedersen

A Q&A with the winner of the CTBUH 2010 Lynn S. Beedle Lifetime Achievement Award. Here, Pedersen shares his insights on the recent recognition, his career, and the importance of tall building architecture to communities

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Perspectives: Kasper Salto

The creative mind behind Fritz Hansen's successful NAP™ series gets up close and personal with *Contract* magazine about his unique design background and inspirations

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Perspectives: John Rinek

This young designer, who designed RINEKWALL Wallcoverings for Designtex and holds a passion for travel and photography, clearly brings a unique artistic eye to the interior design field

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Essay: Designing for Health

Follow this online column, contributed by the experts at Perkins+Will, for the latest trends and design challenges in research-based client communications. Read this month's installment: "How Green is Your Furniture?"

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News: Contract Joins 'What's New, What's Next @ 200 Lex' Event

Contract editors to host programs on topics including how to get published, the effect of social media on the furniture market, and a discussion with Michael Vanderbyl of Vanderbyl Design

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on the blog:

Building a Virtual World for A&D in Second Life

Architecture may be about design, form, and aesthetics; but in today's tech-savvy world, Second Life, a virtual world created by Linden Lab in 2003 that allows users to communicate via "avatars," highlights an aspect of architecture that is often forgotten

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Is a Design Degree Really That Important Anymore?

With more and more students opting to postpone college (recent surveys says up to 36 percent are holding off due to the economy's impact on family finances), what long-term effects can these trends have on the next generation of A&D professionals? Will design education need to change to a more experience-based model?

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My Size Chicago Exhibit Showcases City's Architectural History

The Chicago Architecture Foundation's (CAF) Chicago Model City featured a "my size" exhibit of downtown Chicago. Six months, 4,000 hours, and over 1,000 buildings later the Model City is the largest model produced by Columbian Model and Exhibit Works

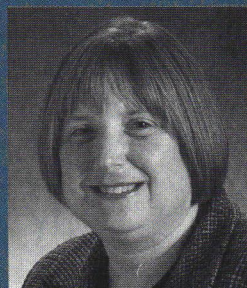
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Contract magazine would like to thank our August intern Zoe Namerow for her hard work and dedication to the TalkContract blog and reporting on the latest new design products.

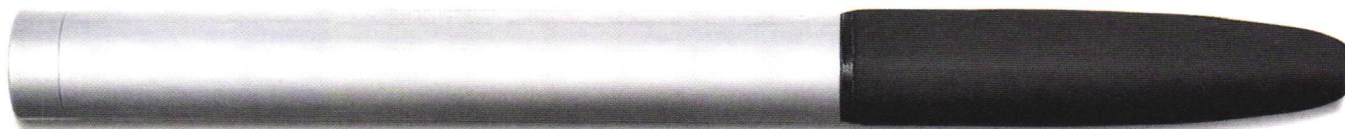
contributors:



Jane Felsen Gertler recently joined New York-based Helpem Architects as an associate and director of marketing. A graduate of Syracuse University with dual degrees in Communications and Psychology, Gertler is a Certified Professional Services Marketer (CPSM), and in 2004 she helped to found SMPS' Long Island Chapter, serving as its president from 2007-08. Co-author of *Architecture as a Design Partnership* she has written columns for *New York Construction and Building Long Island*, as well as articles for *Real Estate Weekly* and *New York Real Estate Journal*. Read Gertler's Practice article "Making Rainmakers" on page 30.



Anne E. Weber, FAIA, is a senior associate with Farewell Mills Gatsch Architects in Princeton, N.J. During her 27-year career, she has concentrated on managing large-scale institutional historic preservation projects. Her recent notable works are the restoration of the Essex County Courthouse, the Princeton University Chapel, and life safety improvements at the Statue of Liberty. Read Weber's Process article "Laser Dissection" on page 62.



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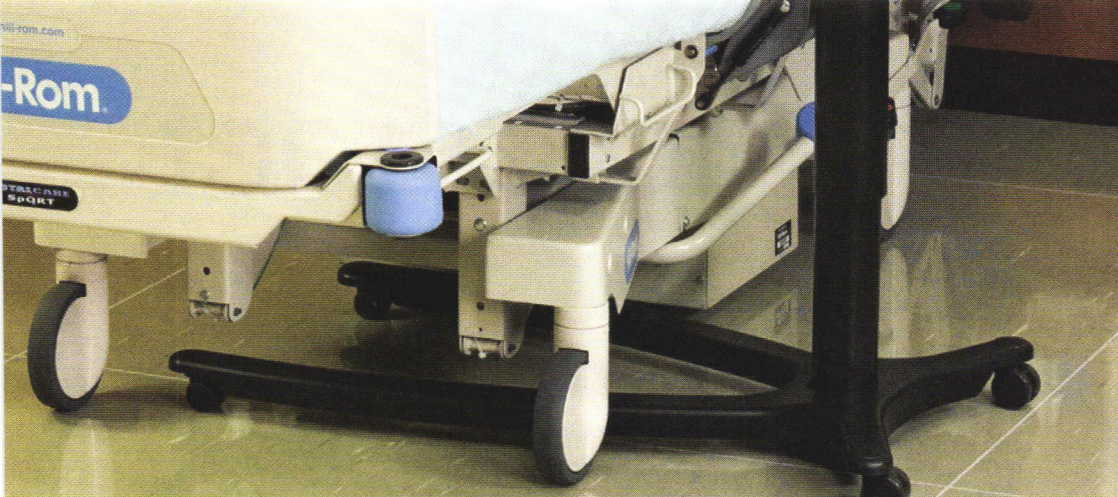
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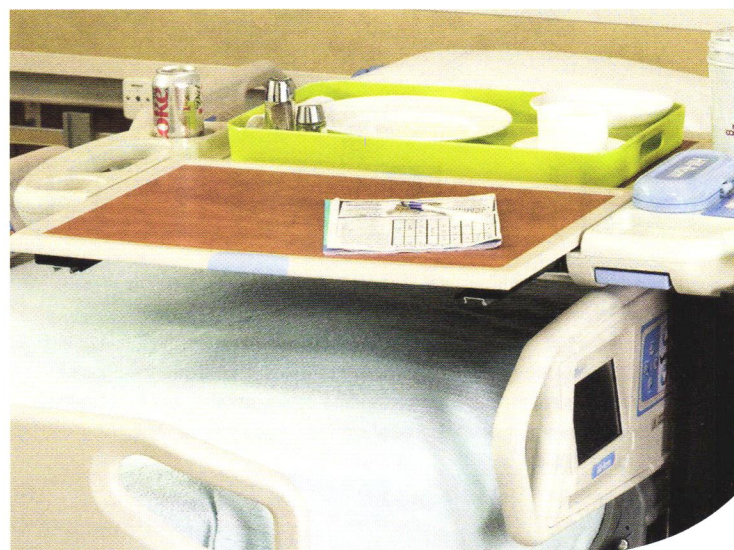
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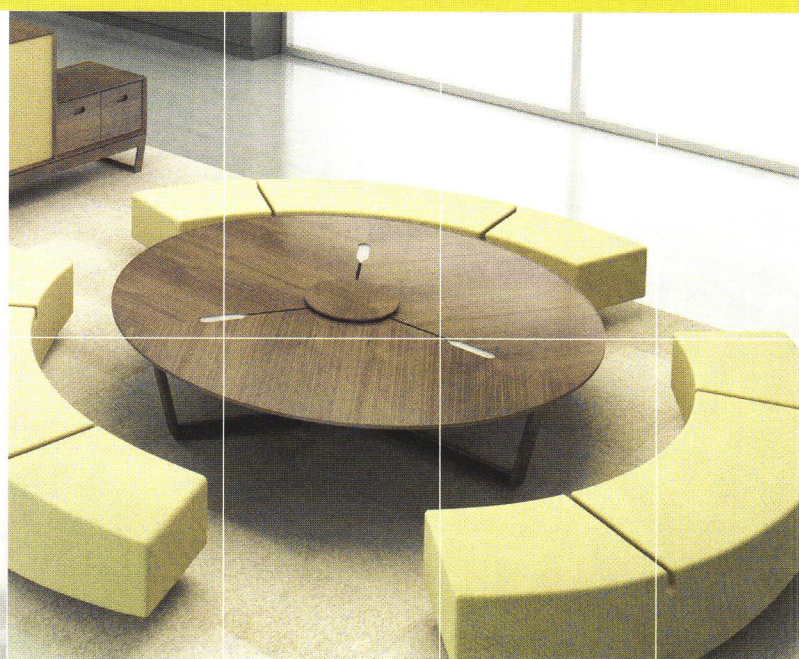
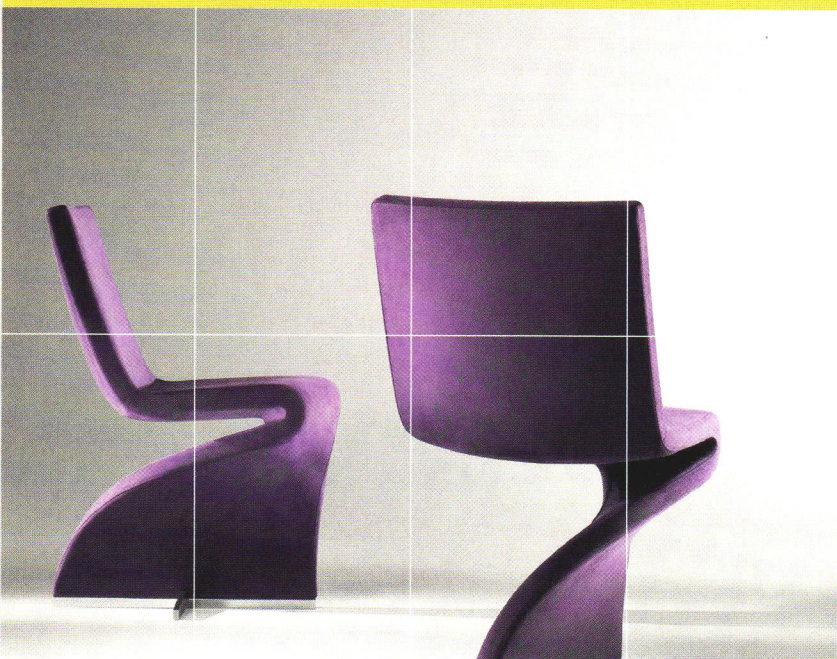
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Jennifer Thiele Busch
Editor in Chief

Reinvention has never been so “in”—or so necessary—as it has been in the recent years of economic distress, and one shift for the A&D community has been the way design firms approach business development and marketing. During the economic recession of the 1990s and the economic slowdown following 9/11, when *Contract* was still publishing its annual Salary and Hiring Surveys, survey results and anecdotal evidence indicated that dedicated business development managers and marketing people were among the first design firm employees to be let go during a downturn. What might seem like backwards logic—when business is slow, why lay off the people charged with finding new business?—actually made some sense when you consider the fact that principals were fully expected to assume business development and marketing responsibilities until work picked up again, and budgets could allow for rehiring dedicated rainmakers.

This time around, things are different, and the lines that traditionally have differentiated functions within a firm have become quite blurred. With massive layoffs across the board, everyone is required to take on additional responsibilities, and the new norm for A&D firms is that everyone—from principals down to junior designers—can be expected to contribute to new business development. Just as all employees once were required to get up to snuff on new technology, now employees at all levels should be expected to add business development to their skill sets. Add it to the list of practical business skills that design schools are not teaching.

In this month's Practice column, Jane Felsen Gertler, a veteran marketing director who recently joined New York-based Helpem Architects, offers practical advice on how design firms can create a business development culture from the top down, with every staff member engaged in some way in the function of cultivating new business. The message is clear that in this economic-driven age, the skill that may differentiate you from your colleagues when it comes time for promotion (or for downsizing) is not just your design talent or your leadership qualities, but your ability to bring in new work. Even small contributions can make a measurable difference. Think of it as a challenge to reposition yourself, before you lose your market value. ☐

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Conflux, by Carl Gustav Magnusson

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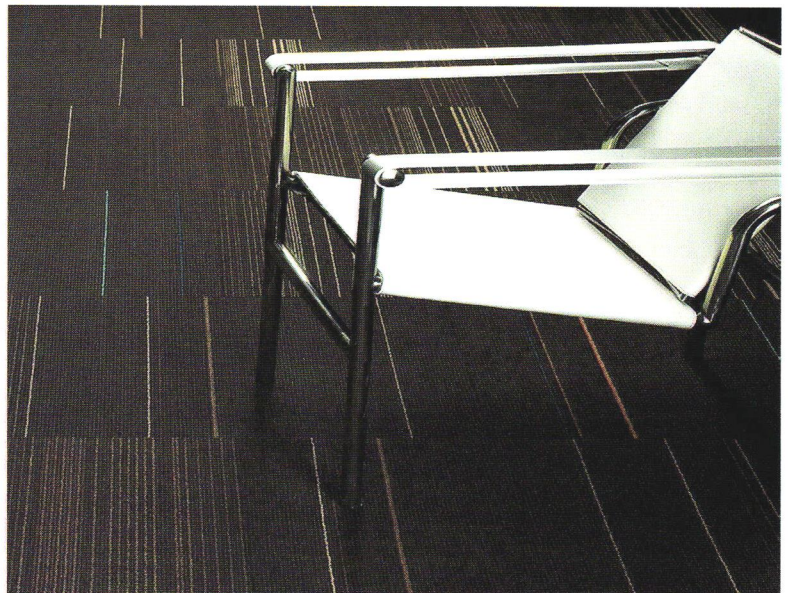
License to Design

Global A&D firm HOK recently announced its new business, HOK Product Design, an initiative that will encourage HOK designers to create products relating to the firm's core architecture and interior design business. Through HOK Product Design, firm designers can license their designs for manufacture and sale.

The new initiative, led by Susan Grossinger, former director of interiors for HOK Los Angeles, hopes to support products ranging from architectural and interior design to consumer, healthcare, and sustainable items. "The business plan for HOK's new product design group is centered on the concept of developing innovative product ideas that provide value to our clients and the marketplace and then presenting them to targeted manufacturers who have an interest in producing and distributing them," says Grossinger.

She adds, "Our business goal is to provide the marketplace with something better than what exists today in the sectors where we have deep expertise such as healthcare, sustainability, science and technology, lighting, and strategic planning to name a few."

The new business is off to a great start, with 12 products already in the works and manufacturing partners on board. Products range among healthcare, lighting, urban planning, furniture, finishes, fire and life safety, and sustainability. These include: FRENO Rain Garden, an urban rain garden for stormwater filtration and groundwater recharge by HOK planning and architecture



An executive lounge collection for Cumberland Furniture (top), the Spectrum Collection for Mannington (above), and FRENO Rain Garden (below) are three products already in the works by HOK Product Design. (Renderings courtesy of HOK.)

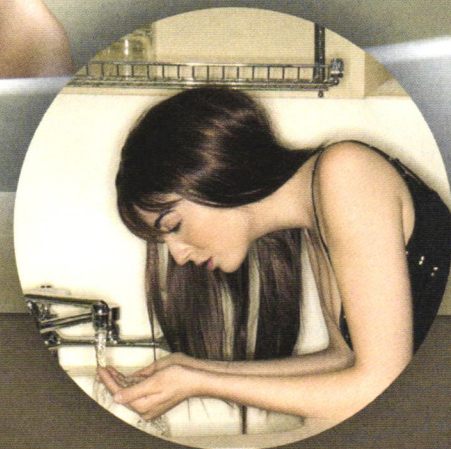


designers Matt Snelling and Paul Wilhelms; rubber and carpet tile Spectrum Collection for Mannington by HOK Chicago interior designers Tom Polucci and Natalie Banaszak; and an executive lounge group for Cumberland Furniture Designer's Speak program by HOK Houston interior designer Paul Smead.

HOK Product Design is structured as a standalone business within HOK, and it is the first business created under the umbrella of the new HOK Blue Box Ventures. This umbrella firm and Product Design were both developed at HOK's Blue Ocean Design Charrette in October 2007, attended by more than 180 HOK leaders.—LC



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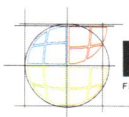
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industry

Say YeSSSS to Cersaie

Cersaie 2010, the international exhibition of ceramic tiles and bathroom furnishings, will be held this year from September 28 to October 2 at the Bologna Exhibition Center in Bologna, Italy. Now in its 28th year, the annual, five-day affair will feature more than 1,000 exhibitors from 34 countries and typically draws over 90,000 design professionals from all over the world. This year's exhibitors will occupy more than 577,000-sq.-ft. of space. Additionally, Cersaie again will host the Building Dwelling Thinking conference as part of the events.

Exhibitions and Offerings

David Childs, president emeritus and design partner at SOM will act as keynote presenter, and he will discuss recent projects, such as the firm's design and construction of Freedom Tower in New York City. Other conference headliners include Karim Rashid, Enzo Mari, Cino Zucchi, Natalie De Vries, and Mario Botta.

The action-packed schedule features a series of "Architecture and Narrative" talks by leading architects, on topics like "The City in Pictures and Words," and relevant seminars on such issues as tourism design, micro and macro social housing, the theory and ethics of design, and the use of ceramics in modern architecture. The program also includes an evening concert in Bologna's Piazza Maggiore and many opportunities to network and socialize.

Other notable exhibits are the Emilia-Romagna urban polis future; Ceramic Tiles of Italy-Playground; Beautiful Ideas; and the Central Saint Giles exhibit. This last exhibit, sponsored by the Renzo Piano Building Workshop, invites young architects to participate in an on-site workshop for insight into design practice and to learn about Renzo Piano's recent completion of Central Saint Giles project in London.

The ticketed event is approximately \$13 (€10) for walk-ins, but offers free admission to pre-registered professionals.

What's New in Tile

Cersaie highlights its "Say YeSSSS to Cersaie" 2010 trend preview with four key areas: style, sustainability, surroundings, and slim. The show will feature more than 510 tile manufacturers.

Style: Inspired by popular TV shows like "Mad Men," tile is harkening back to the 1950s and '60s. Archetypal patterns, including masculine stripes and muted metallics, will receive a modern twist with the help of technology. Paolo Zani's Murmansk Collection for Ascot recalls vintage ostrich and crocodile skin accessories, while Patrick Norguet's Lines Collection and Nastro from FAP feature classic stripes. Fondovalle and Cersarda both offer lines with metallic elements, as well.

Sustainability: Durable, low-maintenance, and easy-to-clean tile is experiencing growth as more designs are expanding usage of the material beyond the kitchen and bath to other interior applications. Many Italian tile manufacturers now use a closed-loop process that recycles 100 percent of raw material and water wastes back into the production cycle. Eco-conscious offerings at Cersaie include Novabell's Tuscania, Marca Corona's Marmo Ecologico, and Casalgrande Padana's Bios. The Green Power line by Sant'Agostino is the first ceramic line featuring total compensation for carbon dioxide emissions.

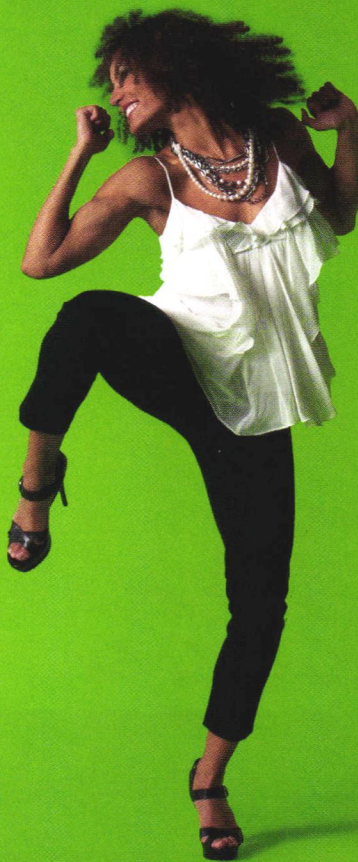
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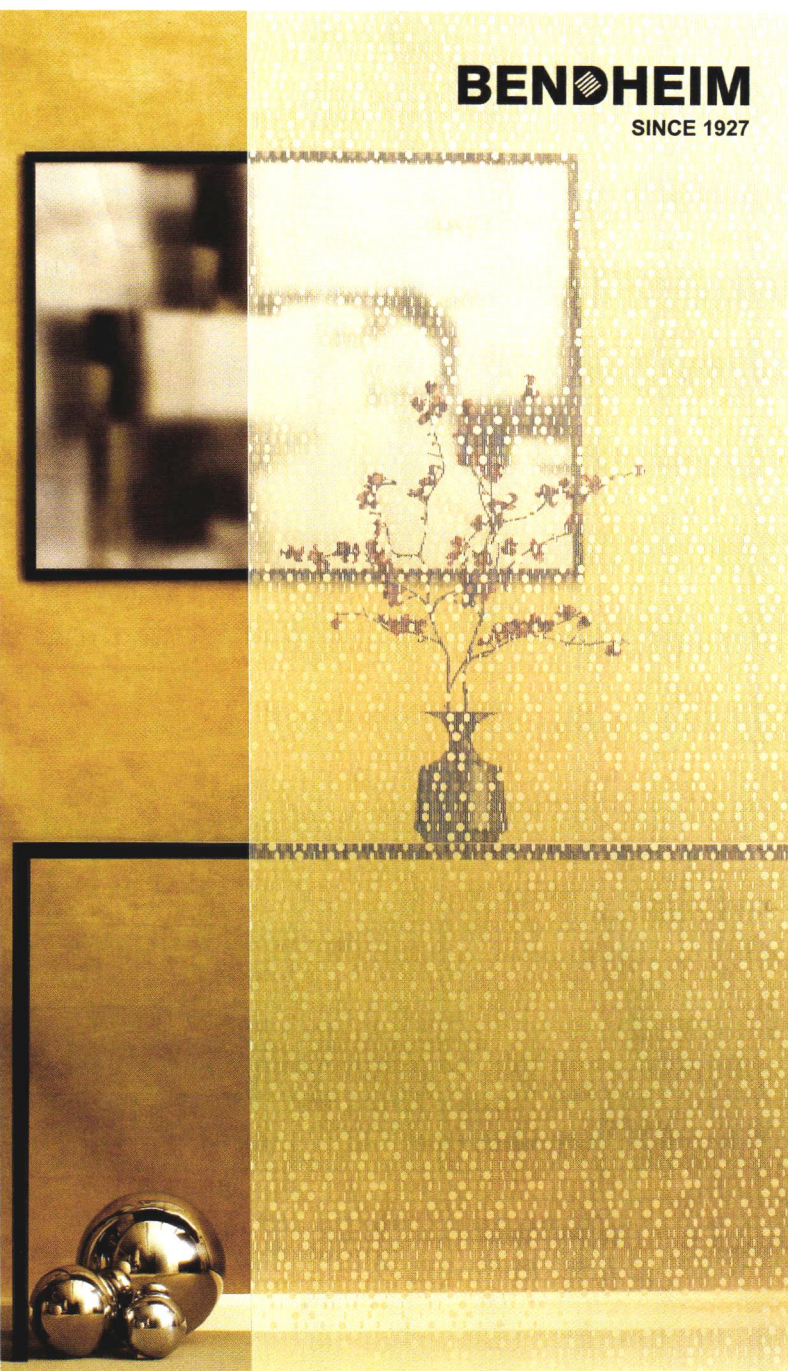
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industry

Surroundings: Products inspired by the natural world will combine with digital technology for modern sophistication. Trends include looks mirroring natural stone and marble, such as Gallura by Alfalux, Pietra Piasentina by Floor Grers, and Scabas by Coem. Phorma offers several wood-look lines, and Mutina will launch the unique The Big Bug hexagonal table with a tile top, the latest in their Bugs Family Collection.

Slim: Slender, eco-friendly tile that reduces energy consumption, raw materials, and transport costs is increasingly popular. The Italian tile industry will actually oversee a committee developing international standards for the manufacture and installation of thin tiles. Offerings include Laminam's Filo, Cotto D'Este's Kerlite lines, and Capri's I Travertini.—LC

Coming Events

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Cersaie

September 28–October 2
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Bologna, Italy
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Healthcare Design.10

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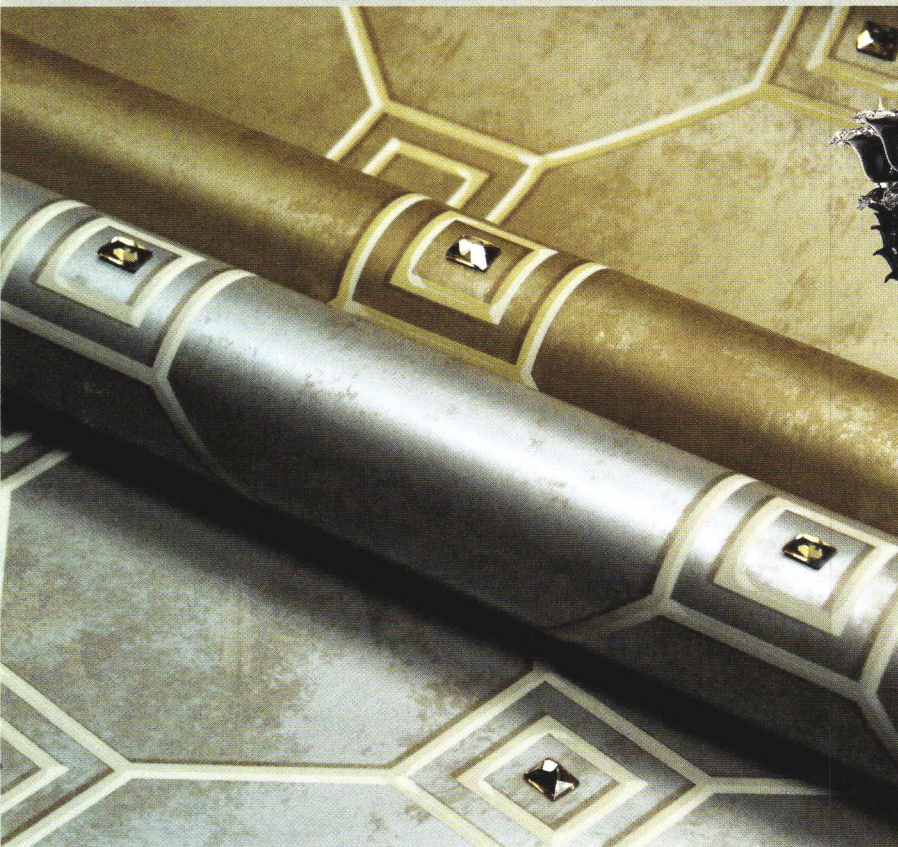
Designed by
Lievore Altherr Molina for Enea

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York Wallcoverings

Bejeweled and bedazzled, Christie's Trellis offers metallic luxury wallcoverings with a pop of glamour. As one of York Wallcoverings' Vintage Jewel Collection patterns, the product is available in silver metallic and gold metallic, featuring real Swarovski crystallized elements as focal points among the stately cross-tile pattern.

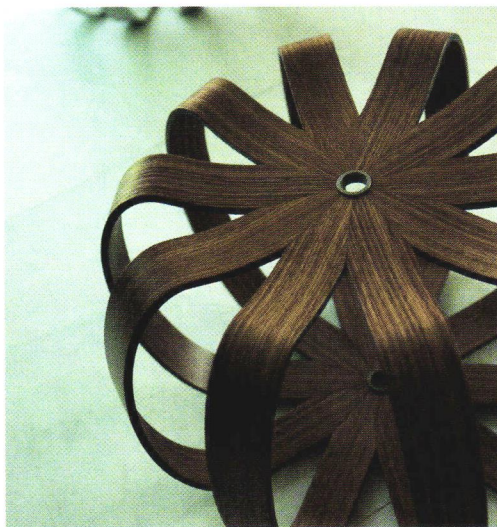
www.yorkwall.com Reader Service No. 201



Eurofase

The creative Eurofase Orillia plays on the risqué for an ornate and embellished look. It's a beautiful, classic ceiling chandelier—in onyx, ivory, and even hot pink. Crystal leaflet and carillon accents accompany the layered structure, and tones contrast with the light of the chandelier bulbs.

www.eurofase.com Reader Service No. 202



Eurotrend

Fun, versatile Kiko proves that two uses are better than one. This functional coffee table only needs an upholstered cushion to become a small stool. Made from carved canaletta walnut wood, Kiko measures 31.5 in. in diameter and 15.7 in. in height.

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ICF's Mobi mobile workstation allows for multiple reconfigurations. It includes a worksurface and sound-absorbing partition in different sizes and colors. Wheels allow for easy mobility, and units can be combined for group collaboration, ideal for university, school, and library settings.

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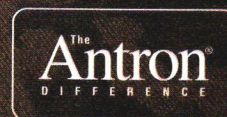
A modern interior space featuring a large, patterned carpet in shades of brown and tan. In the background, there are white modular sofas and a white wall with a large black abstract artwork. To the right, a white reception desk with a dark wood countertop holds a white vase with dried branches.

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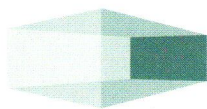
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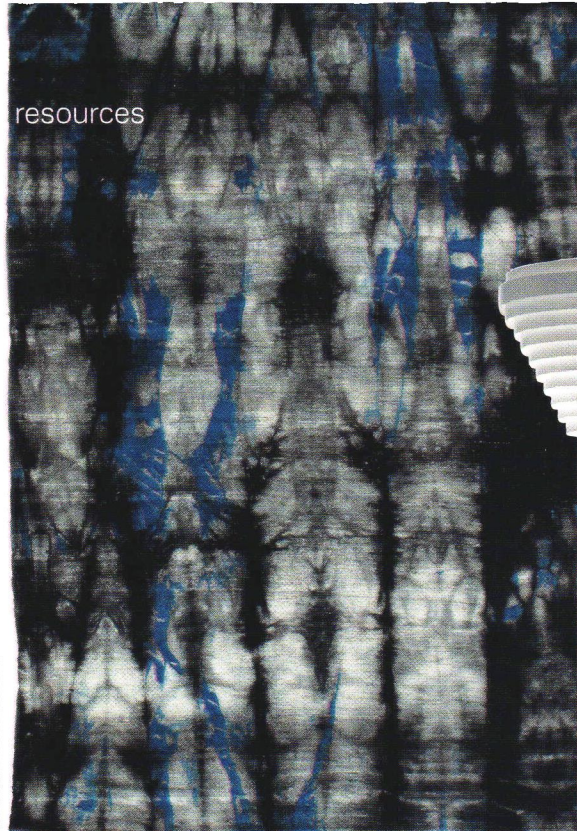
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Odegard

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Artek

Take flight back to 1954 with a revisited design by Alvar Aalto. Angel Wing (A805) features an aesthetically shaped lamp shade, made from painted metal strips, that is reminiscent of heaven's guardians. The shade diffuses light evenly for a divine glow.

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Sina Pearson

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www.sinapearson.com

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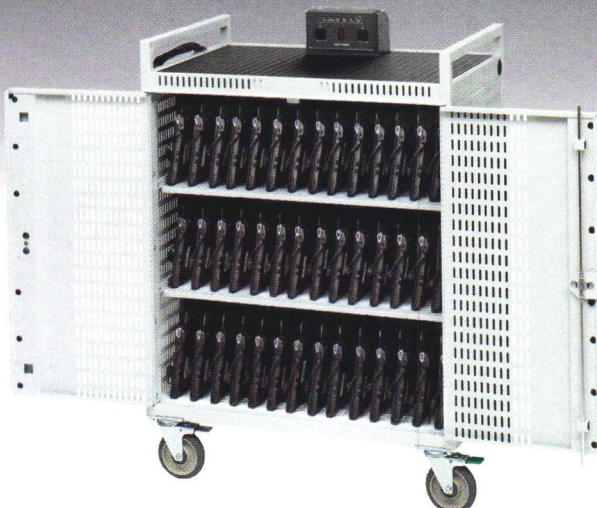
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Bretford Manufacturing

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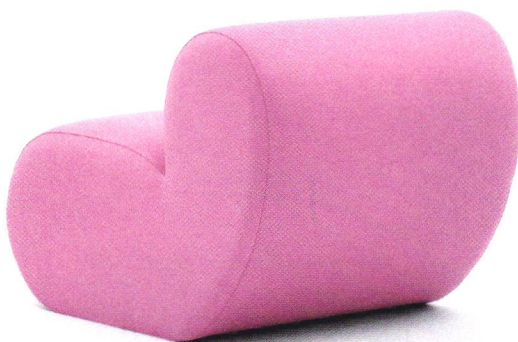
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Dune

Fall in love with Enamored, the new furniture line from Dune. An international group of designers developed this cohesive collection, which offers funky reinterpretations of classic items. The bright, playful pieces combine comfort and lively style with an eye-catching color palette and technologically advanced engineering. www.dune-ny.com

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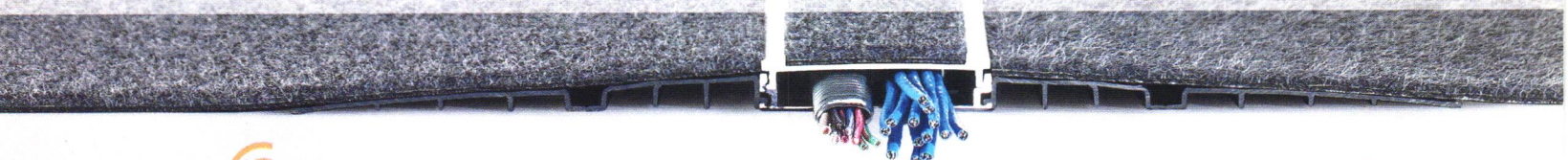
Applying traditional hand-loom techniques, the Linedge Collection of window treatments is made-to-size from natural sustainable fibers, including arrowroot, river reed, ramie, and palm. All weaves are hand-finished to create a continuous warp-edge and are available in 37 designs.

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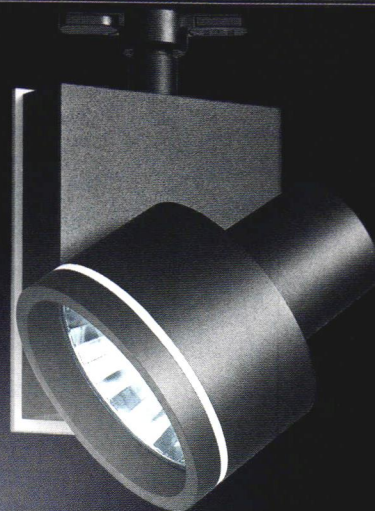
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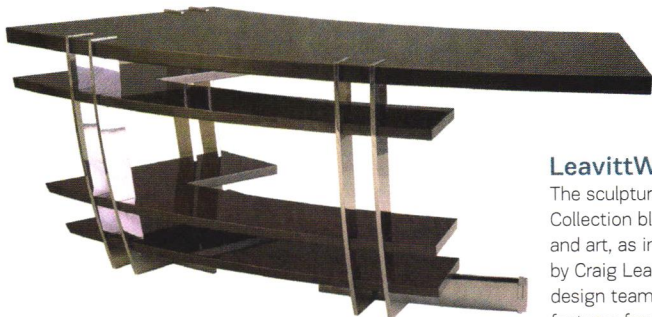
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LeavittWeaver

The sculptural qualities of the LeavittWeaverONE Collection blur the boundaries between furniture and art, as in the Fuselage Library Table. Designed by Craig Leavitt and Stephen Weaver and their design team, each hand-finished, unique piece features functionality with an imaginative flair.

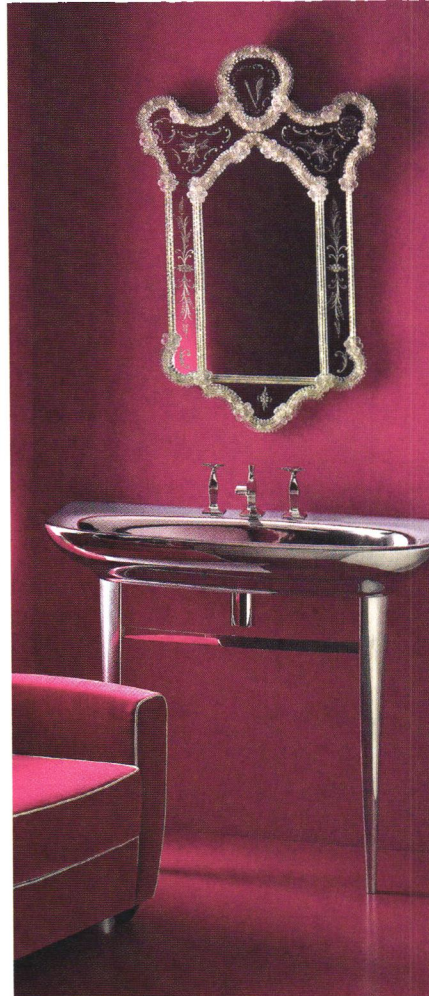
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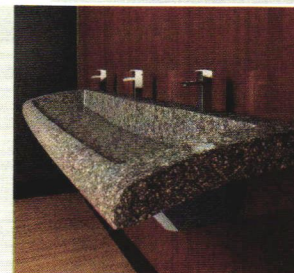
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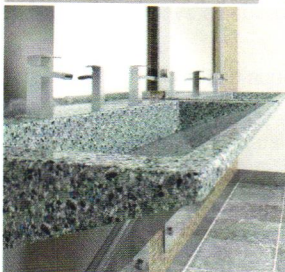
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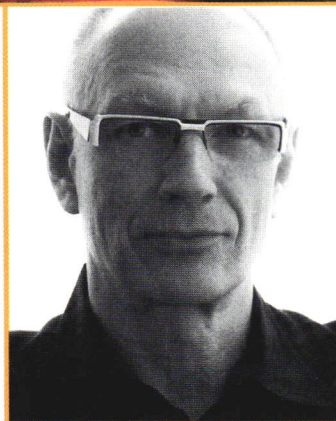
A traditional pattern gains new life and a hint of eye-catching movement in Dots Damask from Luna Textiles

By Stacy Straczynski

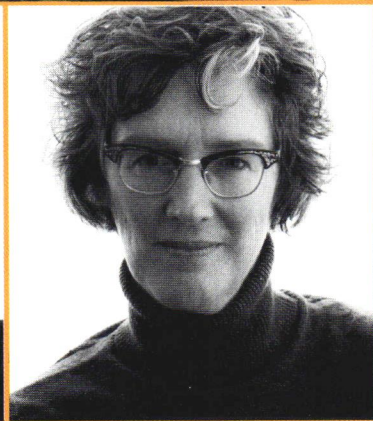
When it comes to textiles, we're used to a "what you see and feel is what you get" model. However, Dots Damask, one of two upholstery patterns available in Luna Textiles' Kinetic Collection, pushes the envelope by creating an optical illusion that manifests the harmonious and intrinsic parallel between tradition and modernity.

The concept for Dots Damask initially grew out of a desire to create a flexible upholstery line that could easily crossover into varying project markets and showcase a pattern in an array of hues, from neutral to spicy. Luna Textiles senior technical designer Karen Rodriguez and Ray Wenzel, a contract and residential wallcoverings, textiles, and laminate surfaces designer, collaborated with Luna on the Kinetic Collection and kept their minds open when they sat down at the design table. "Sometimes we like to start with a concept in mind for a collection, but this time we started by looking at many different kinds of patterns and graphics, and the idea of the collection began to coalesce and cohere as we worked on it."

One of the results was Dots Damask, a large-scale, digitized representation of a traditional damask pattern that boldly reads as a pixelated image when viewed up close (think of the popular toy Lite-Brite, introduced in 1967). This "optical illusion" is thanks to Luna's unique, creative process, according to Rodriguez. During development, Luna's designers look at a prospective



Ray Wenzel




Karen Rodriguez

pattern from where the end user is going to see it. They put it on the wall and then slowly step back to get a sense of how the pattern reads at different viewing distances. "You get a sense of 'urban innovation' when you're up close and then, when you step back, you get this sense of tradition," Rodriguez notes. "And that's what's really nice about Dots Damask."

Wenzel believes that this reference to an obvious historic textile tradition is a big part of Dots Damask's charm. "One doesn't have to be terribly sophisticated about textile design to be fascinated with the interpretation of the traditional pattern in a modern way. It speaks to everybody...We see physical layering in architecture today, and we are sort of echoing that by putting two layers of meaning together on one piece of fabric."

Dots Damask, which launched this May, offers designers a vertical repeat of 20 in. and is available in five colorways including orange, red, blue, green, and, as Rodriguez refers to it, a "yummy" yellow, all of which were received quite well by NeoCon® 2010 attendees.

"We had a lot of fun at NeoCon® interacting with people and showing them the collection. It really was a big love fest," describes Rodriguez. "We're like the chefs who love their own cooking, and it's wonderful when that happens."  Reader Service No. 200

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making rainmakers

How to create a business development culture in your firm

By Jane Felsen Gertler, CPSM, Helpern Architects

Creating a business development culture in your firm means inciting an awareness that each individual plays a role in increasing the bottom line. It may take the form of charging each staff member with a task, role, or set of responsibilities that contribute to increasing client awareness. Or it can mean a more direct exposure to client contact for any number of individuals. However you choose to shape the parameters of your business development (BD) culture, there first has to be a "BD mind-set"—a buy-in of sorts where the firm clearly believes that this not only is the optimal way to function, but also it's the way your firm will survive and thrive in today's marketplace.

And why should they embrace this model? In an economy where there are weekly, if not daily, surges and drops, one of the best ways to protect your job is to be a contributor to developing new business. If it becomes imperative to cut staff, it would be difficult for a principal to sever ties with one who is keeping the flame alive. In any economy, if it's your desire to elevate to partner or principal, the task of bringing in business is usually a requirement. The ability to increase revenue is not only beneficial to your firm, but it's also beneficial to your individual career. In an interview with the *New York Times*, Cristobal Conde, CEO of SunGuard says, "Always, along the way, have a sales job. Selling something to somebody who doesn't want to buy is a life-long skill."

A key factor in marketing professional services and getting involved in business development is understanding that your character, your personality, and your ability to establish rapport are critical. When you purchase a designer dress, or a computer, or a car, you have no knowledge of the personalities of the people who worked to create these products. When your client commissions professional services, your firm's qualifications may get you to the short list, but the personalities and reputations of your people win you the work. Unable to "try out" a service before buying it, clients do the next best thing: They imagine what it would be like to work with the person who delivers the service. Smart BD professionals learn what drives their clients and what their needs are, as opposed to focusing on their own individual needs and services offered. Fulfilling the needs of a new business "friend"—whether it's solving a problem, sending them useful information, or introducing them to a key contact—helps build long-term relationships and referral driven business.

Staff members need to grow comfortable venturing out of the office because even in this age of technology where we spend our day moving from screen to screen, nothing replaces the potential congeniality of person-to-person contact. To be prepared for that interaction, all

business developers need to know their firm's portfolio (as opposed to just the project they're working on). Staff should be conversant in the services your firm provides and be armed with five good case studies of completed projects that are illustrative of its most significant services. They should be coached in your unique value proposition or what it is about your firm that sets you apart from the rest.

For those at the dawn of your business development efforts, there are creative yet painless ways for you to get started that will enhance your client's awareness of your capabilities. Target your client group, and:

- E-mail a relevant news article to a client accompanied by a short, personal note.
- Write an article useful to your client and place it in an industry newspaper.
- Collect and harness the power of client testimonials; better still, create a client retention survey, and interview past clients on the quality of your firm's performance
- Speak at your local industry association or networking meeting. Committee program directors generally are hungry for content.
- Use social networking in a professionally responsible manner by developing guidelines for firm entries—then hit Facebook, Twitter and LinkedIn with information consistently relevant to your clients.
- Brainstorm a topic and create a workshop for your clients; or make it a lunch-and-learn in their office.
- Promise to meet and engage three people you've never met before at your next networking opportunity. Then see if you can introduce them to someone beneficial to them.

Critical to ongoing success and sustaining an energetic level of activity is the response of principals, partners, and marketers to the efforts of staff members as they progress in developing client relationships. It's up to management to nurture these efforts and send a clear message that even small steps lead to positive gains and eventually larger rewards. Reinforce the positive strides and celebrate the victories together. ■

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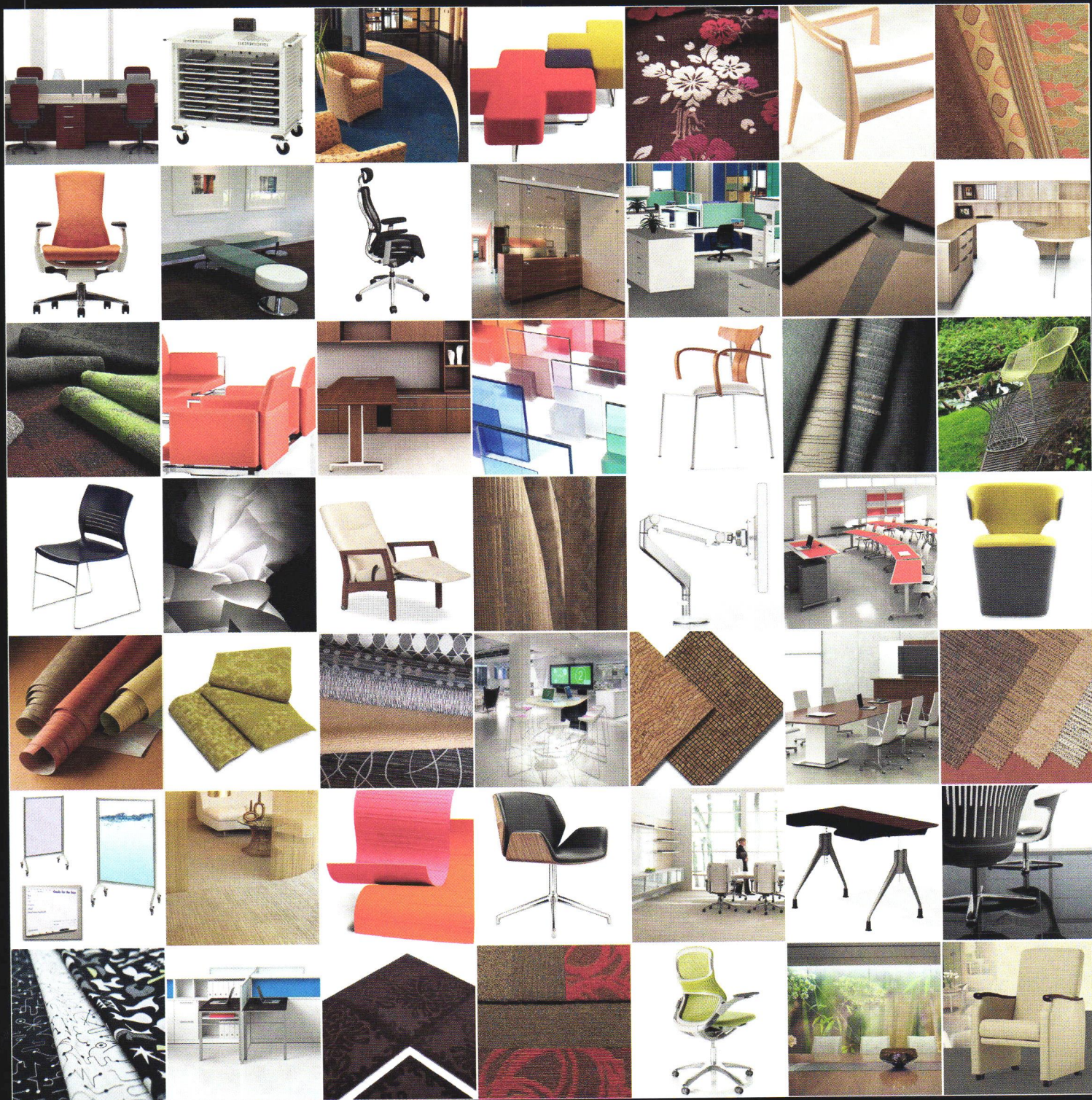
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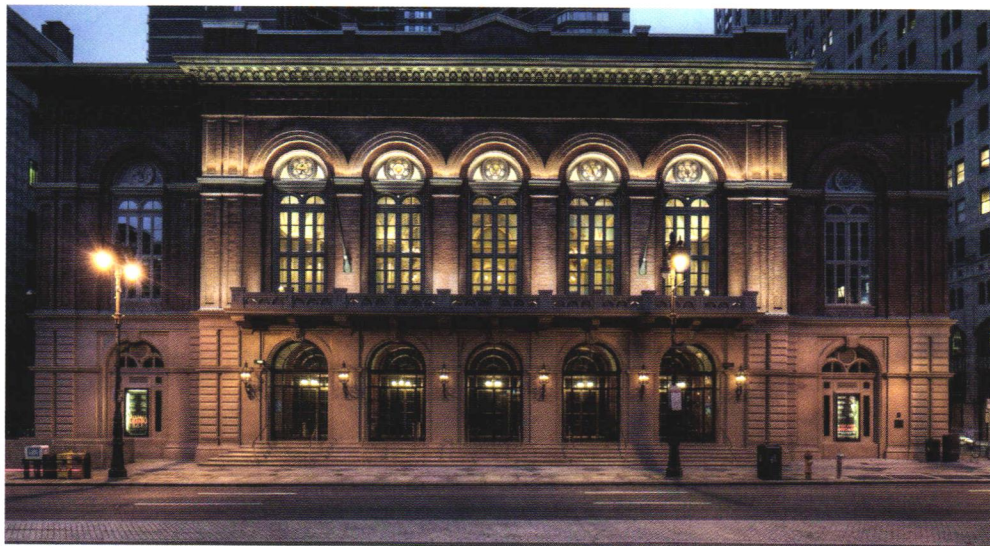


design

classic Bach

KlingStubbins restores “the most beautiful room in Philadelphia” to its original grandeur

By Amy Milshtein • Photography by Tom Crane



When it opened in 1857, the Academy of Music in Philadelphia was a sight to behold. It is America's oldest opera house still used for its original purpose, and its ballroom was described as “the most beautiful room in Philadelphia” at its opening. Yet a scant decade later, it suffered through its first of many alterations until the space looked tired and literally green around the gills. Restoring the room was on the Academy of Music's (AOM) to-do list, but it wasn't until Leonore Annenberg, renowned philanthropist, civic leader, and long-time patron of the Academy, tired of the room's green-tinged glow that restoration became a real possibility.

Designated a National Historic Landmark in 1962, the building had plenty of documentation of its original design, but perhaps the most exciting document was a photo from 1860 that was scanned and enhanced with advanced computer software. Along with the photograph and documents, KlingStubbins senior associate John Trosino and his staff painstakingly scraped and analyzed layers of paint to determine the original pattern, color scheme, and reason the paint failed. Then restoration work began in earnest. More than 100 different paint colors were used to create the intricate trompe-l'oeil that decorates the walls throughout. Four of the five original stained-glass windows in the transoms were unearthed fully protected; the fifth was faithfully reproduced. Original lights, designed and manufactured by Cornelius and Baker, were reproduced using written and pictorial documents, and referencing one surviving fixture in the facility. Even though the original floor was wood, the Pennsylvania Historical Commission gave permission to design a carpet—a magnificent piece manufactured by British carpet maker Brintons that incorporates the musical imagery found in the rest of the room.

The entire project took over 12 months; a hardship for the AOM as the room is in continual demand. But all agree the results are worth the wait. 📍

For the full story on the Academy of Music in Philadelphia, visit www.contractdesign.com/AOM, and for a project source list, see page 59.

design

created equal

Gunderson Dettmer in Redwood City, Calif., reinvents itself—in theory and in practice—in a new office designed by the San Francisco office of HOK

By Jennifer Thiele Busch
Photography by David Wakely





Over the past two decades, the American legal profession has experienced a shake-up that has witnessed the demise of many a once-mighty firm, but has resulted in spin-offs of many more that are smaller, more nimble, and embrace a more progressive attitude toward the practice of law. One such firm is Gunderson Dettmer in Redwood City, Calif., which was founded by Robert Gunderson in 1995 with a handful of big-firm alums who saw the writing on the wall and joined him in a practice that pledged to be more entrepreneurial, like its tech-industry clients.

All this has been good news for design firms, which have found interesting and creative work with upstarts like Gunderson as they seek to build—literally and figuratively—offices that defy the marble and mahogany self-indulgence of the 1980s. These new spaces support the notion that today's new breed of attorney is more efficient, economic, agile, and—dare we say—fun.

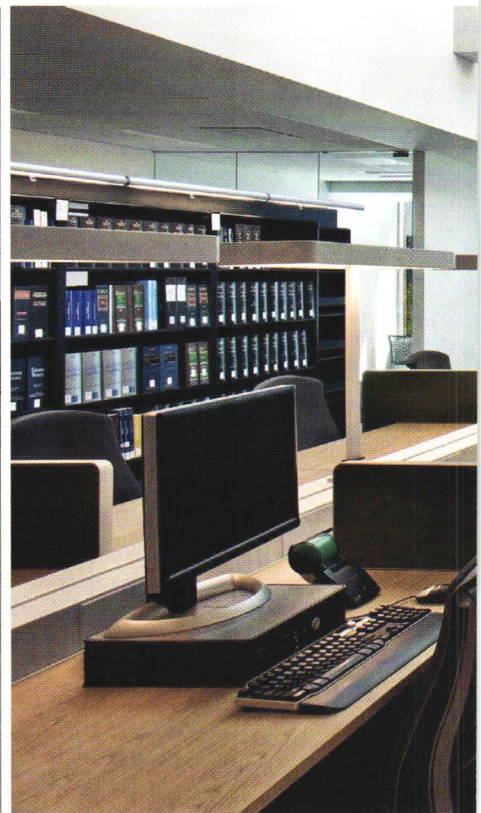
Louis Schump, a senior associate in the San Francisco office of HOK, has been lucky enough to “grow up” with Gunderson, and he recently designed the law firm's second generation of offices in a corporate park in Redwood City.

According to Schump, “We didn't want to lose the energy and camaraderie of the first office,” where shared private offices were the standard for everyone from partners on down to legal secretaries and administrative support, and a subset of attorneys moved every six months to prevent the formation of cliques and mind-numbing comfort zones. “When you move people around,” says Gunderson, “you don't get so set in your patterns of interaction.”

The new space, taken over from failed Internet entity Excite@Home, was “entirely intended to be for open offices,” notes Schump. “There was nothing about the structure, planning modules, or curtain wall that would have suggested enclosed offices.” Nevertheless, the space needed to accommodate Gunderson's list of specific requirements, including universally sized offices that reflect the firm's egalitarian attitude, and spaces outside offices and conference rooms that would provide a “third place to work.”

The biggest challenge to the new layout was a roof plan that included five large skylights. This feature became the project's biggest asset, as the skylights determined the placement of open spaces versus private work areas.

HOK used copious amounts of glass to create a sense of transparency, bring light into the interiors, and visually connect Gunderson employees to each other and to the views beyond its Redwood City, Calif., corporate park setting. The highly reflective result (opposite) creates a dynamic space that changes mood and color as the sun travels across the sky. In keeping with Bob Gunderson's mandate to create a “third place to work,” HOK located communal “living rooms” in circulation spaces (above left) and turned six sunny loft spaces (above right)—reached by tread stairs—into casual work areas.



The majority of Gunderson employees work in universally sized, glass-enclosed offices, some private, some shared, some on the perimeter, some on the interior (left). Even attorneys are required to work in interior offices, a reality that reflects the firm's egalitarian culture, and employees are reorganized from time to time to break routine patterns of interaction. Despite the technological age, Gunderson maintains a rather extensive law library (above). A meeting zone on each floor offers conference rooms with varying levels of privacy for client meetings (opposite).



"The diagram, driven by the location of the five existing large skylights on the third floor, provided a clear organizing principle within the idiosyncratic building perimeter," explains HOK senior designer Tanja Pink, who was the primary designer on the Gunderson project. Since private offices could not be placed under skylights, these areas became the public workspaces that Gunderson sought. Third floor private offices were organized around these "living rooms," and the same plan was duplicated on the other two, 30,000-sq.-ft. floors. "We were inspired by a book on Swedish cottages," explains Pink. "We tried to capture the idea that the circulation has multiple functions." Thus, the living rooms become part of the circulation space, and each is uniquely furnished and lit to provide glimpses into Gunderson's entrepreneurial culture.

The realities of the floor plan required a certain number of offices—some private, some shared—to be located on the interior. "We wanted to do a lot of things efficiently, and we wanted to treat everyone with equal respect and dignity," explains Gunderson. So in order to drive daylight into the core and give everyone a strong visual connection with the surrounding landscape and views, which stretch beyond the corporate park





setting to the San Francisco Bay, HOK enclosed all the offices in floor-to-ceiling glass. The result is in an extreme level of transparency and visual connection throughout the space.

“The thing that surprises me,” observes Schump, “is the role reflection has also played in the interior. When a cloud passes by this building, the entire color of the interior changes.” The effect is heightened by an almost complete lack of color in the materials palette. “The materials are simple and elegant,” says Gunderson. “And the offices are open and light, and look more like the spaces where our clients work.”

Because risk management and confidentiality are always important considerations in a legal practice, meeting zones for visiting clients on each of the three floors provide varying levels of visual privacy with solid walls and frosted glass. A cafeteria and law library almost round out the list of communal spaces, but there also are lofts, another quirky

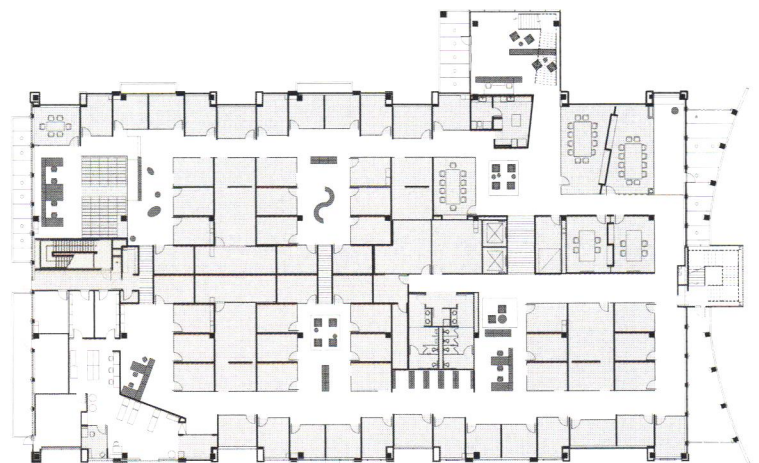
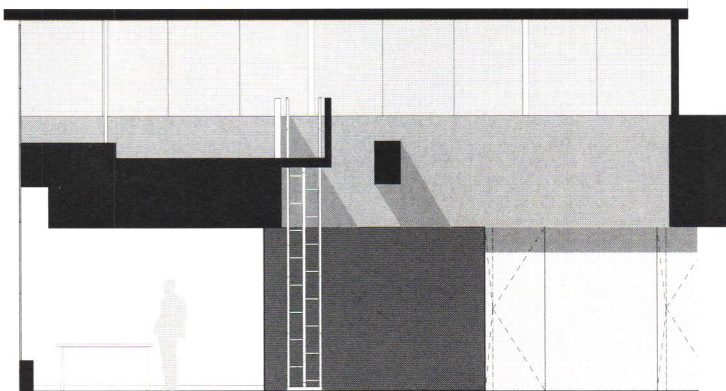
feature of the building. Accessed from the third floor by tread stairs—something you don’t see every day in a corporate law practice—these six mezzanine spaces are labeled “experimental” by Gunderson. “I don’t think they’ve been used extensively,” he admits, but says that, along with the living rooms, they play a symbolic role at the firm. “They are places you can go if you don’t want to be interrupted, and they reinforce the idea that you sometimes can get more work done if you are not in your office.

“It’s hard to break down all the different elements,” Gunderson concludes. “There is a set of things that have come together in this particular location that have been a big boost for us. We can say we are egalitarian, but putting attorneys in interior offices really demonstrates it.”

For a project source list, see page 59 or visit www.contractdesign.com.



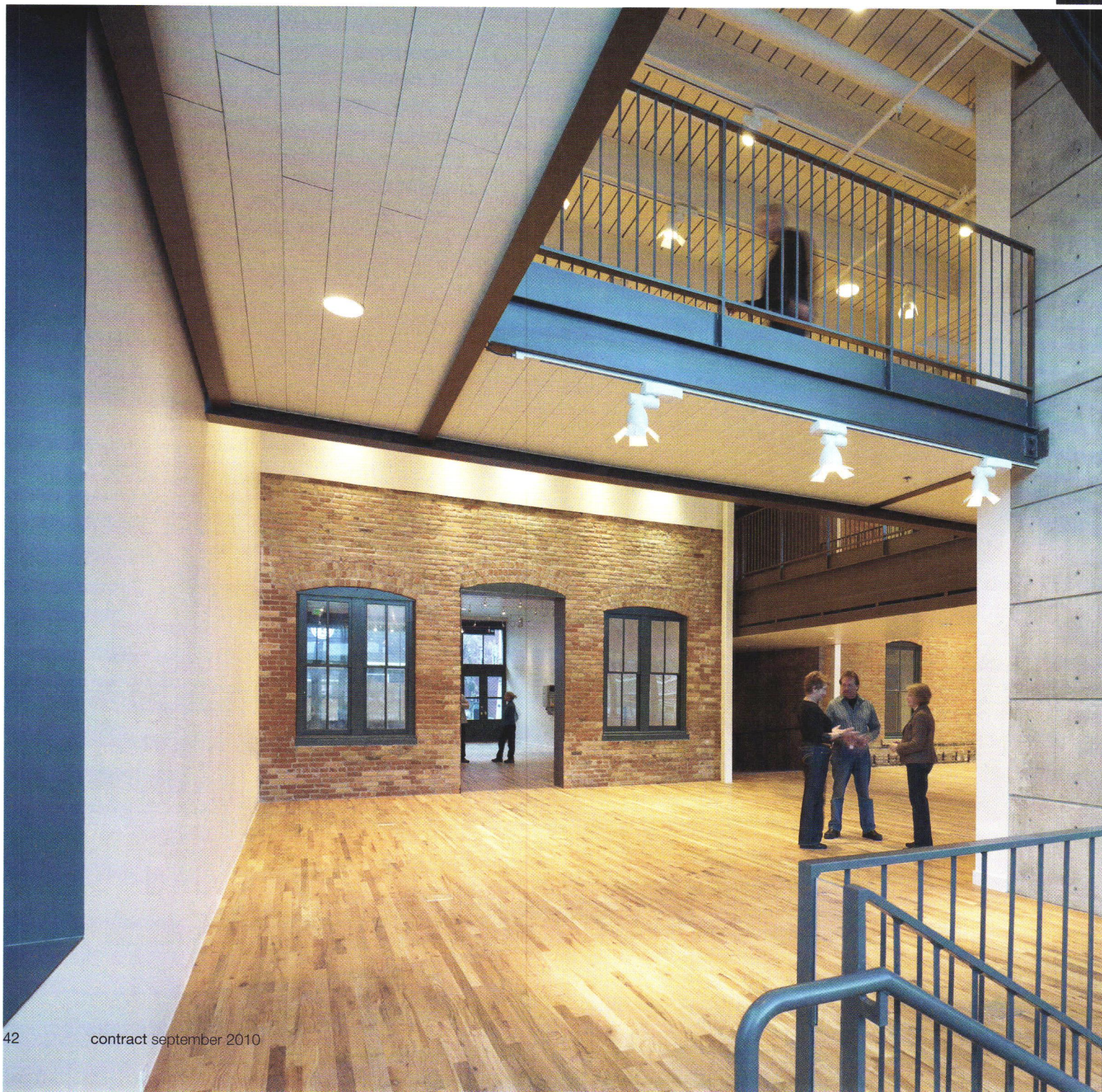
A flexible cafeteria (opposite) provides even more work and interaction space for Gunderson employees. The extensive use of glass and other basic materials and the extreme lack of color in the palette, save for a solid black wall here and there (above, top, and left), help to create a simple, elegant, open interior that is more indicative of Gunderson's entrepreneurial clients than it is of a corporate law office. Five large skylights on the third floor dictated the placement of the "living rooms" (floor plan below), and the same basic layout was repeated on all three floors.

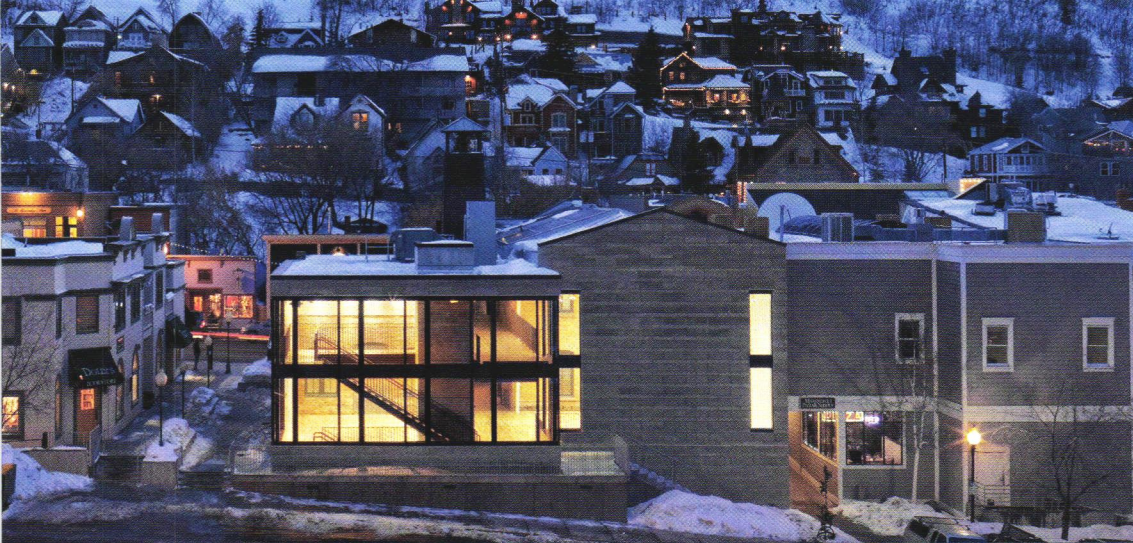


the new days of ore

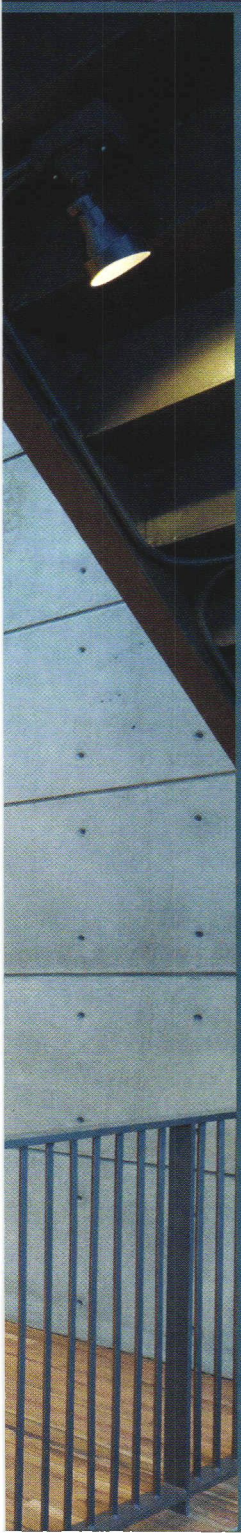
Mark Cavagnero Associates keeps an eye on the past while transforming the Park City Museum into a beacon of learning and preservation for the future

By Holly Richmond
Photography by Tim Griffith





Park City Museum's new 5,400-sq.-ft. addition is clad in Mountain Valley Sandstone with a guillotine finish (left). The two-story, 17-ft. by 60-ft. window wall is a steel sash set in steel armature, reminiscent of the mining equipment displayed within. The lobby, part of the old library, ushers visitors across the central spine to the main gallery housed in the historic City Hall (opposite). The wood flooring is red oak, which is a continuation of what occupied most of the existing spaces.



Park City, Utah, may be best known for hosting megawatt events like the Winter Olympics and the Sundance Film Festival and for being a chic, engaging winter holiday destination. What Park City was not known for, until recently, was having an equally inspired museum. "It's a joke that we are the best kept secret in Park City. Local residents didn't even know we had a museum," laughs Sandra Morrison, Park City Museum's executive director. A secret no longer, the newly expanded and refurbished museum bridges the past to the present through an innovative yet historically sensitive design.

No small undertaking to be sure, San Francisco-based Mark Cavagnero Associates updated and modernized the existing programmatic spaces—which offered just more than 1,000 sq. ft. of gallery space—into a series of buildings that expand the facility to 13,000 sq. ft. A 5,400-sq.-ft. addition completes the new museum by creating much needed space for galleries, a lobby, research rooms, and administrative offices. Mark Cavagnero, principal in charge, explains that the first objective was to expand the facility in order for the museum to adequately host its visitors and to display the vast collection of art and artifacts that were in storage due to lack of gallery space. "The second piece to our design challenge was to create the perfect balance between old and new, to offer a sense of modernity within an historic context," he says.

Located in the heart of the town's historic Main Street, the museum always has celebrated the area's rich and rugged

history as a center for silver mining and a haven for skiing and other winter sports. The site originally was composed of three historic buildings—the City Hall and Territorial Jail (1885), the Library (1900), and the Fire Department Whistle Tower (1901). Cavagnero and his team intently focused on programming as well as the urban design of the site to have the old and new spaces merge seamlessly into the surrounding streetscape. The addition is located behind the three historic buildings on Swede Alley, which serves as a second Main Street, and is composed of a north wing, south wing, and central spine. It is not only a modern counterpoint to the adjacent historic buildings, but it also serves as a connector from Swede Alley to Main Street. "We designed the addition as a lantern or beacon to usher in this new, exciting aspect of the city," says Laura Blake, project director and principal at Mark Cavagnero Associates.

With a two-story window wall of steel sash set in steel armature and punching through the building's sandstone massing, the addition has an overall height of 17 ft. and a length of 60 ft., which provides daylight and visual access to both the new galleries and the historic façades beyond. The new addition also is lit from within at night, allowing passersby to view the dramatic interior spaces that often are rented to corporations and organizations for events. (Microsoft used the main gallery space for an event during last season's Sundance Film Festival.)

Yet, this modern space perfectly nestles into its surrounds—the north wing is set back further than the south to mimic



The main circulation spine is situated between historic City Hall and the library and extends from the Whistle Tower to the rear window wall. Exposed brick and architecturally exposed steel offer a sense of connectedness between old and new (left). One of the basement galleries showcases the skier subway (below), an old rail car that was used to transport miners into the mines and later was used to transport skiers to the mountain slopes. A 1926 Graham Brother's Dodge fire truck is housed within the Whistle Tower (opposite). Old hoses and exposed brick preserve the historic fire department's character.



the stepping pattern of the buildings along the alley, and at its roofline, the eave of the north wing aligns with the eave of the historic City Hall's gable roof. "We did not want the project to be faux western or too obviously historic, so our mission was to reinterpret the past instead of replicating it. We were constantly challenging ourselves to hit the nail on the head by offering something that was in keeping with the historic preservation guidelines, but also was fresh," explains Cavagnero.

This challenge also was realized in the museum's interior spaces. The Territorial Jail in the basement was meticulously preserved, while an adjacent historic shed was converted from a rundown public restroom into a dramatic gallery space that houses numerous mining exhibitions. The floor-to-ceiling dimensions of the addition facilitate the display of large objects, including mining and skiing artifacts, and also provide flexibility for future exhibitions.

Set between the two wings of the museum, the central spine makes the connection between old and new effortless and houses accessibility ramps and a mezzanine. The spine also conceals the museum's state-of-the-art HVAC system. "We were truly pleased with the design aesthetic and functionality of the connector stair," remarks Blake.





"Not only does it easily accommodate visitors through all three levels, but it does so in an open and inviting way. It is a place to view the exhibitions, as well as people watch, and the fact that it hides the mechanical components from public view increases the space's overall transparency."

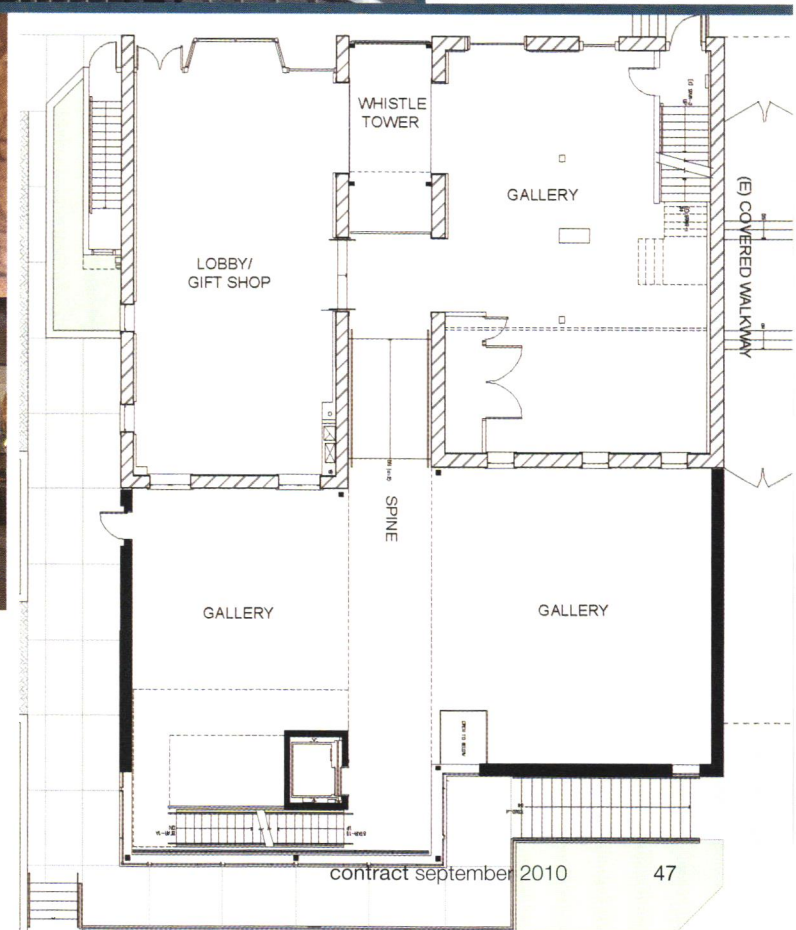
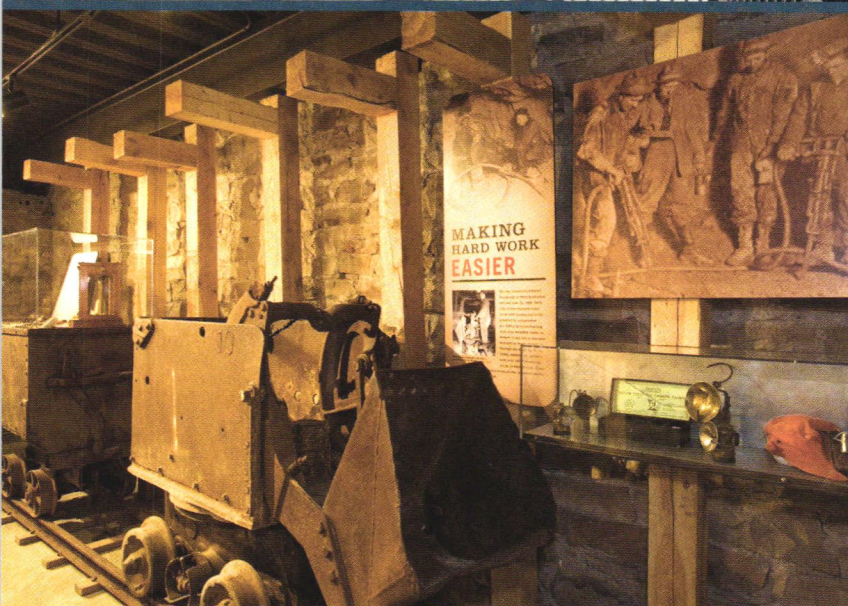
Cavagnero agrees with his colleague, believing that the building never detracts from the exhibitions. "If you look up, all you see is museum lights and beautiful stone walls. There are no unnecessary visual distractions, which gives the space a pristine quality. The 21st century infrastructure simply melds into the 19th century building," he concludes.

The expansion and renovation of the Park City Museum has greatly increased its presence and stature within the historic city center. Morrison reports 40,000 visitors in the first six months, an achievement about which she and the museum's board of directors are extremely pleased. "The museum is everything it should be now," she says. "Visitors come in and disappear for hours, which I love to see. That's the point, right?" Morrison believes both locals and visitors are rediscovering Park City's dynamic past, and with the renewed enthusiasm for preservation, will help usher in an exciting future. 

For a project source list, see page 59 or visit www.contractdesign.com.



The Territorial Jail in the basement (opposite) is meticulously preserved and displays original, 109-year-old cell doors. The public staircase (left) connects the basement, first, and second floors, uniting what would otherwise be three disconnected levels. "Mining equipment is a huge part of our collection (below left), and it is wonderful for people to be able to see it and learn from it now," says Sandra Morrison, the museum's executive director.



design

barefoot chic

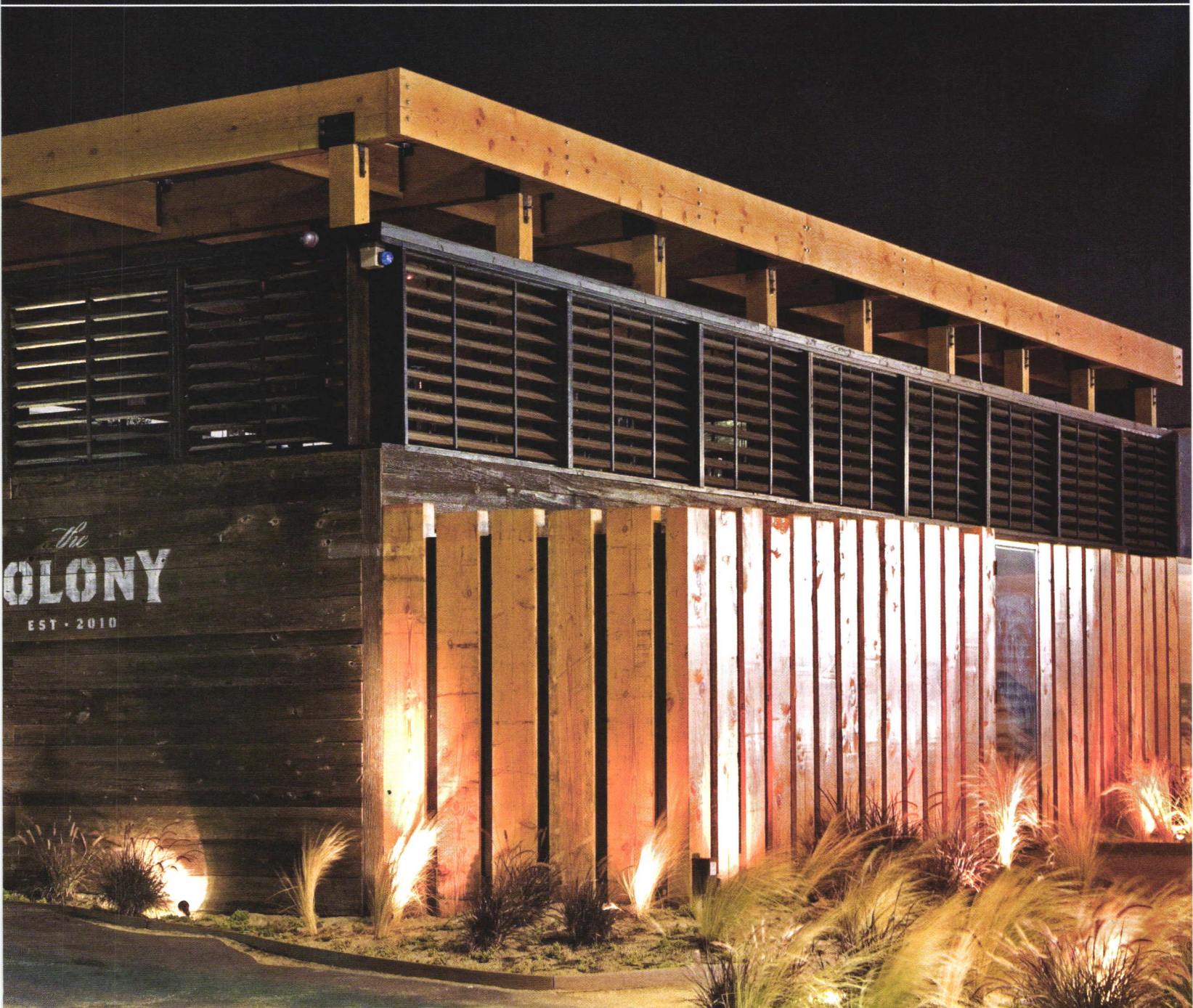
ICRAVE brings a New York Hamptons sensibility to the Hollywood scene with its design of The Colony



By Danine Alati | Photography by John Ellis

The Hamptons and Hollywood may seem worlds apart—each a distinct A-lister's scene set on opposite coasts. Yet the new SBE-owned and operated club The Colony brings a beachy East Coast feel to the heart of Hollywood with its design by ICRAVE, the New York-based firm known for designing a host of New York City and Los Angeles hot spots. "We wanted it to be an oasis so that when you walk into The Colony, it transports you somewhere else, making you forget you're in the middle of Hollywood," says Behzad Souferian, vice president of SBE real estate. "LA has the best setting that is conducive to this type of theme."

ICRAVE designed The Colony in a space that housed former LA nightclubs. Based on a Hamptons beach theme, the design features a decidedly beachy palette including rough sawn lumber, sand dune and beach grass landscaping, and a tall structure reminiscent of a lifeguard stand denoting the main entrance.





The client Sam Nazarian of SBE wanted to incorporate an indoor/outdoor flow that makes the club experience seamless from one room to another, and the massive 13,000-sq.-ft. space lent itself well to that design scheme. ICRAVE created a series of spaces (opposite)—the dance floor, lounge, bars, and pool area—that each has its own personality, yet functions as one large merger club, according to Lionel Ohayon of ICRAVE. The design team custom designed patio furniture (above) to reflect the Hamptons beach theme.

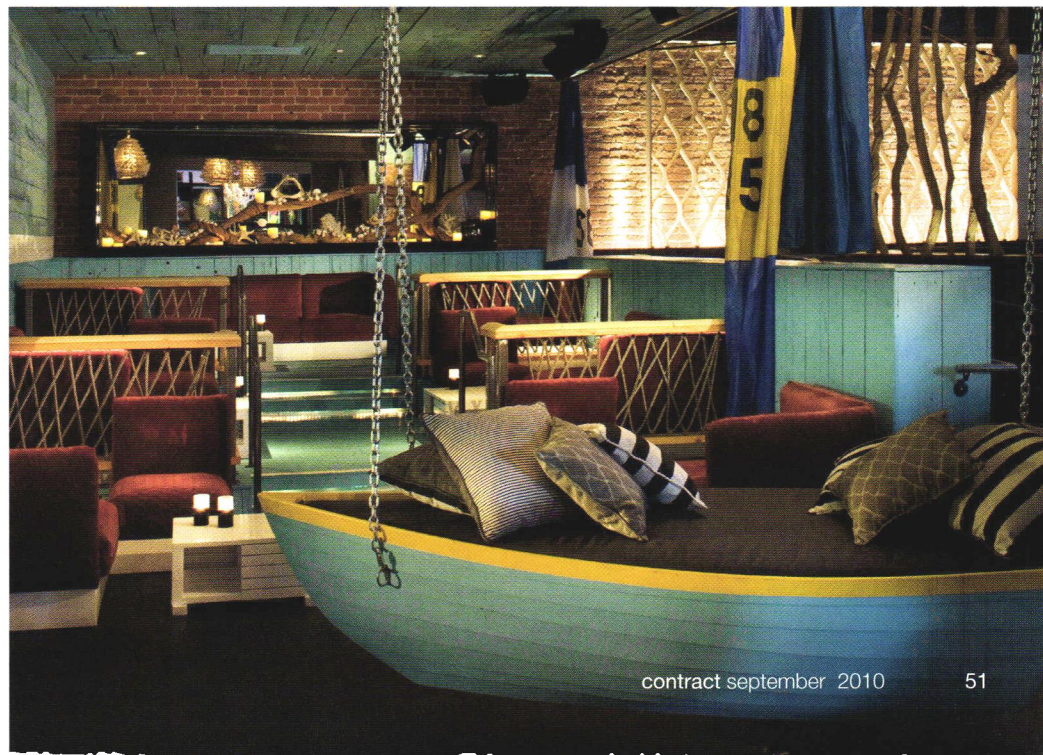
Located on the once-seedy but now trendy Cahuenga Boulevard in a vast, 13,000-sq.-ft. space that was previously home to shuttered clubs Halo and White Lotus, The Colony adeptly melds indoor and outdoor spaces into a cohesive nightspot that's unlike the traditional Hollywood club. Souferian and SBE founder and owner Sam Nazarian sought a scene that would be reflective of their experiences summering in the Hamptons, but ICRAVE founder Lionel Ohayon explains, "We were more focused on the idea of a beach resort setting because of what it lent to the notion of feeling casual—a kind of barefoot chic—which sets this venue apart from other Hollywood clubs." He adds, "We wanted to create something that differentiates this experience from what the LA scene had been delivered to date. Aesthetically, we were looking for something that was non-pretentious and invited the guests to engage fully in the space...to literally take their shoes off and dance on a table.

This approach to encourage the guests to feel at home completely changes the dynamic of the room and ultimately the experience."

ICRAVE designed The Colony as a series of spaces, each with its own personality, that work well as one cohesive venue where circulation seamlessly flows from inside to out—from dance floor to lounge to pool and bar areas. "It also is designed to be scaled back to smaller, separately operated venues. If you look through the space you will see a series of large sliding lower walls and rotating panels that close off rooms and allow the space to function practically with a floor [plan] that makes sense," Ohayon notes. Souferian adds, "The seating of the interior was designed with the DJ in the middle and stadium-style seating throughout, making for a high-energy atmosphere... With the sight lines, no one gets blocked, and it allows for patrons to be active participants rather than just spectators."



With a large space and a meager budget, the ICRAVE team had to be judicious in their allocation of dollars, creating maximum bang for the buck with strategic selections of materials. "The rough sawn lumber worked perfectly to lend the conceptual context as well as meet budgetary requirements," Ohayon says. Salvaged distressed barn wood flooring achieves a beach boardwalk feel and also works as cladding for walls and seating. ICRAVE-designed furniture crafted of distressed wood and aged steel help foster the desired aesthetic. And cabanas on the patio exude a true beach club ambience, as do the structure reminiscent of a lifeguard stand that denotes the main entrance and the perfectly landscaped exterior





Inspired by 1970s suntan lotion ads, ICRAVE custom designed artwork that they felt captured the essence of The Colony's beach club theme. "We wanted to create three characters that you love to hate, with a sense of humor, of course," says ICRAVE designer Paola Tassara. "Nadia" is on the top level of the dance area, "Mackenzie" is on the lockers in the retail market (left), and "Annabelle" (opposite) is outside, by the main entry to the club. As the background behind the innocent images, the designers wrote cheeky stories in the writing style of international gossip tabloids.



keep the faith

Mansour Design transforms the formerly notorious Limelight nightclub in New York into a family-friendly destination retail arcade

By Jean Nayar
Photography by Rob Loud

It began its life as the Episcopal Church of the Holy Communion in a sheep pasture in Manhattan in 1846. More than a century later, in the 1960s, it was converted into an urban community center, and then a drug rehabilitation center in the '70s. Next it emerged as the notoriously raucous Limelight nightclub in the 1980s, living through two more incarnations as drug-infused dance clubs in the '90s until its doors were finally shuttered in 2008 after repeated closings by the NYPD. Now, after sitting empty for two years, the Gothic Revival-style church structure once again has found new life—this time as a family-friendly destination shopping arcade called Limelight Marketplace. And its newest occupants—owners of more than 50 unique shops and eateries—may at last be the most comfortable and even wholesomely prosperous in this historic structure's landmark skin.

Located in New York's Flatiron District, the original 25,000-sq.-ft. church was designed by the architect Richard Upjohn, a master of the Gothic Revival style and the creator of lower Manhattan's notable Trinity Church. Built during a grand era for churches in New York, its congregation counted among its members several prominent financiers, businessmen, and industrialists, including Cornelius Vanderbilt, John Jacob Astor and Jay Gould. Founded by the Reverend William Muhlenberg, a rector from Flushing, Queens, who is

The exterior of the landmark Gothic Revival-style church was kept intact with the creation of the Limelight Marketplace. New plantings enliven the landscape and a new banner and plaque were approved by the landmark commission (below). A view to toward the west reveals a stained-glass window in the MarieBelle store that was carefully restored and original trestles and portions of steel walkways that had been installed in the 1980s, when the structure was converted into a nightclub (left).





Located in the former sister's house, Mari's Brownies and the Cupcake Stop in the Sweet Shop arcade (above) look into the new opening that was created to lead into the Specialty Food arcade, which is located in the former rectory. A view of the Festival of Shops (below right) includes Booksmart, Soapology, and It's Sugar as well as the second level sidewalk mezzanine and third level shops above. The storefronts and sign types in the Festival of Shops were designed to create a timeless atmosphere that remains unchanged as tenants move in and out. The Brocade Home shop on the second level (below left) includes wallpaper and furniture by Brocade and is situated where the nightclub's notorious bathrooms had been located. One of three 15-ft., English stained-glass, rosette windows was uncovered in the third-level John Wye shop during the restoration and renovation (opposite).



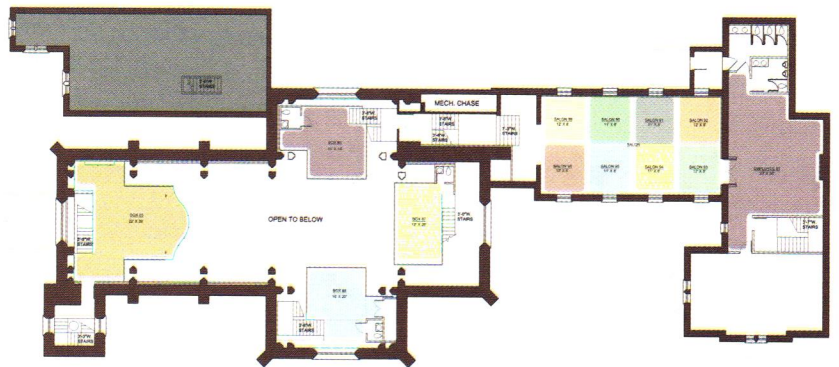
recognized today as the founder of the Episcopal religious school movement in this country, the church served as a prominent house of worship for decades until it fell on hard times in the mid-20th century. Its last minister petitioned for and was granted landmark status for the church before selling it to a community group with the understanding that it would be used to help the needy.

After legendary club impresario Peter Gatten turned the church into the infamous Limelight dance club, the Reverend's intentions were inverted, and the historic structure served only those with the need to party—club kids and celebrities like Eddie Murphy, Cheryl Tiegs, Burt Reynolds, and Madonna, who frequented the club in the '80s and '90s. But, after enduring three decades of decadence, drug dealing, and even murder, the church's neighbors gladly kissed its nightclub days good-bye and vocally opposed their return once the most recent club closed. Mindful of the community's concerns, but eager to repurpose the iconic landmark with a new use, its landlord, Ben Ashkenazy, considered various options before agreeing to a proposal by New York retail developer Jack Menashe to turn the distinguished structure into a retail venue and restore its former luster.

Menashe enlisted New York architect James Mansour of Mansour Design to work on the redesign and renovation. But before starting the project, Mansour encouraged Menashe to join him on a tour of a series of retail markets in London, including Convent Garden, Liberty's Dover Street Market, and Burlington Arcade, which inspired the intimate European-style marketplace of specialty stores that now characterizes the new retail venue. We wanted to develop a concept that would be entertaining and fun, something that would stand retail conventions on their heads," says Mansour. "New Yorkers are so jaded that they can sleepwalk through most retail stores and know what to expect."

After months of reviews with the landmarks commission and a lot of hand holding with a vigilant local community board, the multi-million-dollar renovation project took place in a fast-track time frame of 12 months from kick-off to execution. The result is an exterior that remains largely untouched, and an interior that has been transformed into an intimate yet lively three-story marketplace of small- and mid-sized shops, each with unique facades peppering the twisting and turning lanes of the maze-like layout.

"As we did the demo work to see the condition of the building, we peeled through aggregates of sheetrock 40 inches deep, including walls that had been put up in the 1960s," says Mansour. "But behind the sheetrock and club banquettes, there were several stained-glass windows that we could see from the outside and were able to preserve. There were also structural steel mezzanine elements that were built in the 1980s, portions of which we reclaimed." Another challenge was to improve the circulation among the three buildings—the church, the rectory, and the sisters' house—that make up the complex.



Mansour and his team also developed the branding elements and signage for the Limelight Marketplace. "Among the brand filters were words like chic, surprising, unexpected, uplifting, witty, New York icon, memorable, and fun, and we tried to apply these ideas to every aspect of the project," he says.

The design recipe draws its unique flavor from a rich mix of sources—shopping scenes from late-night '40s movies, Broadway stage sets, dashes of the frenetic quality of Japanese shopping districts, and touches of London's retail scene. "In mixing-up these contrasting retail influences we intended to create a feeling of discovery and yet familiarity for consumers in the grip of a recession," says Mansour. The designers also produced a series of materials palettes and templates for the vendors to choose from to keep the design cohesive and provide a turn-key way to set up shop with minimal effort. At the same time, they also created all of the elaborate shop façades in varied styles and established off-beat adjacencies—a candy shop next to a boot shop, for example—to wryly evoke a marketplace that has organically evolved over time and to reinforce the sense of discovery. Mansour's team designed the interiors of more than half the shops, as well, while the remaining shops developed their own store designs in line with their branded store palettes. Some absorbed two or three of the approximately 200-sq.-ft. footprints to create larger spaces, further reinforcing the organic quality of the interiors.

"The goal was to create New York's most exciting retail environment to date—a hybrid between a department store and a mall," says Jessica Shier, leasing director for Limelight Marketplace, who was incredibly selective in soliciting and curating a group of vendors that were well-known but not over-saturated in the marketplace. "It wasn't about stores, but about *stories*," she says of the lively mix of vendors, including the It's Sugar candy shop, Petrossian, Jezelins Gourmet, Olatz luxury linens and sleepwear, and Hunter Boots among others, who have leased space in the building.

Although the project kicked off in the midst of the worldwide economic meltdown and its location is off the beaten retail path, it opened this past May to a celebrity-sprinkled champagne reception, plenty of newspaper and television buzz, lively consumer interest, and positive reviews from the community. And, if all goes as planned, it also promises to inspire the creative reinvention of other neglected landmarks into innovative retail destinations. ■

For a project source list, see page 59 or visit www.contractdesign.com.

The perimeter of Jezlin's Gourmet food shop in the rectory area of the renovated church complex (below) features original brick walls and new cast-iron decorative elements reminiscent of the filigree balconies in New Orleans, which demark different zones of the store. Ceramic tile floors were chosen to mimic terracotta.



Project: Academy of Music (p. 34)

who Owner: The Academy of Music/The Philadelphia Orchestra. Architect: KlingStubbins; John Trosino, senior associate; Richard Mark, partner; Alice Ardito, Linda Hockenbury, Debra Aungst, Shane Strickler, Maryn Gemgnani, Sherri Smith, Andrew Derrickson, Craig Barbieri, Jacalyn Pollack. Contractor: LF Driscoll, Co. Consultants: Arnold Wood Conservation. Lighting: Horton Lees Brogden. MEP Engineering: PHY Engineers. Structural: Keast & Hood Co. Photographer: Tom Crane.

what Paint: ICI Paints. Hardware: Ball and Ball. Carpet: Brintons USA. Decorative Painting/conservation: John Canning Painting & Conservation Studios. Lighting: Mathieu Lustrerie (chandeliers, sconces), Starfire Lighting, Inc. (cove). Glass Reproduction & Conservation: The Art of Glass, Femenella and Associates. Window treatments: Lutron. Architectural woodworking: Artistic Doors and Windows.

where Location: Philadelphia, PA.

Project: Gunderson Dettmer (p. 36)

who Owner: Gunderson Dettmer. Architect: HOK San Francisco; Louis Schump, project director; Tanja Pink, senior designer; Antonia Cardone, workplace strategy; Galit Szolomowicz, job captain; Peter Espe, project manager; Leah Duffy, technical; Anthony Pent, senior technical; Ann Ma, intern. Contractor: BCCI. Lighting consultant: Horton Lees Brogden. Engineering consultant: A.G.E. Acoustician: Wilson Ihrig. Furniture dealer: Hogue. Structural Engineer: C.S.E. Structural Engineers. Other consultant: Teledata. Photographer: David Wakely.

what Paint: Benjamin Moore. Dry wall: USG. Carpet tile: InterfaceFLOR. Ceiling: Armstrong. Lighting: Focal Point, Waco, Delta, Zaneen, Delray, Xenon, LiteControl, LC-EUR, YLighting, Artemide. Doors: Mission Glass, Modern Fold. Glass: Mission Glass, Viracon, Vetrotech Saint-Gobain, Trespa. Workstations: Vitra, Davis, WorkRite. Workstation seating: Herman Miller. Lounge seating: HBF, Knoll, Bernhardt, Andreu World, Nienkamper, Kielhauer. Cafeteria, dining, auditorium seating: ICF, Acedemia. Other seating: Acedemia. Upholstery: Maharam, Carnegie, Designtex. Conference table: Vitra.

Cafeteria, dining, training tables: Davis, Acedemia, ICF. Other tables: Knoll, Herman Miller. Files: Office Special, Space Saver. Shelving: Garco Stud, Bay Area Woodwork. Architectural woodworking: Bay Area Woodwork. Planters, accessories: Lapeyre Stair. Signage: Swan Graphics. Plumbing fixtures: American Standard.

where Location: Redwood City, CA. Total floor area: 90,000 sq. ft. No. of floors: 3. Average floor size: 30,000. Total staff size: 265.

Project: Park City Museum (p. 42)

who Owner: Park City Historical Society & Museum. Architecture/interior design firm: Mark Cavagnero Associates; Mark Cavagnero, FAIA, principal; Laura Blake, principal/project director; Brandon Joo, project architect. Contractor: Layton-Interior Construction Specialists, Inc. Lighting consultant: Auerbach Glasow French Consultants. Structural engineer: Reaveley Engineers & Associates. MEP: Spectrum Engineers. Civil engineer: Great Basin Engineering. Exhibit Designer: West Office Exhibition Design. Exhibit fabrication: Pacific Studio. Photographer: Tim Griffith (Image of fire truck exhibition by Michael Skarsten Photography).

what Paint: Sherwin-Williams, Themec. Dry wall: Gerogia-Pacific. Flooring: Mullican Flooring. Ceiling: Hunter Douglas, Epic Metals Corporation. Lighting: Hubbell, Phillips Day-Brite, Translite Systems. Glass: AGC Flat Glass North America, Hope's Windows.

where Location: Park City, UT. Total floor area: 12,900 sq. ft. No. of floors: 2 floors and basement. Average floor size: 6200 sq. ft. (first floor), 1400 sq. ft. (second floor), 5300 sq. ft. (basement). Total staff size: 5. Cost/sq. ft.: \$250.

Project: The Colony (p. 48)

who Owner: SBE. Interior designer: ICRAVE/Los Angeles; Lionel Ohayon, Anthony Mrkic, Paola Tassara, Jessica Marx. Architect: Anthony Mrkic Architect. Contractor: DLD Contractors. Lighting: Dougie Lazer (theatrical) Lighting Design Alliance (architectural). Engineering: John Labib + Associates (structural). Landscape: West Coast Landscape Management. Graphics: Custom art/murals by

ICRAVE. Furniture dealer: Custom furniture custom designed by ICRAVE. Photographer: John Ellis.

what Paint: Benjamin Moore. Laminate: Rigidized Metals. Flooring: Custom by S+L Woodworks. Outdoor rugs: Chilewich. Ceiling fabric: Architect. Pendant lighting: Roost. Doors, lounge seating: Custom by DLD Contractors. Cafeteria, dining, auditorium seating: Emeco barstools, Lounge seating by El Arca Ironwork MFG. Upholstery: Eagle Upholstery. Other tables: Custom by Shortell Design and Brown + Trowbridge. Architectural woodworking: DLD Contractors. Planters, accessories: International Art Properties. Signage: custom by ICRAVE fabricated by Dzier Signs. Plumbing fixtures: Kohler. Outdoor furniture: custom by ICRAVE, fabricated by Shortell Design. Artwork: "Women of The Colony" custom by ICRAVE (printed by Dzier Signs). Catamaran net hammock: custom by ICRAVE fabricated by Multimarine. Wooden boat: custom by Jay Bloom. Glass display case: custom by ICRAVE fabricated by California Living. Metalwork: Brown + Trowbridge. Sail Curtains: Custom by ICRAVE, fabricated by Art Craft BD. Wood reeds: Danao Outdoor. Staff uniforms: James Thomas.

where Location: Hollywood, CA. Total floor area: 13,300 sq. ft. No. of floors: 1. Total staff size: 80. Cost/sq. ft.: \$375.

Project: Limelight Marketplace (p. 54)

who Interior designer, graphics: Mansour Design, James Mansour, principal; Melisca Klisanin, creative director; Annaminh Braun, brand director. Architect: Todd Zwigard Architects. Contractor: Extreme Mega Development. Lighting: GoodMart. Photographer: Rob Loud.

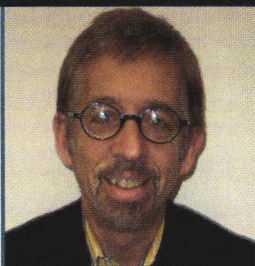
what Paint: Benjamin Moore, Studio Metallics. Laminate: Architectural Systems. Flooring: NY Imperial Stone, Architectural Systems. Architectural woodworking: Wynwood Kitchens. Signage: City Signs.

where New York, NY. Total floor area: 20,000 sq. ft. No. of floors: 3.

designers rate



Mia Marshall, IIDA, LEED AP
Principal
EHS Design
Seattle



Jack Esterson, AIA
Partner
WASA/Studio A
New York

Mia Marshall

1. Knoll Template

www.knoll.com Reader Service No. 214

This is a beautifully sophisticated solution to modular furniture. I love the options and the upscale nature of this architectural, non-paneled product.

2. Steelcase c:scape

www.steelcase.com Reader Service No. 215

I appreciate the "box" but "not-a-box" concept of this system. It is a great solution for a non-paneled workspace. I love how it is coupled with media:scape and the brilliant technology options.

3. Herman Miller Resolve

www.hermanmiller.com Reader Service No. 216

This cutting-edge workplace solution consistently remains applicable to many clients. It continues to stand out as being an incredibly unique and hugely customizable solution.

Jack Esterson

4. Haworth

Patterns Workwall with Compose Panel System

www.haworth.com Reader Service No. 217

I love Haworth for its diverse product line and fierce commitment to sustainability. Also, I really admire its amazing rebranding effort of the last decade.

5. Vitra Ad Hoc

www.vitra.com Reader Service No. 218

I appreciate Vitra's fresh look and approach. Also, there is an overall sense of lightness in the design of its furniture systems—especially in Ad Hoc, designed by Antonio Citterio—that is overwhelmingly Modern.

6. Herman Miller Vivo Interiors

www.hermanmiller.com Reader Service No. 219

Herman Miller is an icon of Modern American design, and when employing a system, like Vivo Interiors, I feel like I'm adhering to a time-honored tradition.



furniture systems

Contract asks two designers to name and explain their preferred products



Manufacturer	Reader Service No.	Page No.
Antron	170	9
Applied Brilliance Conference	186	29
Arcadia	175	63
Armourcoat Surface Finishes	9	22
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laser dissection

Contemporary technology gives preservation a boost

By Anne E. Weber, FAIA, Farewell Mills Gatsch Architecture

As new development encroaches on existing cities and sites—making older cultural resources more precious than ever—advances in technology can give architects a step up in terms of preserving historic buildings. This is particularly true in cases where buildings have survived, but their building documentation has not.

Until recently, architects had to rely on physical surveys, building records, and guesswork to piece together information about inaccessible locations. That all has changed with the application of laser scanning to large-scale structures, which is revolutionizing documentation of historic sites. Besides being faster, it also is noninvasive and highly accurate.

In a real sense, laser scanning opens doors: architects can use this tool to gather data from buildings in such poor structural condition that they're not even safe to be inside. The amount and quality of data gathered also can facilitate lengthy review processes and help keep multiphased projects moving forward. Finally, laser scanning technology can save time and money—factors that are of considerable importance to any project.

What are the benefits?

- Increased accuracy of base information
- Data formatted for easy conversion into a 3D model of existing fabric and coordination of elements such as new building systems
- Production of accurate construction sections, plans, and details
- More accurate quantity surveys leading to more accurate cost estimates

How is it done?

The laser scanner rotates a full 360 degrees and captures data in what's known as a "point cloud." Even with the scanner, it usually takes several scans to document each building or room. These point clouds are then fused together and processed with customized software to create a virtual model that can be manipulated with CAD software.

As a next step, point clouds are translated into 3D modeling software, such as Revit, so the design team can create Building Information Modeling (BIM) models of the buildings that can be shared with contractors for estimating, phasing, and coordination. It promotes better coordination between building systems (mechanical, electrical, and fire protection) that are vying for limited space and improves estimates through accurate quantity surveys.

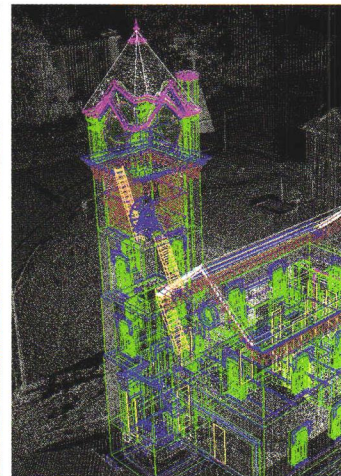
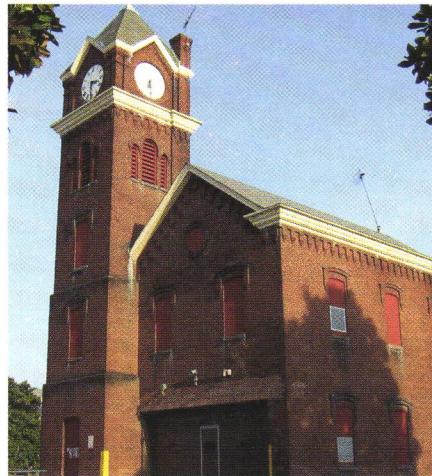
All this points out that the pace of development in drawing technology seems to grow exponentially. In fact, the change from two-dimensional drawings on Mylar to BIM took less than two decades. What has not changed is the need for accurate, timely, retrievable, and sharable information so that all members of the building team—owner, architect, consultants, and contractor—can understand design intentions, save historic properties, and work together to create successful projects.

Case Study: St. Elizabeth's Hospital


One of the first and largest rehabilitation projects to make extensive use of laser scanning is the St. Elizabeth's Hospital campus in Washington, D.C. (*image and scan below by Optira*), which opened in 1856 as the country's first federal asylum. In 2004, St. Elizabeth's West Campus was taken over by GSA for use as the headquarters of the Department of Homeland Security. The East Campus continues to be operated as a mental health facility by the District of Columbia.

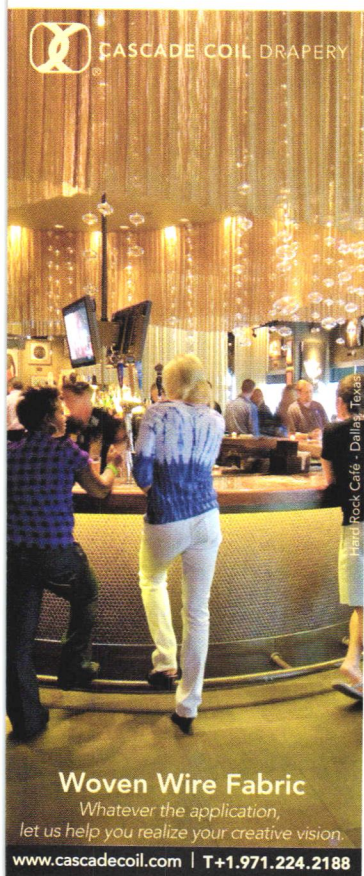
Laser scanning allowed Farewell Mills Gatsch Architects to create measured drawings as a basis for the large-scale rehabilitation project. This was necessary because the campus—which covers more than 160 acres and has more than 60 buildings—was in a considerable state of disrepair.

At the outset of the project, the GSA wanted to learn what resources still existed in this National Historic Landmark resource. While there was a huge amount of material about the buildings—in text, drawings, maps, and photographs—it quickly became clear to the GSA that the information was not comprehensive or organized. Most importantly, there were no reliable plans for the buildings.



In the past, recreating the original plans might have been an insurmountable task. Instead, GSA used laser scanning to produce full building plans for all the buildings at St. Elizabeth's that had historic significance. The plans offered the first accurate estimate of the buildings' sizes and provided the master planning team with the ability to study the proposed redevelopment in view of the existing structures.

Beyond the redevelopment, the data allowed the team to produce the historical and graphic documentation that is required for regulatory approvals from the National Capital Planning Commission and the Commission of Fine Arts. It is currently helping GSA and DHS to pass through a consultation and approval process with the Advisory Council on Historic Preservation. 

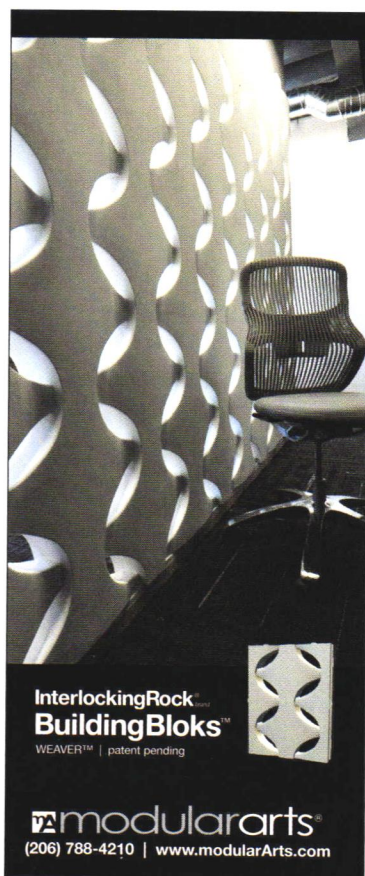


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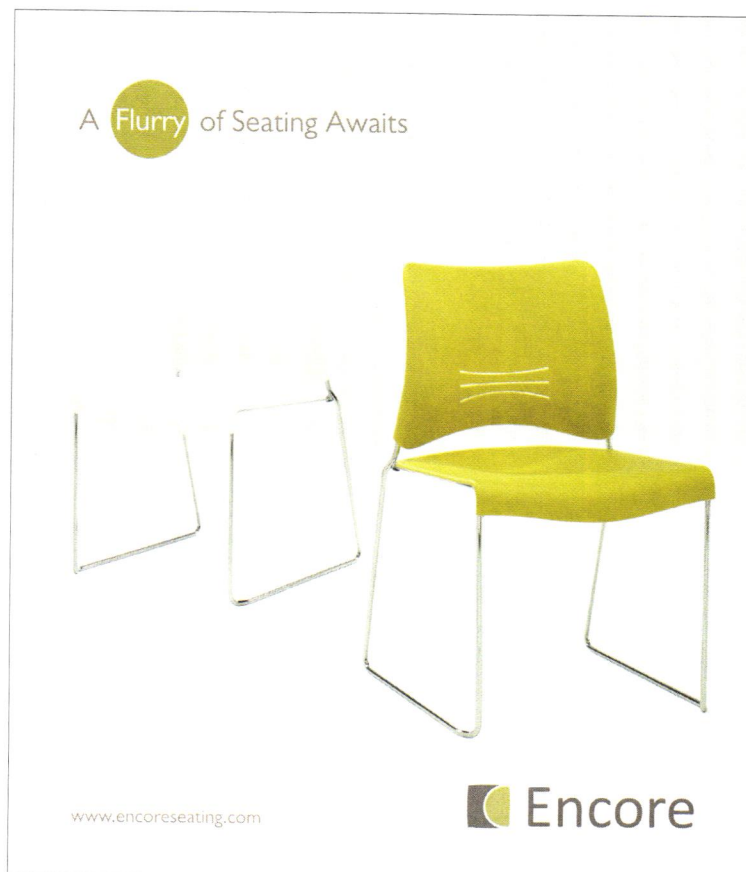
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Lionel's viewpoint...

What do you consider to be your greatest professional achievement?

The culture of the studio at the ICRAVE office.

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What is the most fulfilling part of your job?

It has always been experiencing the arc of the inception of an idea to the reality of having it built and seeing people use it and enjoy it.

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What are the biggest challenges facing designers today?

Creativity. Integrity. Rigor. Happiness.

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

Know what you don't know.

.....

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

The art critic.

.....

What inspired your career choices?

Legos.

.....

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

Hedge fund manager—of course!

.....

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

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Lionel Ohayon
ICRAVE, founder
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