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january/february 2011

2011 Interiors Awards

Designers of the Year:
Primo Orpilla and Verda Alexander
studio o+a

Legend Award:
Eva Maddox





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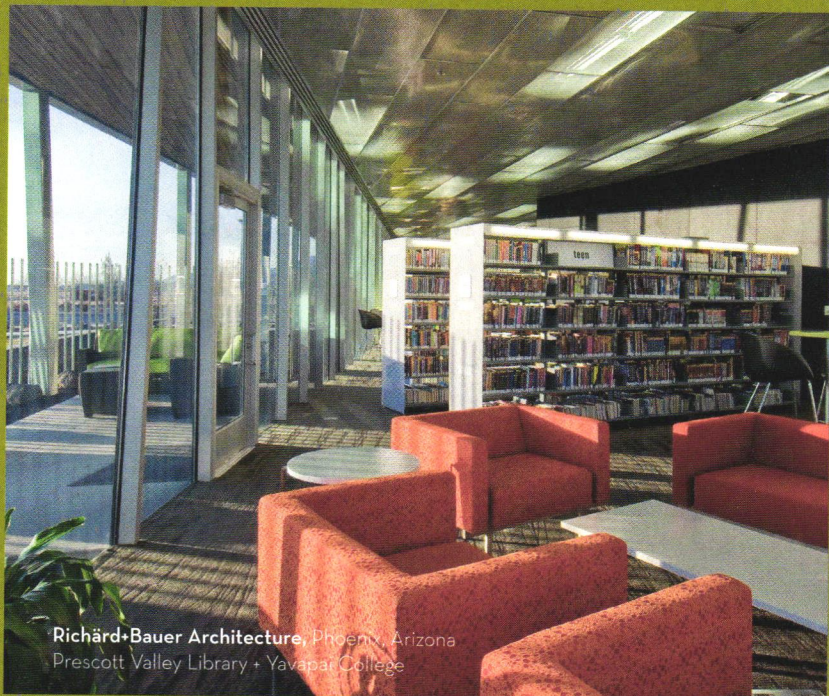
Living Cole, Philadelphia, Pennsylvania
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Heenan Blaikie



kins + Will, Minneapolis, Minnesota
Confidential Technology Company



Richard+Bauer Architecture, Phoenix, Arizona
Prescott Valley Library + Yavapai College



starks + Associates Inc. Thornhill, Ontario, Canada
a Corporate Headquarters



Cynthia Urbanik Interiors, Charlotte, North Carolina
Dress For Success Charlotte

contents: print

contract

10 **editor's note**

14 **industry**

22 **exhibition: orgatec**

24 **corporate philanthropy**
Good for business, good for the community

29 **the 32nd annual interiors awards**

30 **designers of the year**
Primo Orpilla and Verda Alexander of studio o+a
utilize their strengths individually to realize their
dreams collectively

42 **legend award**
Contract honors designer, educator, community
activist, leader, and lady, Eva Maddox of
Perkins+Will | Eva Maddox Branded Environments

50 **large office**

54 **education**

58 **healthcare**

62 **hotel**

66 **retail**

70 **restaurant**

74 **showroom**

76 **exhibit**

78 **sports/entertainment**

82 **public space**

84 **historic restoration**

88 **adaptive reuse**

92 **environmental design**

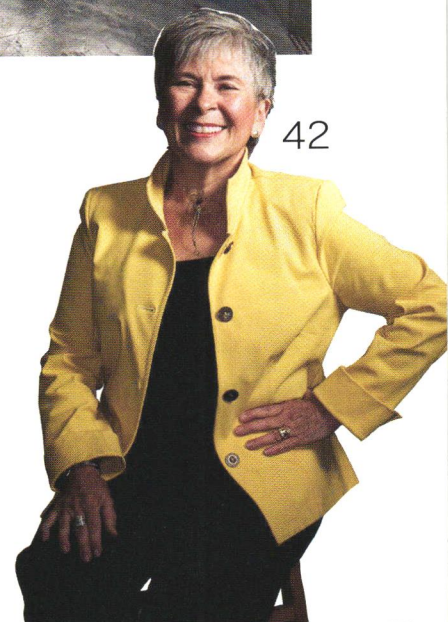
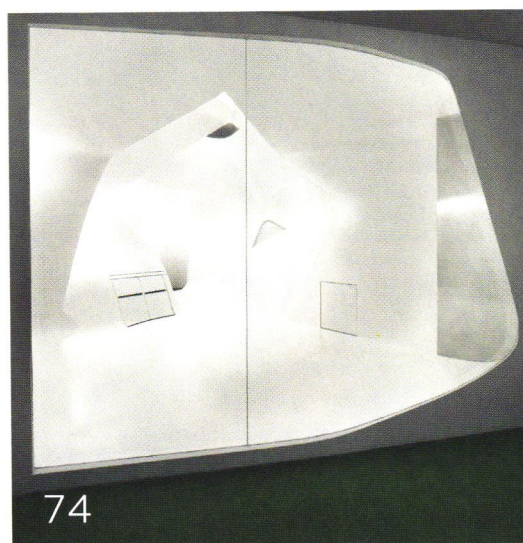
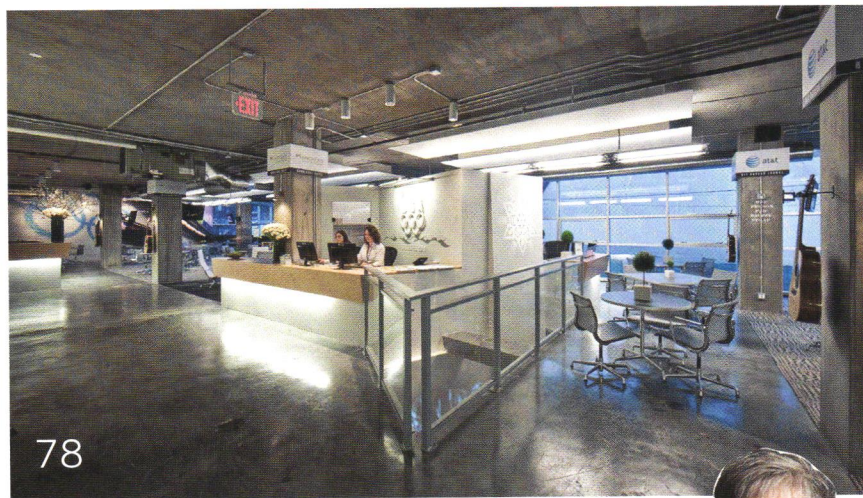
96 **student/conceptual**

98 **designers rate:** broadloom carpet

100 **sources**

104 **ad index**

cover: Designers of the Year, Primo Orpilla and Verda
Alexander of studio o+a, photographed by David Wakely
in December 2010 at AOL's Palo Alto, Calif.-headquarters,
designed by studio o+a.



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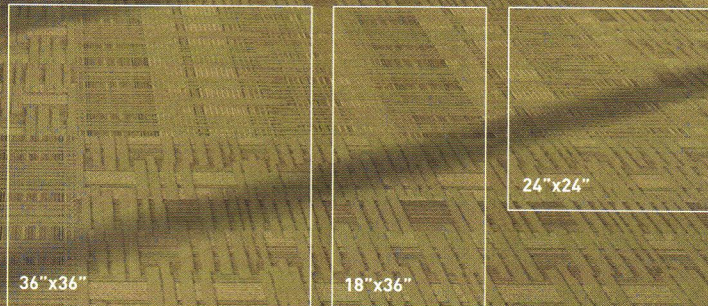
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essay: Designing for Health

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trends: Manufacturers Giving Back to A&D

Commercial furnishings and finishes manufacturers are going the extra mile to offer relevance to the design community
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designer's rate: 2010's Top Interiors Products

Six A&D professionals reflect on their top interior design product introductions from 2010
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designer's rate: Ergonomic Seating

Contract asks two designers to name their preferred products
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(Coming in February.)

perspectives: Gisue and Mojgan Hariri, founders, Hariri & Hariri

Partner architects and sisters share pointers on their success and future design goals
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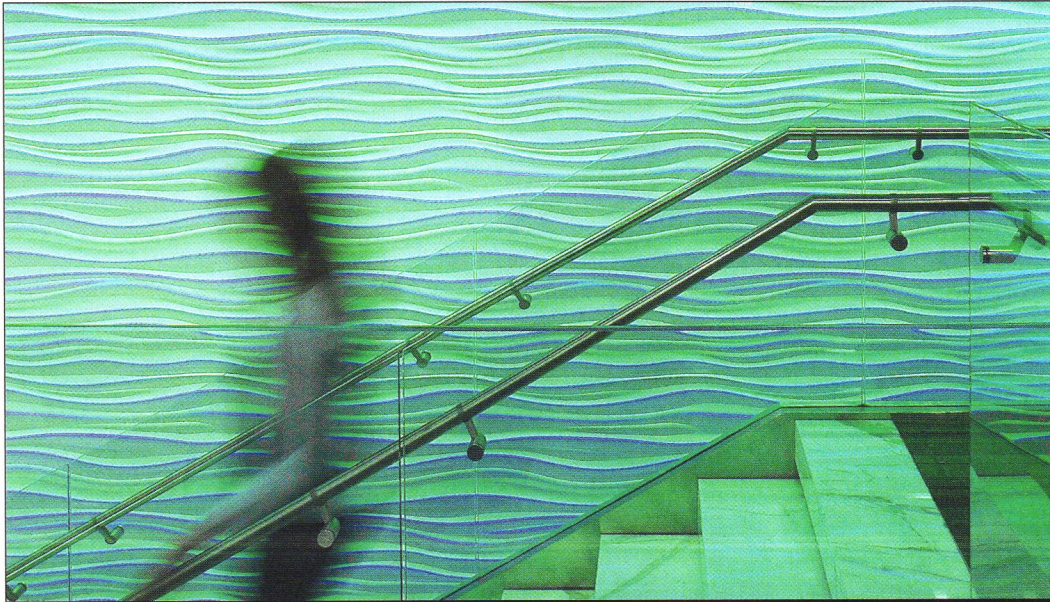
perspectives: Alan Chimacoff, principal, ikon.5 architects

A Q&A with architect, A&D educator, and photographer reveals the inspiration behind the "abstract.hyphen.realities" exhibition on display at the FXFOWLE Gallery in New York
www.contractdesign.com/chimacoffQA

on the blog:

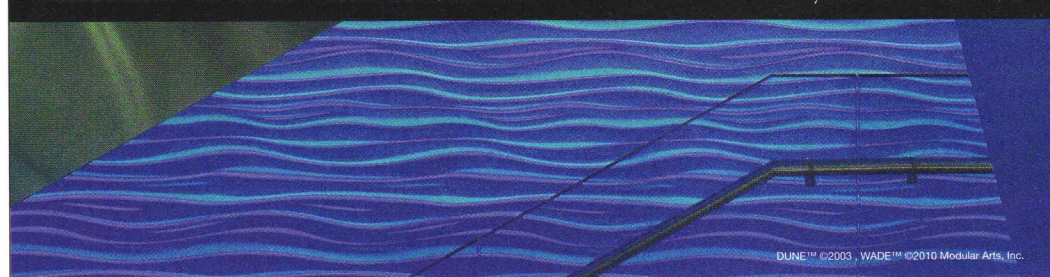
video: The Ultimate Tree House

The 1,500-sq.-ft., treetop library and writing studio project (2008) is the handiwork of New York-based architect Andrew Berman.
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Trisha Wilson, founder and CEO of Wilson Associates, established The Wilson Foundation in 1997 to provide help and hope to disadvantaged children in rural South Africa. Wilson is pictured wearing the Wilson Foundation's latest accessory, The Hope Bracelet.

thewilsonfoundation.org



Celia Ying studied translation at the Chinese University of Hong Kong and interior design at HKU School of Professional and Continuing Education. She worked as Deputy Editor of *Perspective*, a design and architectural publication, from 2004 to 2006. Since then,

she has been a contributor to *Contract* and has played an active editorial role in a number of book publishing projects.

inspirations

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CALL FOR ENTRIES

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Last year's awards include Big Brothers Big Sisters of Eastern Missouri, designed by Trivers Associates, and Putnam Place, designed by Tsoi/Kobus & Associates. Go to contractdesign.com to learn more about these Inspirations Award winners and all four honorable mention projects.

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recognizing social responsibility in
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To celebrate the **commercial design community's leadership role in furthering global efforts for social responsibility**, Contract Magazine, in partnership with Tandus Flooring, presents our annual **Inspirations Awards**.

Contract Inspirations recognizes these environments and commitments:

1. Recognition of social responsibility in commercial interior architecture—using design and/or design skills to improve the quality of life for those in need.
2. Recognition of cause-related work by the commercial interiors community.

Through the continuing support of Tandus Flooring, top honorees will each receive a \$5,000 grant to the cause which their inspirational work supported.

All entries must be received by **February 4, 2011**.

[download entry form at contractdesign.com](http://contractdesign.com)

inspirations will be awarded in Boston, MA on April 6, 2011, with special guest speaker, Prataap Patrose of Boston Redevelopment Authority. Work will be featured in Contract Magazine print and digital editions, and at contractdesign.com

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recognizing social responsibility in commercial interiors



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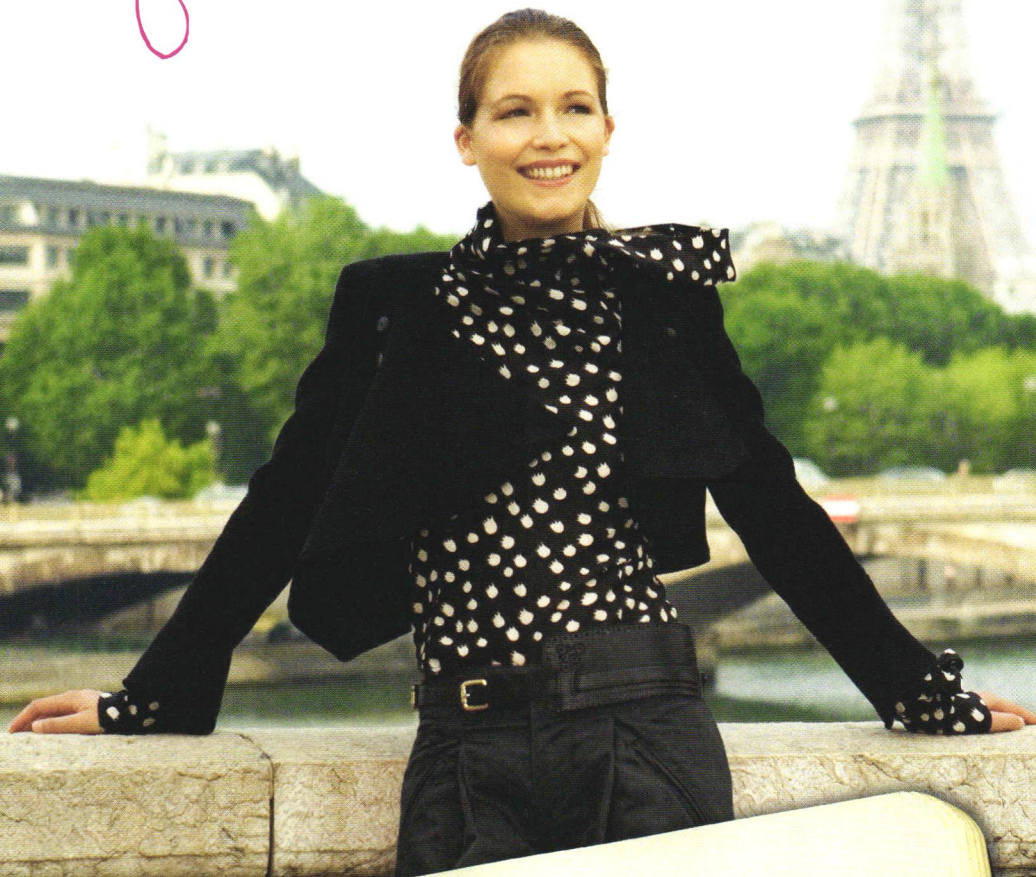


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Jennifer Thiele Busch
Editor in Chief

our person(s) of the year

Sitting at Newark airport on a snowy Friday in January (en route to Chicago to moderate the IIDA's annual Industry Roundtable discussion focusing on the relationships and common concerns between the A&D and the manufacturing communities) is as good a time as any to reflect on the year ahead.

Contract's year, in essence, begins with the Interiors Awards Breakfast (always held on the

last and, coincidentally, worst-weather Friday in January), which includes the ceremonial recognition of our annual Interiors Awards winners, our Designer of the Year, and our Legend Award recipient. This year we have a stellar group of 14 Interiors Awards winners, chosen last October from a field of 490 entries by our panel of esteemed judges: Marlon Blackwell of Marlon Blackwell Architect in Fayetteville, Ark.; Randy Brown of Randy Brown Architects in Omaha, Neb.; Dirk Denison of Dirk Denison Architects in Chicago; Lars Krüeckeberg of Graft in Berlin, our 2010 Designers of the Year; and Kimberly Sacramone of HLW International in New York. With winning projects in Linz, Austria; Dubai; Sydney; Fuzhou, China; Milan; Singapore; and Vancouver, this may be our most international group of honorees ever, and the fact that four of these seven were the work of U.S. designers working abroad is a testament to the increasingly global reach of the American A&D community. Closer to home, winners in New York; Eugene, Ore.; Austin, Texas; Watch Hill, R.I.; Fort Lauderdale, Fla.; and San Francisco once again show that good design knows no geographic boundaries.

Our 2011 Legend Award winner, Eva Maddox of Perkins+Will | Eva Maddox Branded Environments, is highly respected for many reasons, not least of which is the poise she brings to all of her professional interactions. But behind her graceful, genteel image lies a keen intelligence, a visionary mind, and a strong entrepreneurial heart, all of which have helped her build a highly successful practice that has changed the way subsequent generations of designers think about the interior environment. Honing the skill of space planning—an idea that was beginning to emerge in the late 1960s when she was just beginning to practice—Maddox added another layer to interior design labeled “branding,” which in essence means communicating the identity of the company through design that represents its culture and personality. By the time her eponymous design firm was acquired by Chicago-based Perkins+Will in 2002, it was inconceivable that any good design not include some branding component. Today, it is a familiar concept that often helps shape design from the earliest planning stages.

In Chicago in 1994, Maddox and architect Stanley Tigerman co-founded Archeworks, an alternative graduate design school with a mission of social justice, another idea that has grown into its own in recent years. Truly, Maddox has been a pioneer—and a legendary example of vision and leadership in the A&D community.

As Maddox represents the great (and increasingly rare) tradition of designers in leadership roles in industry and society, our Designer of the Year honorees represent a newer generation of commercial designers, facile with technology and entirely comfortable with the idea that it is a fundamental tool of the design process.

Congratulations go to Primo Orpilla and Verda Alexander, partners in life and in their San Francisco-based design firm, studio o+a, who are being honored as our 2011 Designers of the Year. At a time when we are experiencing more social and cultural change than any other period since the Industrial Revolution, Orpilla and Alexander have been astute enough to grasp the design impact of this massive change, and capitalize on it successfully. As design practices go, theirs is relatively focused: A majority of their clients are high-tech companies located in or near the San Francisco Bay area. But their small, agile firm has survived and thrived through all of Silicon Valley's dramatic upswings and precipitous crashes since they first founded the practice in 1991. During that time, Orpilla and Alexander have built themselves a reputation as the go-to designers for the original dot-com companies and all their successive iterations. Think eBay, PayPal, and that little phenom called Facebook—all recent studio o+a clients—and you have a good picture of where Orpilla and Alexander stand today, at only the halfway point of their careers.

Interestingly enough, even high-tech dowagers like Microsoft and AOL are now coming to studio o+a to help their organizations recapture the entrepreneurial spirit that has been lost to corporate growth, while newbies continue to seek them for their down and dirty process yielding good, functional design on start-up budgets. This kind of client list gives Orpilla and Alexander considerable range and impact in the technology sector. Their astoundingly simple formula—serve the client's needs, plan space intelligently (if differently), invoke the energy of the fast-moving technology market, and set it all against an artistic backdrop that feeds the highly creative, human side of the business—just may help inspire the next face on the cover of a magazine. For now, it is theirs.

Contract congratulates all of its 2011 honorees, and wishes the commercial A&D community a happy and prosperous New Year! ☐

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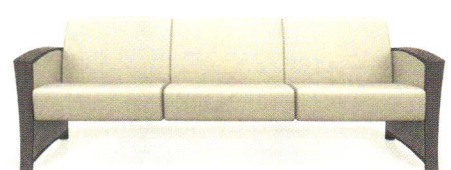
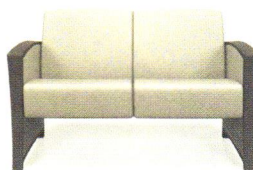
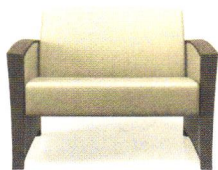
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Panoramic in Tungsten. Monolithic installation, with Viewfinder in Vignette, Quarter-turn rug insert and Viewfinder in Flare accents

Like the lo-fi cameras used to inspire it, the Southern Analog collection blurs the lines between utility and drama. These dreamy patterns bring new resonance to a space - Viewfinder with its optical effects and Panoramic with its variegated linear elements. Allow the patterns to mingle organically or let the beauty of a classic installation shine through.

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BIFMA, ANSI Announce Furniture Sustainability Standard

New program to better evaluate eco-friendly qualities of products via technical criteria

The A&D market is continuing its drive in 2011 toward a more cohesive sustainability front. BIFMA International, a not-for-profit organization that works toward the development of voluntary product and industry standards, announced on January 3 the implementation of formal American National Standards Institute (ANSI) approval on the ANSI/BIFMA e3-2010 Furniture Sustainability Standard.

"The primary objective of creating this standard was to develop a consensus American National Standard that the industry and our customers could turn to as an effective and consistent evaluation tool for determining the sustainable attributes of furniture products," says Tom Reardon, executive director, Business & Institutional Furniture Manufacturers Association (BIFMA).

He continues, "The definition of sustainability and how our society evaluates it will continue to evolve. The standard must also evolve to keep ahead of these developments."

The program—modeled after the LEED rating system with six prerequisites and optional credit criteria—contributes to the level™



product certification program's technical criteria and aims to serve as a structured method to evaluate the sustainable qualities of furniture products. A minimum of 32 points out of a total 90 points is required to meet the first level of conformance.

Copies of the ANSI/BIFMA e3-2010 Furniture Sustainability Standard are available from BIFMA International for \$128 for members and \$160 for non-members. Orders can be placed with Roxanne DeBoer at email@bifma.org or by calling 616-285-3963. Standards also can be ordered online at the BIFMA Web site, www.bifma.org.

ANSI/BIFMA Safety and Performance Standards, which are developed by the BIFMA Engineering Committee, are reviewed every five years for conformance to ANSI guidelines. Standards outline the specific tests, laboratory equipment, test conditions, and minimum acceptance levels in product evaluation.

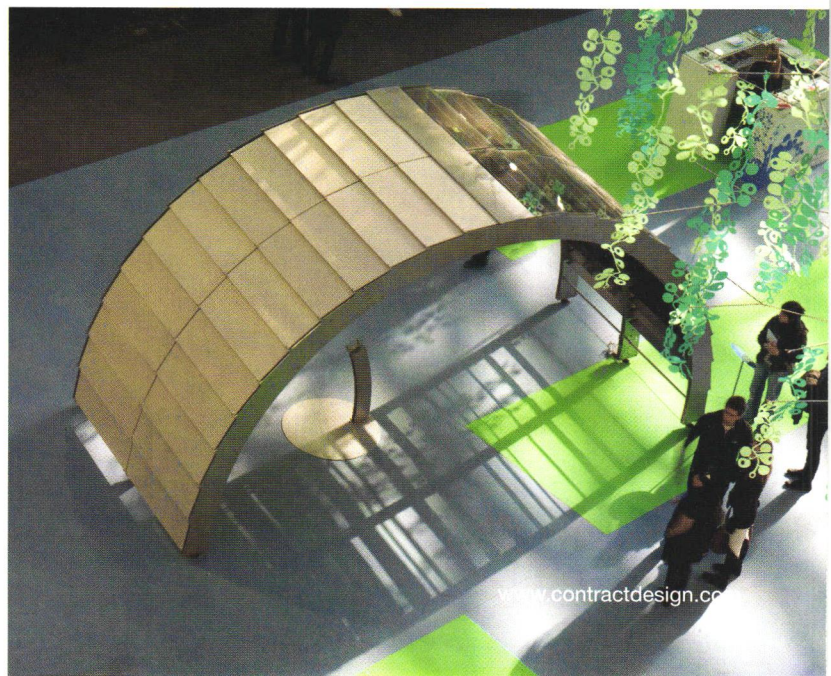
Currently, BIFMA forecasts the 2011 U.S. Office Furniture market production to \$8.9 billion at a growth rate of 8.3 percent, with consumption totaling \$10.8 billion at a growth rate of 10 percent.—SS

Cevisama 2011 Outlook

The annual international fair for ceramic tile, natural stone, and bathrooms aims its latest campaign on future interior design trends

With the turning of the New Year, architects and interior designers can look forward to the approach of Cevisama 2011, an international fair for ceramic tile, natural stone, and bathrooms. Being held February 8–11 at the Feria Valencia in Valencia, Spain, the trade show, managed in part by ASCER (Spanish Ceramic Tile Manufacturer's Association) and ICEX (Spanish Institute for Foreign Trade), remains the Spanish ceramic tile industry's major annual exhibition event.

Cevisama 2011 turns its focus to the evolution of cutting-edge designs, adopting the "Come and you will see the future" tagline, which builds upon the 2010 theme of "Home Skin" and encompasses the trade show's mostly international audience (86 percent of attendees), as well as reinforce a more emotional bond to the function of design.





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"International visitors are the core target of Cevisama 2011," says David Portales, promotions director for ASCER. "We hope to attract visitors who are seeking big ideas, innovation, and the cutting edge in interior design, architecture, and public spaces... The new image reinforces an emotional aspect. Cevisama 2011 aims to anticipate consumers' needs and to exact emotions and sensations from consumers when they visit the fair."

To highlight the importance of the developing bathroom industry, Cevisama this year will launch the inaugural H2SHOW Project, an exclusive exhibit space that boasts special staging to leading bath product manufacturers to showcase their innovative design products that speak to emerging future trends to the A&D community and trade media members. Participating companies include Porcelanosa Grupo, Duravit, Azzurra Sanitari, Galassia, and Kerasan. The H2SHOW designer gallery will be located on Level 2 in Pavilions 1 and 2, along with all bathroom, ceramics, and natural stone exhibitions.

For more information and to register, visit cevisama.feriavalencia.com.—SS

Call for Entries: 2011 Inspirations Awards

Social responsibility continues to be an important focus at *Contract* magazine with the launch of the 2011 Inspirations Awards. The annual competition, now entering its third year and sponsored by Tandus, aims to recognize socially responsible commitments in built and unbuilt commercial interior design and architecture projects, as well as cause-related work by the A&D community.

Winning projects each will receive a \$5,000 grant to the cause supported by this inspirational work. Additionally, winners will appear in a future issue of *Contract* magazine and on ContractDesign.com.

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Submissions will be evaluated in two categories—Projects (completed after January 1, 2009) and Practice (cause-related efforts)—by a professional A&D panel of judges, which includes: Marsha Maytum, FAIA, LEED AP, founding partner, Leddy Maytum Stacy Architects; Neil P. Frankel, FAIA, FIIDA, professor, University of Wisconsin School of Architecture

& Urban Planning, and principal, Frankel + Coleman; and Susan Piedmont-Palladino, professor, Washington Alexandria Architecture Center College of Architecture and Urban Studies, Virginia Tech.

Deadline for entry has been extended to February 11. Winners will be notified by March

4, 2011. The Inspirations Awards ceremony will be held in Boston on April 6, 2011.

Visit inspirations.contractdesign.com for more information and to enter. And contact ssstraczynski@contractdesign.com with questions.

Coming Events

JANUARY

Surfaces 2011

January 25-27, 2011

Mandalay Bay Convention Center
Las Vegas

www.surfaces.com

IDS11

January 27-30, 2011

Metro Toronto Convention Centre
Toronto

www.interiordesignshow.com

FEBRUARY

Cevisama

Feb. 8-11, 2011

Feria Valencia
Valencia, Spain

cevisama.feriavalencia.com

MARCH

Coverings

March 14-17, 2011

Sands Expo and Convention Center
Las Vegas

www.coverings.com

GlobalShop

March 28-30, 2011

Sands Expo and Convention Center
Las Vegas

www.globalshop.org

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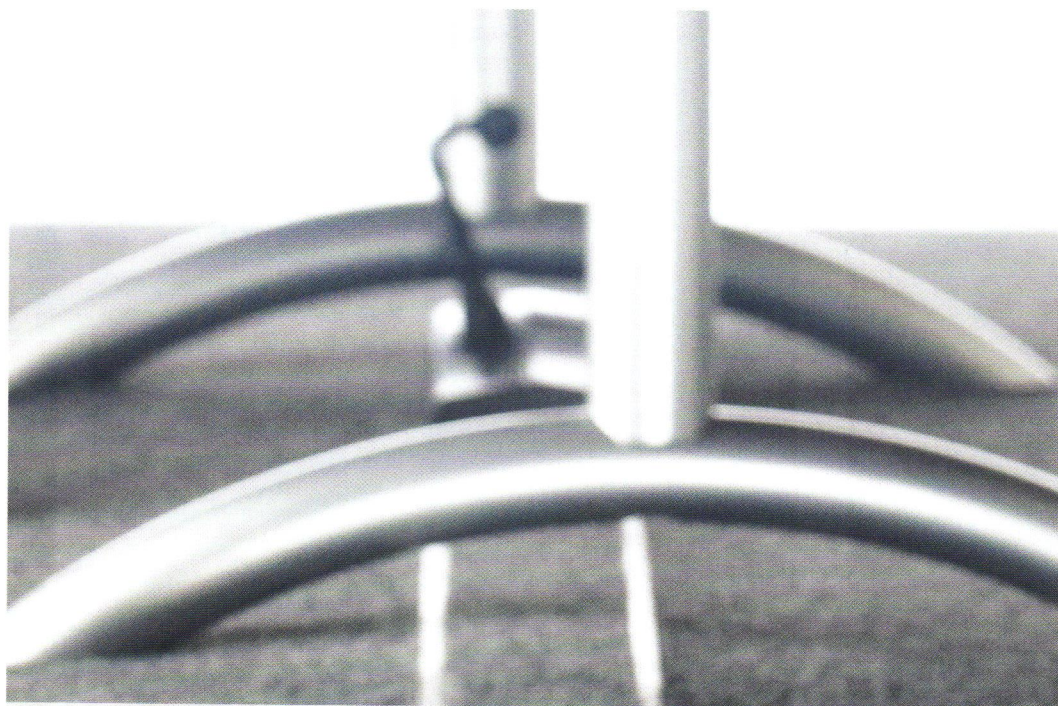
Salone Internazionale del Mobile

April 14-18, 2011

Milan Fairgrounds
Milan, Italy

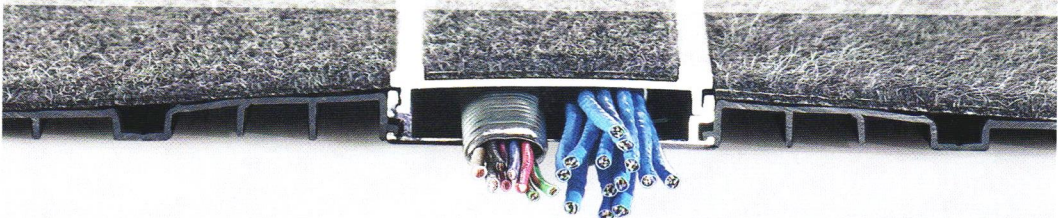
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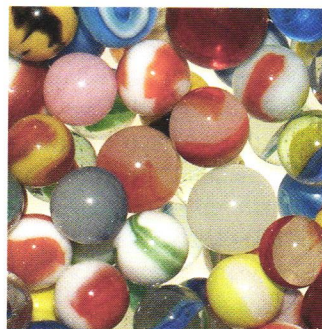
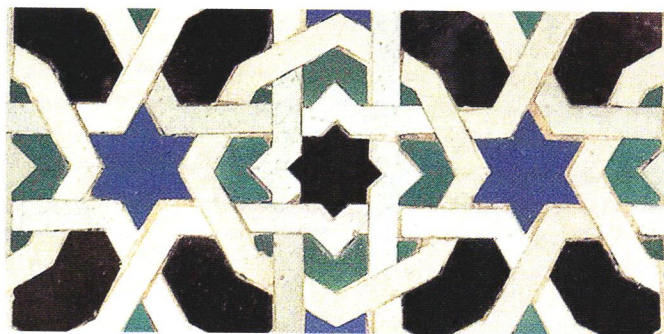
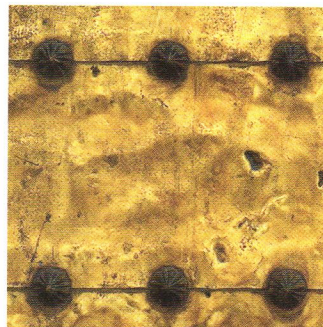
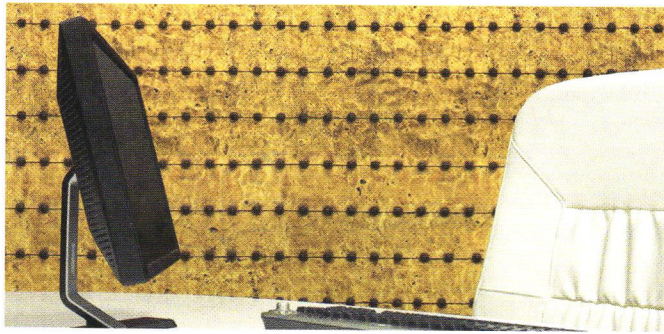


CONGRATULATIONS

Perkins+Will congratulates Eva Maddox, recipient of *Contract's* 2011 Legend Award.

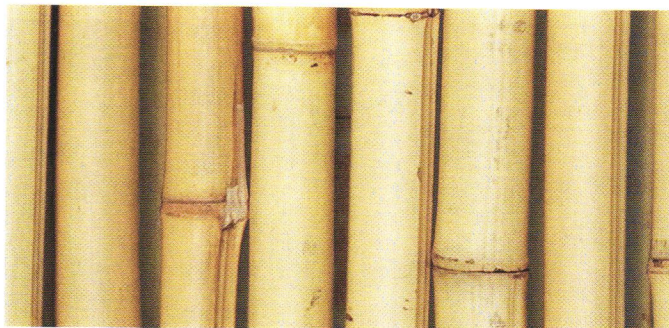
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oragatec 2010

Highlights from the biennial office furniture trade show in Cologne, Germany

By Danine Alati

Although no one knew what kind of attendance to expect at this year's Orgatec, October 26-30, 2010, given the state of the economy, the bustling of traffic in the six halls of the Koelnmesse fairgrounds was encouraging. The number of registered visitors was recorded at almost 61,000, hailing from 110 countries, with more than 600 exhibitors from 41 different countries, the bulk of them being European companies, especially from Germany. New seating introductions were plentiful with trends in more variety of stacking chairs and soft seating for breakout areas that include privacy options, and the need for height-adjustable furniture continues to push innovation. The value of attending a foreign trade show—especially one with the scope of Orgatec—cannot be underestimated. U.S.-based designers Tom Polucci, group vice president, director, interior design, HOK Chicago, and Nestor Santa-Cruz, IIDA, a design director and senior associate at Gensler in Washington, D.C., weigh-in on their favorite products, showrooms, and aspects of the show.

Vitra made a splash with several product introductions and a striking showroom design. "The Vitra pavilion was amazing...so reflective of who they are, a stunning and useful design," notes Polucci. "It was approachable and welcoming as well as useful." Santa-Cruz adds, "It was creative, one big idea/environment; it could have been a headquarters." Polucci cited Vitra's new **Suita Club**, designed by Antonio Citterio, as one of his favorites. "The wraparound high back is lovely, and the horizontal gap lightens the piece and allows a passerby the ability to see a user in the space," he says, while Santa-Cruz appreciates the "chameleon" quality of the

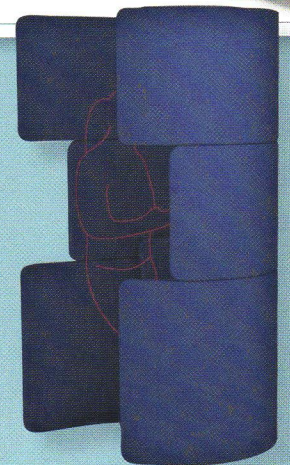
Antonio Citterio-designed **ID chair**, which offers 8,000 combinations of seat back and arm options.

The designers also agree on **Wilkhahn's** impact at the show. Santa-Cruz favored the German manufacturer's booth "for its classic, timeless, clean design that matches the brand," while Polucci echoes that it is "open and well branded." Both were impressed with Wilkhahn's Stefan Diez-designed **Chassis** chair, inspired by the manufacturing of sports cars and constructed of sheet metal and polypropylene using space-frame technology. "Chassis is very lightweight, yet organic and very technically precise," Santa-Cruz notes.

Santa-Cruz also was attracted to **Giulio Marelli's Stripes** Lounge seating, which is composed of modules for two people, allowing for multiple configurations. Available in the United States through Giulio Marelli's distribution partner **one furniture group**, this product was inspired by park benches, and Santa-Cruz liked that it "abstracts the inside/outside aspect of the park-bench idea."

With the need for furniture to accommodate the open landscape and collaboration comes the need for privacy within workspaces. **Bene** offers the **PARC** phone booth, "bringing back a concept for today's users, a place that creates acoustic privacy for mobile phone use," notes Polucci. ☐

For the full article and extended coverage of Orgatec, visit www.contractdesign.com/orgatec2010.

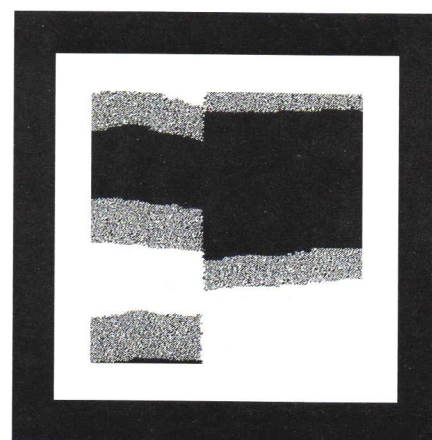


Right from top to bottom: Vitra, ID. Reader Service No. 200. Vitra, Suita Club. Reader Service No. 201. Wilkhahn, Chassis. Reader Service No. 202. Giulio Marelli, Stripes. Reader Service No. 203. Bene, PARC phone booth. Reader Service No. 204.



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corporate philanthropy

Good for business, good for the community

By Trisha Wilson, Founder and CEO, Wilson Associates

Many design industry individuals and firms have built strong traditions of giving back to the community—whether donating time, talents, or financial resources. They uphold the widely held view that corporate philanthropy is a vital part of business and society. Indeed, surveys consistently show that people like doing business with companies that give back to others. A clearly-defined corporate philanthropy program is not only good for business, but it helps build stronger relationships with customers, clients, and employees. And, while fitting into the strategic goals of an organization, a strong corporate philanthropy/community involvement program also meets specific needs in the community. It is a win-win strategy for all.


Philanthropy can take many forms: Some companies dedicate a portion of their annual budget to support civic/charitable causes, others select causes aligned with their businesses. Still others, like Wilson Associates, establish standalone organizations such as The Wilson Foundation, a nonprofit that also receives support from individuals, corporations, and foundations. Here are a few key steps to creating a successful philanthropic program:

- 1 Find your passion.** What charitable causes interest your company? Perhaps you can provide scholarships for design students or free architectural or design services for nonprofit organizations. I have always believed that education is the great leveler in our society, and a child who receives an education will have options that can change her life. For this reason, education is a primary focus of The Wilson Foundation's efforts.
- 2 Articulate the vision and build internal support.** Align the firm's interests with its culture and mission. Communicate the firm's charitable programs and create an environment that encourages and supports employee participation. Support for The Wilson Foundation is part of our corporate culture, and all employees are knowledgeable about its mission.
- 3 Be strategic.** Companies and individuals should think about what they want to do and seek ways to maximize their impact and build their brand. Some may have a broad focus and support a wide range of issues. Others may focus on areas that are more aligned with their industry. One exciting new organization, Dallas-based Dwell With Dignity (www.dwellwithdignity.org), partners with vendor companies and designers, taking excess inventory to create beautiful living spaces for women and children coming out of poverty and homelessness. The organization works to surround these families with good design so that they take pride in themselves and their surroundings.

3 Designate an internal coordinator. Having a central point person to manage philanthropic activities helps ensure better use of resources and overall consistency in efforts. Typically, the strongest champion for a cause is its founder. Clodagh, CEO of the New York-based design firm of the same name, established her nonprofit organization Clodagh Cares to help people help themselves. Focusing mostly on education, ClodaghCares partners with organizations in countries around the world, including Ecuador, Cameroon, and Kenya, to bring schools to disadvantaged children, which will in turn enhance the welfare and well-being of their communities.

4 Encourage individual efforts. Companies that articulate a commitment to corporate philanthropy should also endorse individual efforts. Employees may have their own interests and causes, and they should be encouraged to actively support them. For example, an employee in our Dallas office helps feed the homeless each week. Los Angeles office volunteers help out at a neighborhood elementary school. Singapore employees participated in a city-wide event promoting clean water. New York employees trained for and ran in the New York Marathon. Everyone who is inspired to make a difference can find a way to do so and their efforts should be applauded.

5 Seek opportunities to collaborate. There are more than 1.5 million U.S. nonprofit organizations today, and many individuals and corporations share a desire to make a difference. Designers and others in the industry can further their brand and deepen relationships with clients, referral sources, and vendors by finding ways to work together on behalf of these nonprofit organizations. There are myriad ways to give back to the community. For example, the NEWH (www.newh.org), the international hospitality industry network, has members in more than 20 chapters that together have given in excess of \$2 million in scholarships to students wishing to pursue careers in the hospitality industry. Supporters of DIFFA, the Design Industries Foundation Fighting AIDS (www.diffa.org), come from all areas of fine design and visual arts, and their efforts have resulted in over \$38 million in grants to AIDS education, prevention, and direct care.

Corporate philanthropy plays a vital role in business and the community. An organized corporate program that aligns with the company's strategic goals can result in a stronger brand; enhanced relationships with clients, vendors, and referral sources; and greater *esprit de corps* among employees. I have experienced first-hand the positive dividends that come from a shared commitment to make life better for those less fortunate. And I know without a doubt that it is possible to "do well by doing good." 



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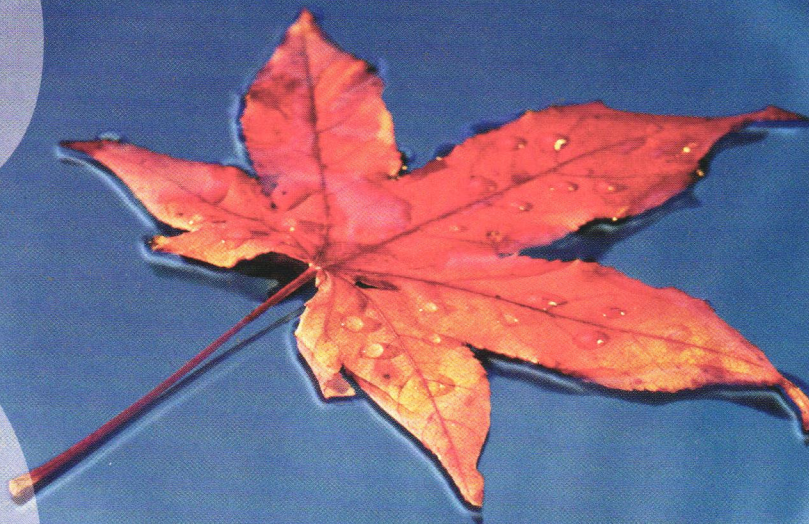


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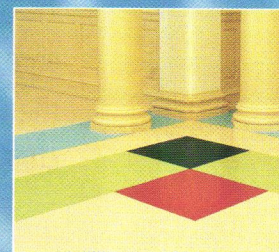
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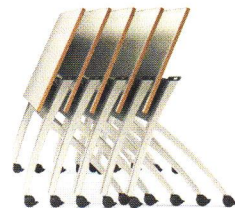
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the 32nd annual

interiors awards

Contract proudly presents its 2011 awards issue, including the prestigious Designer of the Year Award, the 2011 Legend Award, and the winners of the 32nd Annual Interiors Awards Competition. The editors wish to extend our congratulations to Primo Orpilla and Verda Alexander of studio o+a, who are being honored as our 2011 Designers of the Year. In the 20 years since they founded their San Francisco-based practice, Orpilla and Alexander have ridden successfully the high-tech bubble through boom and bust with a small, agile design firm that is as comfortable serving the needs of giants like Facebook and AOL as it is serving entrepreneurial startups (with minimal budgets) that are hoping to yield a future *Time* "Person of the Year." Through their tight associations with the geek crowd and its fast-changing world, Orpilla and Alexander have become atypically astute about present and future workplace issues and have come to understand and employ technology in every phase of design practice, giving us a glimpse into the processes that are influencing the new generation of designers.

Congratulations also to Eva Maddox, *Contract's* 2011 Legend Award recipient, who is credited with pioneering the now familiar concept of branding in interior environments, as she built her Chicago-based eponymous design firm into a successful and highly regarded creative practice that caught the attention of (and was acquired by) Perkins+Will in 2002. Eva Maddox Branded Environments has been one of the most honored Interiors Awards winners in the competition's 32-year-history, but this tells only part of the story of her stellar career. From her founding, with architect Stanley Tigerman, of the alternative design graduate school Archeworks, which places an emphasis on social justice, to her legendary poise and grace, Maddox's influence on the practice of commercial design and on a generation of up-and-coming designers is celebrated here.

Our 14 category winners of the 32nd annual Interiors Awards Competition—Atlas Architecture, The Bommarito Group, Centerbrook Architects, Clive Wilkinson Architects, Clodagh Design, Giorgio Boruso Design, IwamotoScott Architecture, KMS TEAM, Kris Lin Interior Design, STUDIOS Architecture, Triz Arte, ZGF Architects, and student designers Jamie Morin and Kyung-Eun Kim from Iowa State University—also deserve high praise for their work, which is highlighted in this issue. As usual, these 14 award-winning projects demonstrate a broad spectrum of experience, expertise, and geographic origins, as the competition continues to grow in global scope and influence. Good design is truly a universal language.

Finally, thank you to our esteemed judges, who served on the Interiors Awards jury this year (*above, from left to right*):

Dirk Denison, Dirk Denison Architects

Marlon Blackwell, Marlon Blackwell Architect

Lars Krüeckeberg, Graft

Kimberly Sacramone, HLW International

Randy Brown, Randy Brown Architects

designers of the year





Designers of the Year

Primo Orpilla and Verda Alexander

studio o+a

By Holly Richmond

What do you get when a practical realist meets an eternal optimist? In the case of Verda Alexander, the pragmatist, and Primo Orpilla, the idealist, the possibilities are endless. As the founders and co-principals of studio o+a, based in San Francisco, as well as husband and wife, they have committed their hearts and souls to the idea of innovative creation. For more than two decades Alexander and Orpilla have been a dynamic duo personally and professionally. They support each other's ideas, encourage thoughtfulness and thoroughness, provide motivation, and sometimes push each other's buttons. Their differences individually are their strengths collectively; two that are good make one that is even better. And better is what it is all about. "From the day we met in high school, we talked about starting something," recalls Alexander. "It could have been a flower shop or a magazine; it didn't matter. We just knew we wanted to do something in a more innovative way, and most importantly, do it better."

Photo by David Wakely



Would the pair agree that being named Designers of the Year is “doing something better?” Certainly they are thrilled with the title and appreciate the recognition, though they seem to be in a perpetual mode of forward-thinking ingenuity (i.e., what is the next project, and how can they make it better than the last?). Their energy and dynamism is unparalleled, flowing from their staff to their colleagues, clients, friends, and family. They are, no doubt, a designing force to be reckoned with. So what is the secret to their success? His strengths, her strengths, and finding the perfect balance, of course.

Alexander hesitates to tell the story of how she and Orpilla met. “We always get, ‘Aw, that’s so sweet,’ or ‘Oh wow, that long ago?’” While it is a lovely story of boy meets girl, what attracted them to each other in 1983 is the basis for their success today. Alexander says that it was not exactly love at first sight, but an immediate appreciation for the mutual attraction. “It was something of ourselves that we saw in the other person. Neither of us fully recognized it in ourselves, but we saw it immediately in each

Kode, Sacramento, Calif., 2003 (above). Levi’s Strauss & Co., San Francisco, 2001 (opposite, top and bottom). (Photos by David Wakely)

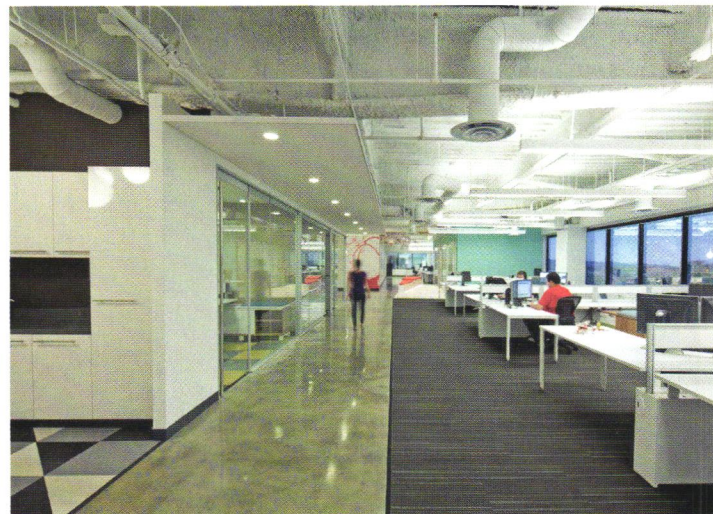
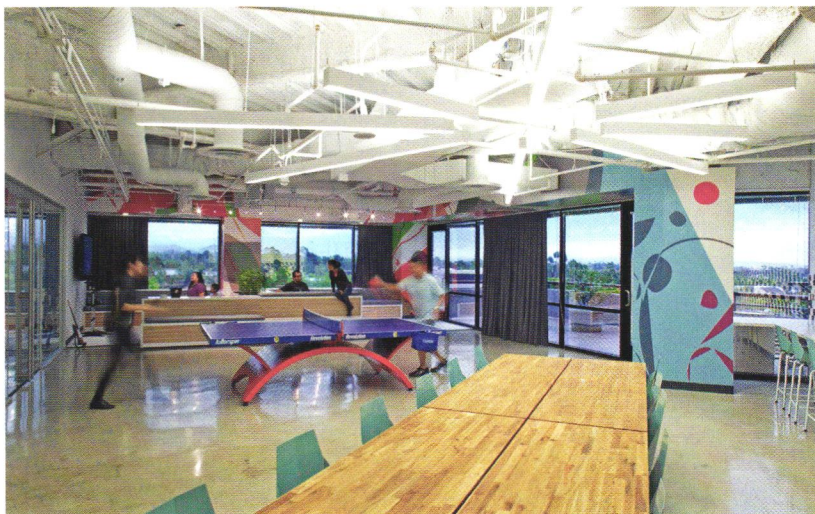
other.” She believes it was their combined entrepreneurial spirit, as well as their passion to discover, learn, and create.

The first thing they created in their togetherness was a plan for the immediate future. They both enrolled at San Jose State University: Alexander pursued a bachelor’s degree in Fine Art plus a master’s degree in Landscape Architecture, while Orpilla started in the Industrial Technology department, which did not last long. “I was constantly visiting Verda in the Art Department and quickly realized that interior design was much more ‘me’ than industrial design,” says Orpilla. He appreciated the blending of fine arts like sculpture, photography, and painting, with practical arts like interior design, textile, and graphic design. He remembers discovering an awareness of how disciplines



“You can see the Yin and Yang of the couple and the practice, but most importantly you see the design that you, as the client, wished for. You don’t just get o+a; you get o+a+you!”

—Rand Siegfried, a studio o+a client



outside of art and design, like business and technology, actually could enhance the design process. "I found a sense of freedom in interior design because I could explore so many areas," he recalls. "The possibilities were wide open and only limited by my imagination."

In hindsight, Orpilla admits that it is a good thing he had limitless imagination and boundless optimism. He always has believed that things will work out for the best, and, in most cases, they do. Even for a partially color-blind interior designer? "Yes, even for me!" he says with a laugh. "I discovered I was somewhat color-blind during my first critique in design school. I said something was grey, and it was green. Luckily, my professor

believed being a good designer was more about manipulating space and coordinating detail than it was about recognizing exact colors. I've taken that idea and run with it."

Alexander also chuckles when discussing Orpilla's unique zest for colors, particularly when he bought her a sweater that he thought was yellow, to match one he had bought himself. It was actually an "interesting" shade of pea green. "Needless to say, I took it back," she says sweetly, "but that is what I love about Primo. He is willing to try anything and take risks until he gets it right, without any hard feelings." Fortunately, there have not been any color missteps on



“Studio o+a is about developing strong concepts, not slick solutions.”

—Primo Orpilla

Dreamhost, La Brea, Calif., 2010 (opposite; photos by Jasper Sanidad). Facebook, Palo Alto, Calif. (above and right; photos by Cesar Rubio).





“It is exciting to work for them because they approach problems very differently. They play off each other’s styles beautifully. The length and strength of their relationship is evident in how they perfectly complement one another.”

—Denise Cherry, a senior designer at studio o+a

PayPal, San Jose, Calif., 2007 (above left, top left, top right; photos by David Wakely). Quid, San Francisco, 2010 (above; photo by Jasper Sanidad). W Salon, San Jose, Calif., 2008 (opposite, top left and top right; photos by David Wakely). studio o+a staff: Alexander Ng, Soo Emens, Denise Cherry, Al Claxton, Al McKee (on ladder), Verda Alexander, Primo Orpilla, Perry Stephney, Birgit Schweimanns, Kroeun Dav, Liz Boze, and Emily Ellis. (opposite bottom; photo by Jasper Sanidad).



the professional front; rather it has been quite the contrary. Client satisfaction is goal number one for their practice, particularly since most referrals are word of mouth. And it is usually Orpilla who is leading the charismatic, color- and design-confident charge. Alexander handles the internal running of the studio, while Orpilla does the outside marketing. However, in all regards, mutuality is key.

Since the couple decided to formally combine their talents and start studio o+a in 1991, their trajectory has been impressive. What started in Fremont, Calif., as a firm consisting of just the two of them, now has grown to a brilliant collaboration of 18 individuals based in San Francisco. The studio's first clients were in the technology arena, and most were start-ups. Thus, establishing studio o+a in Silicon Valley was a savvy business move. One of their first Silicon Valley clients was Cunningham Communication, lead by Andy Cunningham, president and CEO, and her husband, board member Rand Siegfried. Today, Siegfried fondly looks back on their office redesign, particularly since the corporation has continued to use studio o+a for nearly two decades, as they have moved locations and created new businesses in the Bay Area. He sees Orpilla's "funness" translating to every project, and Alexander's warmth as an essential counterpoint to Orpilla's industrial flair. Their style together is fluid. "You can see the Yin and Yang of the couple and the practice, but most importantly you see the design that you, as the client, wished for. You don't just get o+a, you get o+a+you!" he concludes.

John Lieu also has been a long-time client of studio o+a. He now serves as facilities manager for Yelp, which recently hired the studio to complete a metamorphosis of its design identity in the company's five-story San Francisco headquarters. The new look is residential, open, and collaborative. Lieu says that the studio gave their new space a "cool factor" with eye-catching corporate text on wallpaper and floor accents. Lieu notes, "Primo has a ton of ideas, but he never pushes them on you. Everything studio o+a did for Yelp was collaborative with our employees. The design team took our ideas, and we took theirs, so every challenge was resolved with a meeting of the minds. It was not about their idea or our ideas; it was about coming to agreement."



AOL, Palo Alto, Calif., 2011, third floor lobby (top left), first floor reception area (top right), third floor workspaces (above left and right). Inventables, Chicago, 2010, office space (opposite left) and conference area (opposite right). (All 3D renderings).



Reflecting on the studio's formative years and their first clients, Orpilla points to significant change in the technology industry, from the dot-com explosion to the drastic downturn of the recent past. "Times are different now. We went from overbuilt to frugal, but now we are in a stage of creating truly thoughtful environments for the next generation of workers. Studio o+a is about developing strong concepts, not slick solutions."

As the technology industry and Silicon Valley reinvent themselves, Orpilla is discerning what today's client wants and needs aesthetically and functionally. As for Alexander, she believes art is its own constant reinvention. Thus, it felt essential for studio o+a to be located in the heart of the most abundant art and design hub on the West Coast. "I believe inspiration happens greatly due to one's environment," she remarks, "and for our studio, that means new talent plus big inspiration."

Like Alexander and Orpilla, their staff possesses distinct attributes that create balance in the practice, which ultimately adds to its success. Denise Cherry, senior designer at studio o+a, appreciates the practice's dedication to each of its clients. She believes every day brings a new challenge to create a design that serves the client best, not what serves the studio best. "There is such a variety of work styles and clients, so there is no pigeon hole. Replication is not what we do," she states.

Cherry also confirms Orpilla's palpable energy and optimism, noting that he is open to any idea, meeting it in a warm and sincere way. No answer is absolutely wrong because it eventually will lead to the right answer—the solution is the key. As for Alexander, Cherry appreciates

her cleverly cerebral insight and her sharp eye for finish and color. "It is exciting to work for them because they approach problems very differently," she explains. "They play off each other's styles beautifully. The length and strength of their relationship is evident in how they perfectly complement one another."

Their complementary work style also is recognized in their projects. In a recent corporate office build-out for Emergence Capital Partners in San Mateo, Calif., Alexander's art met Orpilla's modern edge with impressive results. Jason Green, general partner for the venture capital firm, recalls how Orpilla immediately understood their need for a space that was modern but offered solidity, as to not appear trendy. The entryway/lobby was central to the project, serving as a place to greet and entertain clients. "Verda designed an amazing sculpture of the San Francisco skyline as the focal point of the lobby. It brings a sense of the cutting-edge art world into the firm, which is incredibly refreshing, and it is a perfect introduction to Primo's sophisticated design of the interior office space," Green notes.

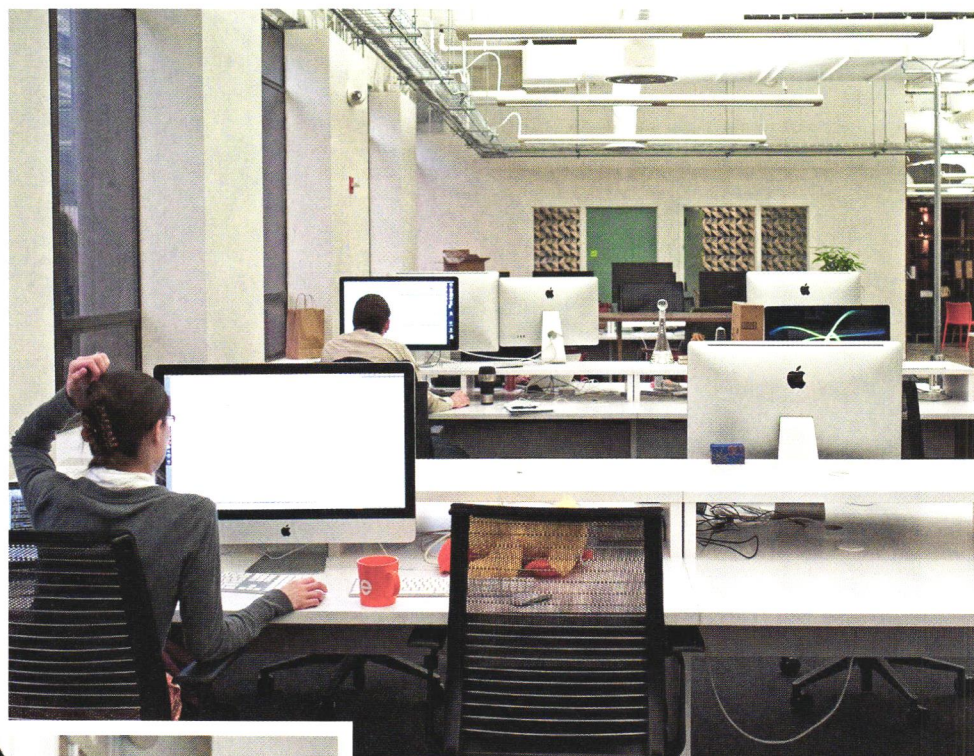
To say that studio o+a has scored big-time in the world of big-name technology firms is right on the mark. In the past few years they have transformed corporate interiors for tech giants including Facebook, AOL, PayPal, and eBay. In regard to the recently completed Facebook headquarters in Palo Alto, Calif., Orpilla believes that the DNA of the company is evident in the design. "Facebook has a youthful, energetic staff, so the open design and raw aesthetic of the building reflect that. They are even encouraged to write on the walls!" he

notes. The Facebook facility also was the first commercial project completed under Palo Alto's Green Building Ordinance, making extensive use of existing architectural features, recycling millwork, and repurposing industrial components for post-industrial use. Alexander remarks, "Our clients are very interested in sustainability, so that approach is always built into our work. We believe reusing and repurposing facilitates the creative process."

When eBay acquired PayPal in 1998, the company essentially was merged into the eBay fold and not given its own corporate brand. Kathleen Kelley, ASID, senior manager of workplace design at eBay in San Jose, Calif., had heard about studio o+a's work in the technology industry for years and knew their approach and design aesthetic would be an ideal fit for the new corporate headquarters. "Being a designer myself, the process felt incredibly creative and fluid. Of course, because this is a large corporate setting, there were many opinions and some political components to consider, but that never daunted Primo and his team. They were fun and fearless," Kelley says.

Trent Herren, vice president of strategic initiative for AOL in Palo Alto, Calif., wholeheartedly agrees with Kelley after working with Orpilla and Alexander for the past year to create a dynamic design for its recently completed 75,000-sq.-ft., three-story headquarters. Herren and six people on AOL's design team collaborated with studio o+a to help drive a complete culture change, which was realized mainly in the evolution of their workspace. Orpilla recalls, "They wanted to hit 'reset' and redefine who they are now as opposed to who they were." Openness and smooth circulation were essential, balanced by an appropriate number of intimate areas for small meetings. Herren says, "This was the first time we as a company had done anything like this, so we offered our thoughts but mainly deferred to Primo and the team at studio o+a. They're the experts and brought a huge range of options. Their patience was extraordinary—just the like the results."


Herren also notes that Orpilla approached the project as a passion, not a job. Orpilla confirms this, explaining, "It's true. I love what I do. Design is tinkering and knowing how things go together. It's relaxing

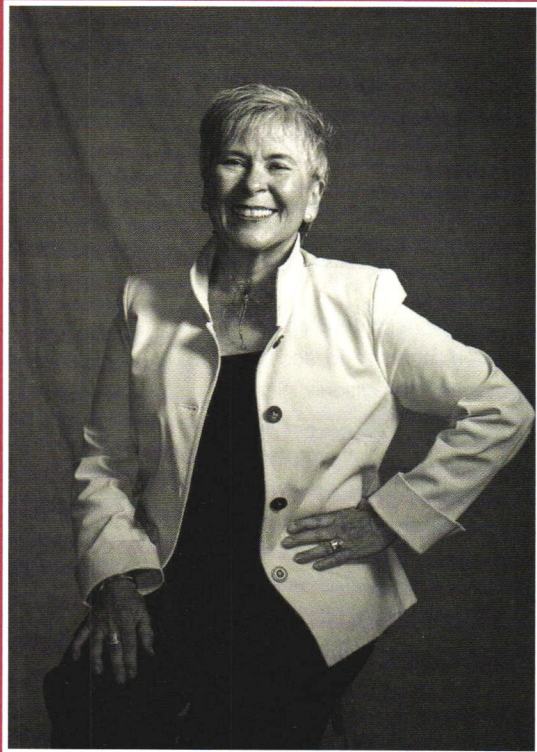


Square, San Francisco, 2011 (above). Primo Orpilla and son Apollo (left). (Photos by Jasper Sanidad).

and a joy for me." So it makes sense that when he is not working, he is building things with the couple's seven-year-old son, Apollo. They have constructed chicken coops for six chickens at their home in Orinda, Calif., as well as numerous models. "He is also a great paper shredder," laughs Alexander. "And he is one of our best critics."

It seems Alexander and Orpilla are their own top critics, collaborators, colleagues, and creators. They say that they "take turns being stubborn" and that no decision is ever one-sided. "Neither of us is always right. There is no upper-hand," says Alexander. Orpilla laughs in agreement, but concedes that it is not such a bad thing when Alexander is in charge. "I work in circles, so I'm not the most efficient person in the world. Verda is always bettering herself, so she betters me, which I completely embrace. I know I would be a very different person if we hadn't met."

Apparently working in circles (and being reined in) has not hindered the couple's success personally or professionally. Studio o+a, as well as Alexander and Orpilla's adoration for each other and the life they have created, continues to flourish. "We feel like the studio is starting to make a difference and that our ideas have influence," Alexander says. "We wrote our own rulebook on how to build our dream, and the experience has been nothing short of amazing." 



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ON HER LEGEND AWARD.

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vision quest

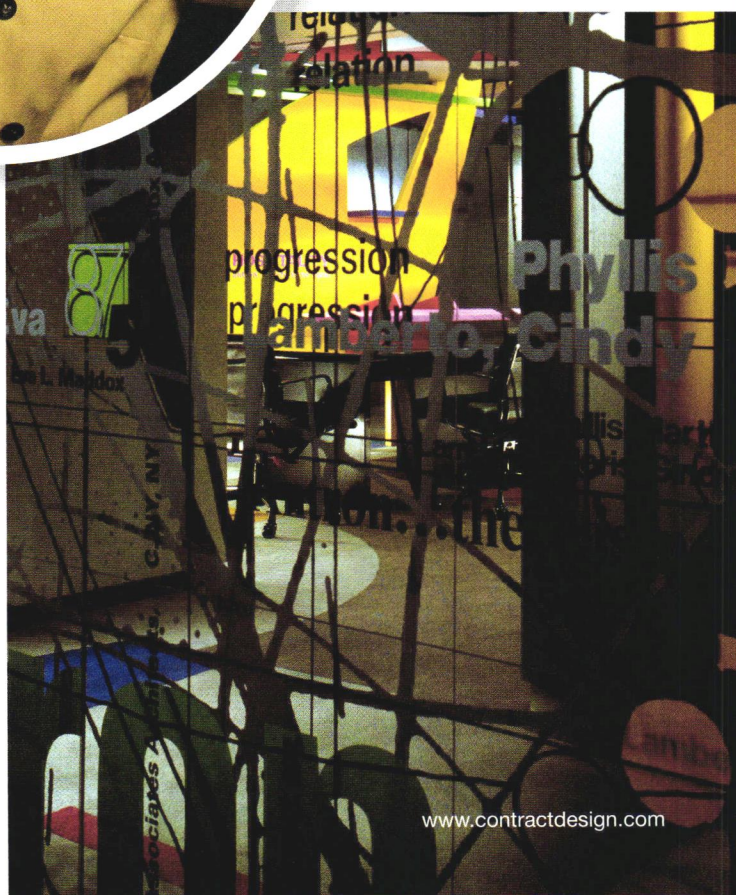
Designer, educator, community activist, leader, and lady, Eva Maddox is honored with *Contract* magazine's Legend Award

By Jean Nayar

If you ask anyone who has worked closely with Eva Maddox what her most salient qualities are, you're likely to hear phrases like "unassuming," "good listener," "team player," and "Southern lady." But none of these adjectives really offers a clear clue about the inner workings and vision that have enabled this talented designer to amass an incredibly vast body of accomplishments over the course of her diverse and illustrious career. You wouldn't know, for example, that this unassuming Southern lady has designed millions of square feet of office, showroom, healthcare, museum, and institutional space nationally and internationally; has garnered more than 100 awards for her work; or has founded an innovative design

graduate school in inner city Chicago that serves as a model for community and social development. Nor would you necessarily imagine that this team-playing good listener frequently lectures at universities and institutions around the globe, serves on the boards of numerous institutions, and was named by *Fast Company* magazine as one of the "change agents... designers and dreamers who are creating your future."

Yet, in the view of her colleagues and friends, these understated character traits rank high among the attributes that have enabled



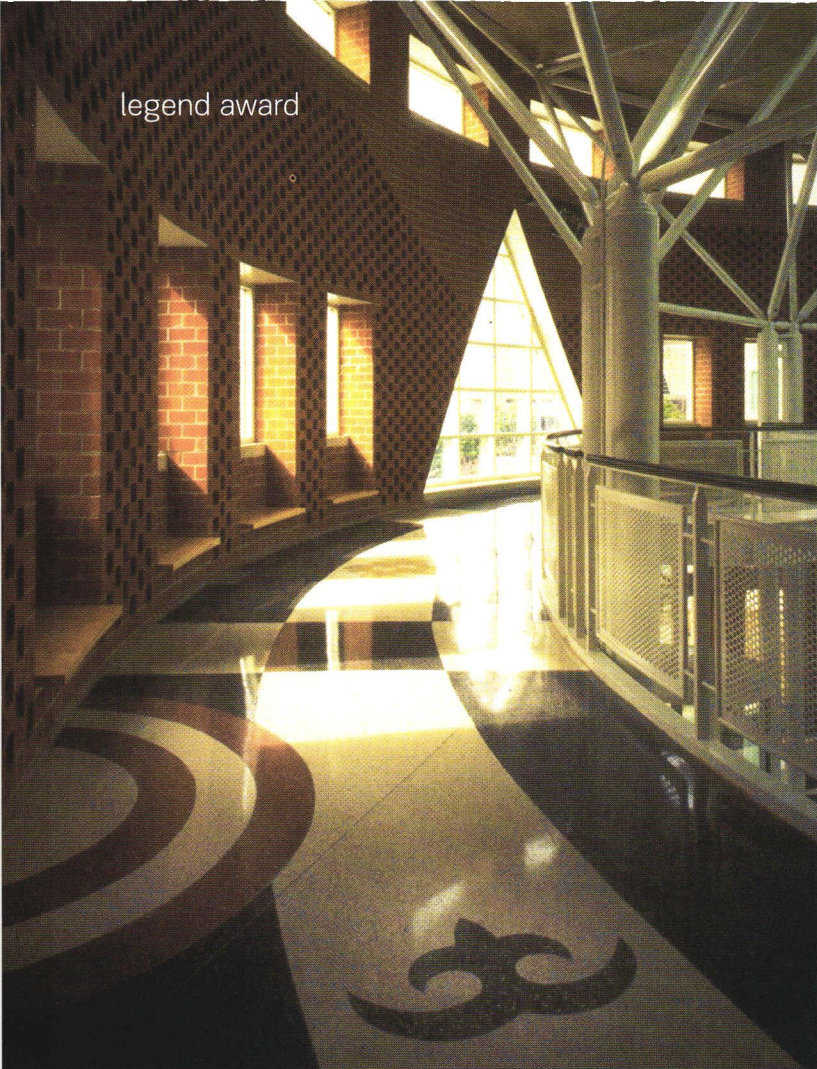
Maddox's mission in working with her clients has been to "change the trajectory of thinking."

Maddox to successfully launch her own business, nimbly navigate a complex and ever-evolving industry, break through the glass ceiling, effectively mentor future generations of designers, and work with a broad range of clients to reshape the face of commercial design. In her research-driven, interdisciplinary approach to design, Maddox's mission in working with her clients, she says, has been to "change the trajectory of thinking," design holistic, future-oriented environments, and clearly express the value of design through its ability to improve lives, enhance business processes, hone identities, and contribute to the bottom line.

Maddox's design journey began in Viola, Tenn., where her mother, who was a high school advisor at the time, assessed her daughter's talents and inclinations and urged her to attend the University of Cincinnati. Maddox and her mother could see that its top-rated College of Design, Art, and Architecture & Planning program, which emphasized both theory and practice, would enable her to leverage her problem-solving and math skills with her creative interests, while giving her the

Eva Maddox, 2009 (opposite top; photo by Audra Melton). AGI Industries, Chicago, 1991 (opposite left; Marco Lorenzetti ©Hedrich Blessing). DuPont, Chicago Showroom, 1992 (opposite right; Steve Hall ©Hedrich Blessing). Clarence House, Chicago Showroom, 1996 (top right; Steve Hall ©Hedrich Blessing). Helikon, Chicago Showroom, 1988 (right; Nick Merrick ©Hedrich Blessing.) MDC Wallcoverings, Chicago Showroom, 1982 (below; photo by Orlando Cabanban).





Chicago State University, 1996 (above left), Ogilvy & Mather Chicago office, 1997 (above right), Masland flagship Chicago, 1998 (opposite, top; Steve Hall ©Hedrich Blessing.) Oak Park Public Library, 2003 (opposite bottom; Scott McDonald ©Hedrich Blessing). Eva Maddox sketch, circa 1996, by Joris van Reusel (opposite middle).

experience she needed to thrive in the workplace. Maddox says her mother told her: “When you graduate, you will have a job.” The wisdom of her mother’s guidance continues to affect the designer to this day. Maddox sees the University’s interdisciplinary education program as the pivotal starting point for the adaptive and integrative approach she uses to solve design problems in her current practice. And since she graduated in 1966, a relationship of reciprocal loyalty and respect has emerged between the designer and her alma mater, which over the years has enlisted her to design the entrance hall and exhibition space of a significant new building on its campus, invited her to join its foundation board of trustees, and awarded her with an honorary doctorate of fine arts degree.

After Maddox left the University of Cincinnati, her skills as a communicator and manager were tested and cultivated during the years she worked as a designer for a couple of mid-size Ohio-based firms, including Space Design in Cincinnati, where she collaborated on projects for banks and corporate clients. When her husband Lynn Maddox moved to Indiana to attend graduate school, Maddox joined him there, opening an Indiana office for Space Design and developing her entrepreneurial instincts. In 1970, she moved to Chicago, where she signed on as a project director at Richmond, Manhoff + Marsh, which was then one of the city’s largest interiors firms, and did interiors

work for several of Chicago’s major high-rises. It was at this time that the concept of space planning was beginning to emerge, and Maddox was able to put her ideas into effect on larger projects. “Before then, if you were to say you were a space planner, someone would have thought you were from outer space,” says Maddox. “It wasn’t just a matter of furnishing office space; it was a matter of planning it—sometimes the planning was elaborate, sometimes it was basic, but it was definitely a new day.”

In 1975, she set off on her own and launched Eva Maddox Associates, where one of her company’s first projects was for Polygram Corporation. In designing distinct offices for its many labels, she had an early opportunity to develop the branded work for which she is known today. Her objective, she says, was to “hone the identity of the company with design that represented the personality of its constituency—if you were an artist and you saw your picture on the wall, you’d feel important.” The idea, she explains, “was to communicate through design to our client’s clients—the artists.” The concept resonated, and later work she did for the company’s New York headquarters led to other national opportunities for a wide range of projects in different arenas, including the New York and Midwest Stock Exchanges, the Option Clearing Corporation, The Healthcare Rehabilitation Institute of Chicago, and Northwestern University’s Allen Center, among many others.

A turning point in her career occurred when Beverly Russell, then the editor in chief of *Interiors* magazine, noticed a showroom she designed for MDC Wallcoverings and published the project. Later, Stanley Abercrombie, then the editor of *Interior Design* magazine, published another project. The media coverage, says Maddox, “really picked up my work and helped build my career—I’m very indebted to both of them.” A series of showroom projects that followed gave her

the insight she needed to hone her ideas on the notion of branded environments, which she is credited with originating and has become the hallmark of her design approach.

Among Maddox’s more notable branding success stories are the headquarters and showroom spaces she recently has designed for Haworth, which have earned numerous design awards and have been instrumental in complementing a company-wide strategic shift in its business approach. When Franco Bianchi, Haworth’s CEO, joined the company nine years ago, Haworth was focused on excellence in engineering, which continues to be integral to its products. But to move the company forward, Bianchi envisioned a stronger design foundation that the company intended to carry through to its facilities—from its headquarters in Holland, Mich., to its showrooms in various parts of the country. “I love art and design, but to take a company to a new level, we needed to transform design into a tool that would allow us to be successful and be more profitable,” says Bianchi. “The spaces Eva created for us make our solutions more clearly accessible and more impactful. They have been a part of an

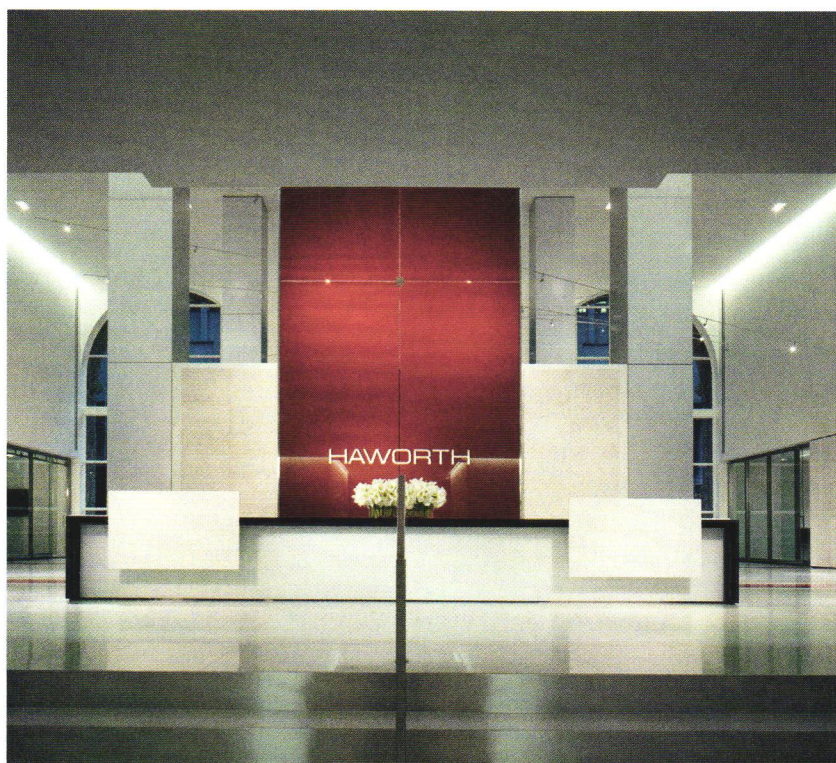
overall change in the management of the company that has brought us to a good place.” Haworth’s chairman, Dick Haworth, credits the new spaces with strengthening the company’s competitiveness, too. “Our new brand and image position has made it possible for us to compete in a larger market,” he says. “It was a team effort, and Eva played a key role in getting us there. She’s got an unwavering commitment to excellence, and she never gives up until the result is superb.”

One of the people who recognized the value of Maddox’s notions on branded environments early on is John Lijewski, the former senior vice president and interior design executive for Bank of America. “When I joined Bank of America, the first order of the day was to take a look at our corporate office environment and develop a workplace that would reflect the core values of the firm,” explains Lijewski, who has known Maddox for 20 years and was a partner at Perkins + Will before joining Bank of America. He hired Maddox to design the brand standard for the bank’s corporate administrative spaces, which has since rolled out in more than 8 million sq. ft. of office area across the country. “The branding themes she helped us create parallel a series of initiatives in the company, including sponsorship initiatives for cultural events, sports programs, community development and environmental initiatives, supplier diversity programs, and charitable giving,” he says. “I’ve always looked to her as a thought leader, who knows how to make people understand that good design is good business. She also has become a pioneer in this male-dominated profession and has gone toe-to-toe with the best black-cape architects in the country.”



legend award





Bank of America Headquarters, Charlotte, N.C., 2006 (opposite top, right and left; Steve Hall ©Hedrich Blessing). Eva Maddox in her office at Eva Maddox Associates, Chicago, 2004 (opposite middle; Christopher Barrett ©Hedrich Blessing). Haworth Chicago showroom, 2004 (opposite bottom; Craig Dugan ©Hedrich Blessing). University of Cincinnati, Richard E. Lindner Center, George & Helen Smith Athletics Museum, 2006 (left; Steve Hall ©Hedrich Blessing). Haworth New York showroom, 2007 (above; Steve Hall ©Hedrich Blessing). Haworth Calgary, 2007 (below; Nick Merrick ©Hedrich Blessing).

The value of her branded environments philosophy—with its emphasis on design as an integral part of business strategy—wasn't lost on other leaders of Perkins+Will either. Seeing the potential for a mutually beneficial alliance, the international design giant founded in Chicago acquired Maddox's practice in 2002. Renamed Perkins+Will | Eva Maddox Branded Environments, Maddox's group now functions as a complementary design discipline of Perkins + Will. "Eva's view of design, not as a commodity, but as a transformative strategic asset has had an infectious effect on the rest of the company," says Phil Harrison, CEO, Perkins + Will, who adds that the designer's eye toward the future continually has enabled her to adapt her practice to remain relevant in the present. "When you look at the whole notion of today's social entrepreneur, her comprehensive approach—which takes into account the social impact of design—takes on a relevance that is becoming more apropos than ever before."

Eileen Jones, Maddox's long-time business partner and a global brand leader at Perkins + Will, expresses a similar appreciation for her colleague's big-picture point of view. "Eva has an intuitive 'visionary' sense that allows her to shape solutions around a future, which she sees coming," Jones says. "She has a pioneering spirit—a desire to travel along an uncharted course and to push new thinking. This has led to innovative solutions for our clients and, sometimes, for





Haworth's Corporate Headquarters in Holland, Mich., 2008 (above) and Bank of America Headquarters Tower, Charlotte, N.C., 2010 (opposite left; Steve Hall ©Hedrich Blessing). Eva Maddox and Stanley Tigerman, co-founders of alternative graduate school Archeworks, 2000 (opposite right; courtesy of Archeworks).

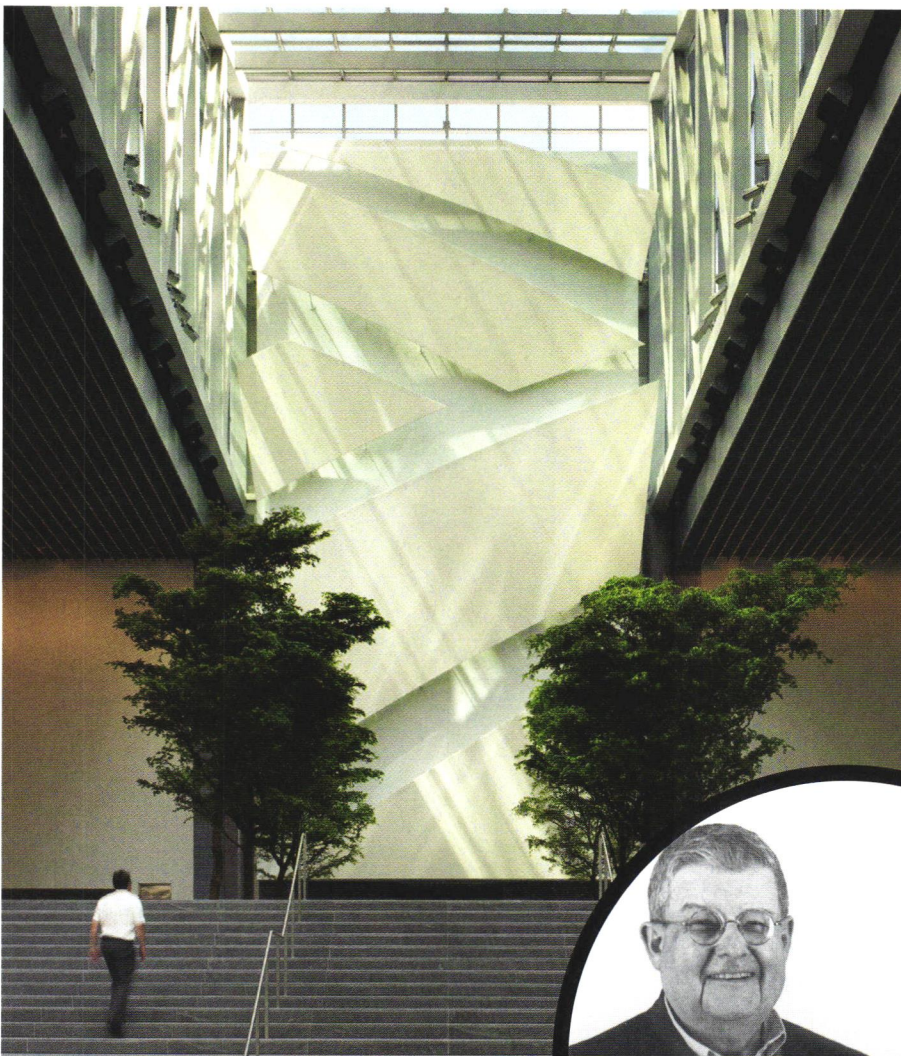
industries at large. Branded Environments is a good example of these qualities. From the earliest days of her business, an office environment wasn't just about people in seats. Instead, it was shaped by the very essence of the organizations, their customers, their products, and services," she says, adding that the telling of the client's story through design was part of this wider view. Jones points to their early work for Polygram Corporation as an important example of this breakthrough in thinking. "Who else was doing this kind of work in office environments then? No one!" she exclaims. "Only in the last five to 10 years has the idea of Branded Environments truly come into its own—emulated by many, but humbly begun many years ago."

Though less than enthralled by her ideas on branded environments, architect Stanley Tigerman, principal of the highly regarded Chicago-based firm Tigerman McCurrey, admires Maddox for many other shades of her well-rounded intellect. "I met her in 1972, I thought she was spunky, and we became friends," he says. "I began following her career and saw that she was a gifted, multivalent personality, who could do

a lot of things." It turns out that one of the many things she could do is teach, which she continues to do at Archeworks, an alternative graduate design school that she co-founded with Tigerman in 1994. The school is unique in that its aim is to provide real-life solutions to social needs in the areas of health, education, and community—and Maddox has been instrumental in its development as program director.

"Only in the last five to 10 years has the idea of Branded Environments truly come into its own—emulated by many, but humbly begun many years ago."

*—Eileen Jones, partner at Perkins + Will | Eva Maddox
Branded Environments*



"Eva always has been more than interested in the future, and she has brought that interest to Archeworks," says Tigerman, noting a course she developed called "Design Theory and Future Studies," which she teaches at the not-for-profit school once a year. In addition to her theoretical influence on the profession, Tigerman appreciates Maddox's approach to teaching, which he describes as Socratic. "She draws people out without standing on a soapbox," he says. "She's user-friendly, has virtually no ego, is very open to the ideas of others, and is good at helping coalesce the disparate directions of a team."

Maddox's image as a leading thinker in the world of design also has made her a sought-after figure by the business press. "Our publications cover what's pushing the edge of current best business practices," says Maddox's colleague and friend Gloria Scolby, senior vice president and group publisher of Crain Communications, which publishes various business magazines. "Eva always has been the go-to person for the best ways to design corporate environments," she says. Several of the magazines that have reported on Maddox's projects and ideas also have honored her for her outstanding professionalism. *Crain's Chicago Business*, for example, one of the magazines in Scolby's group, named Maddox one of Chicago's 100 Most Influential Women in 1995, while *Chicago* magazine named her a 2001 Chicagoan of the Year.



Trish Lindsay, a strategic business consultant, who was mentored by Maddox as an intern in college and later worked for her as a designer at Eva Maddox Associates, says Maddox's gift is looking at problems and creating holistic solutions. "To Eva it's design, but it's really systems thinking, in which there's a weaving together of the 3-D element of space, along with the clients' product or service itself, the marketing, the collateral, the media," and all the other business-related elements that are factored into her solutions. Lindsay points to the Children's Hospital of Cincinnati as an example of this type of thinking. "The project started out as a wayfinding problem, and Eva created something that not only solved that problem but also created a brand for the hospital as a whole that actually builds relationships with the patients and visitors as they move through the space."

Though accomplished enough to rest on her laurels, Maddox appears to show no signs of slowing. In looking toward the future, Nancy Zimpher, chancellor of the State University of New York and the former president of Maddox's alma mater, the University of Cincinnati, envisions Maddox initiating new conversations around improving education and solving social problems on a larger scale. Recalling a recent conversation she had with the designer, Zimpher describes a "cradle-to-career partnership" idea the two women brainstormed about as a way "to close the achievement gaps and find solutions to the leaky education pipeline that allows so many kids in this country

to leave high school without being college or career ready," she says. Given Maddox's ability to bring influential people from the business, non-profit, and education communities together and solve problems holistically, Zimpher forecasts that Maddox will focus on how she can be helpful in dealing with this troubling aspect of American society in the near future. "Eva has an immense blend of knowledge and assertion complemented by compassion," says Zimpher. "She knows how to get things done, yet she's a team player who brings out the best in people—she's so selfless and knows how to share her career, so I think an emphasis on education will define her future work. It would be a gift to Chicago." And if Zimpher's prediction becomes reality, the effects of this gift no doubt would ripple far and wide—just like so many of the contributions Maddox has made to the world already. ■

large office

By Michael Webb

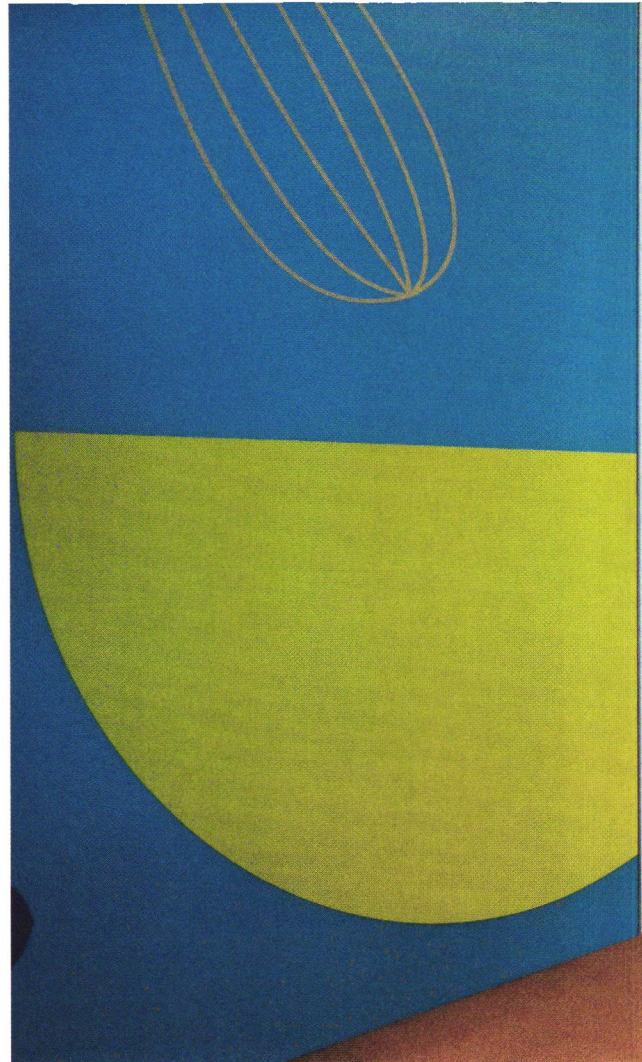
Photography by Shannon McGrath

project: One Shelley Street

client: Macquarie Group

location: Sydney, Australia

designer: Clive Wilkinson Architects



When Clive Wilkinson was invited to design the interiors of a new building for the banking and financial services (BFS) of the Macquarie Group, he realized, “They were closer to samurai warriors than city business gents—fast, efficient, rigorous, and driven by a code of ethics.” That response pleased Peter Maher, the freewheeling head of BFS, who wanted to energize his 3,000 troops and show clients “how open our culture is and how we operate and communicate.” The building was to be a catalyst for change, and Eric Veldhoen + Company gave substance to the client’s vision with Activity Based Working, a system the firm pioneered for the Interpolis insurance company in Tilburg.

The Macquarie Group was founded in Sydney in 1970, and it has become Australia’s largest investment bank, with 70 offices in 26 countries. Anthony Henry, Macquarie’s head of workplace design, explains: “We wanted a healthy, sustainable work environment, meeting spaces that would penetrate the entire building, and mobile, follow-me technology that would liberate staff from their desks.”



jury comments:

“It’s a fantastic and vibrant office building that develops its central atrium as an event space, which simultaneously is intimate and monumental, composed of multiple pods of space. Here, people and their interactions are framed as spatial interludes. There’s wonderful light and vertical craziness. The push in and pull out of spaces in the atrium is fantastic. The whole project is visually exciting—a complex composition with simple detail.”





For Wilkinson, BFS was a fulfillment of his own desire to infuse the workplace with a feeling of creative play. He devised a vertical village of meeting spaces, consisting of 28 pods of different sizes cantilevered from the sides of the atrium. Dubbed “the meeting tree” for the way the pods branch from a trunk of circulation, it puts everyone on display through windows that command vertiginous views of the atrium and out to the harbor. Visitors feel they are floating in space and are energized by the spectacle of people moving up and down the open staircases and beyond the glass walls. Inspired by the traveling cranes that load shipping containers in the docklands, the designer originally proposed an overhead steel gantry that would carry the pods to wherever they currently were needed, but was advised that the rooms didn’t need to move. Card-activated glass doors provide security for the workspaces beyond the meeting tree.

A highlight of each open-plan floor, with its “neighborhoods” of a hundred employees, is a themed plaza. There’s an open square on the ground floor, a dining table to promote social interaction, a library where people can work within book stacks that are simulated by wallpaper, and a garden with real plants. Clive Wilkinson Architects designed most of the furnishings and specified a wide variety of ergonomic seating. ©

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education

By Amy Milshtein

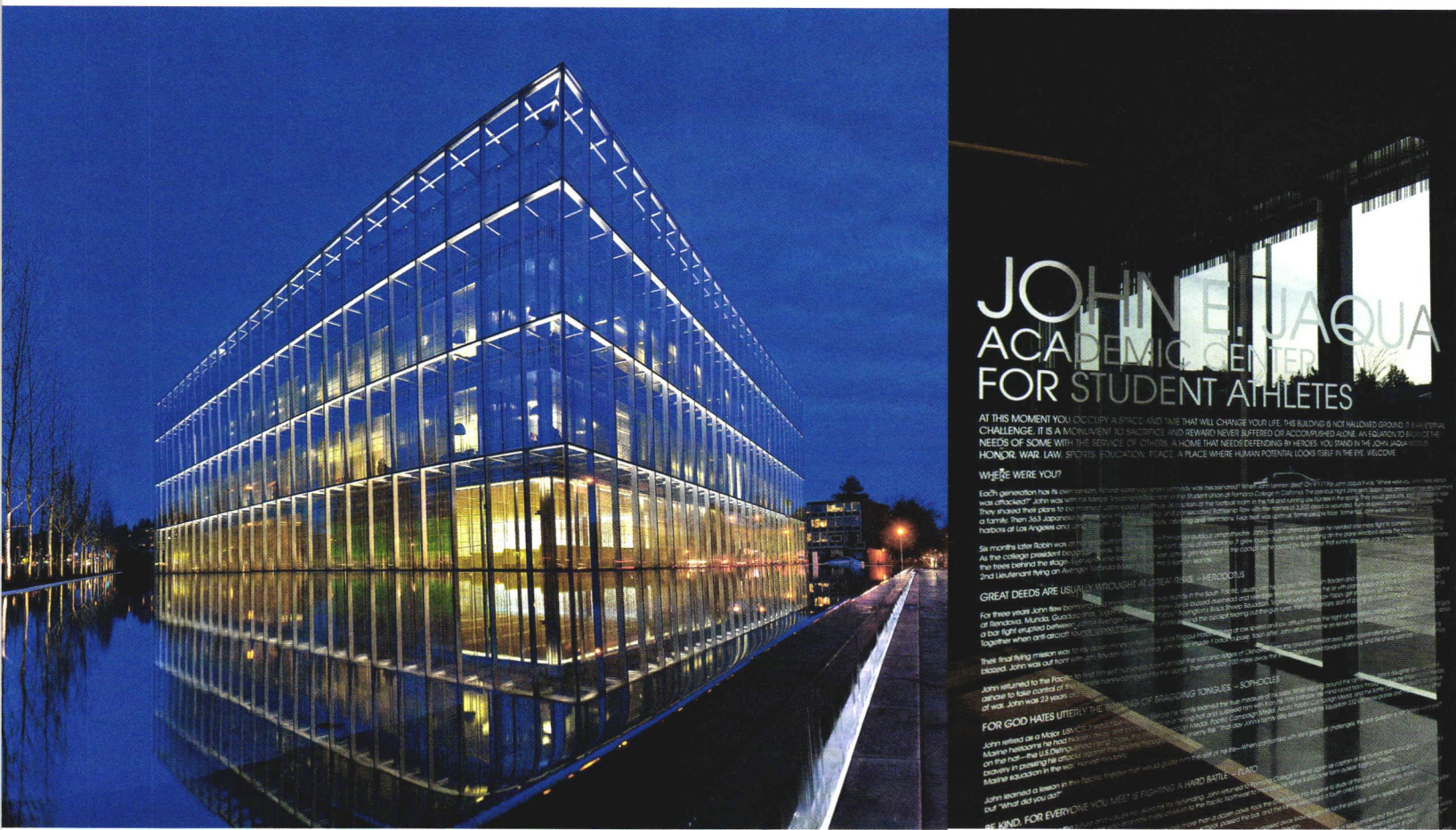
Photography by Basil Childers, Ron Cooper, Eckert & Eckert

project: University of Oregon John E. Jaqua Academic Center for Student Athletes

client: University of Oregon

location: Eugene, Ore.

designer: ZGF Architects



Only 1 percent of college athletes ever make it to the pros. Those odds mean that players must be students first and athletes second. The National Collegiate Athletic Association (NCAA) agrees, so to that end, the NCAA mandates that student athletes receive academic services for tutoring. The University of Oregon in Eugene now provides these services in the striking new John E. Jaqua Academic Center for Student Athletes, designed by ZGF Architects.

Replacing an inadequate facility, the 40,000-sq.-ft. building explores the limits of transparency and connectivity while providing a place for the university's 520 student athletes to meet, study, interact, and form a community. "It's a place to create a culture," explains Gene

Sandoval, design partner at ZGF. "They can be around their peers and their mentors in a building that celebrates success."

Based on his theory that learning best occurs in a garden, Sandoval and the ZGF team strove to bring the verdant splendor of Oregon's Willamette Valley into the building. Utilizing a double-wall façade, the glass structure rests on a table of water surrounded by birch trees. A prismatic vertical stainless-steel screen within the façade provides shading, thermal comfort, heat harvesting, and privacy.

Inside, occupants enjoy uninterrupted visual contact with the outside world while surrounded by warm woods, inspirational displays, and



jury comments:

“This elegant and dignified response transcends the institutional character of most education centers. It is unapologetically modern with spaces that snap. The flowing space is defined by transparency with color punching through.”

eye-popping splashes of “duck yellow,” the university’s color. The first floor is open to the public and features a soaring atrium. Atrium walls feature displays such as the “Few Who Just Did It,” a celebration of former student athletes who went on to success. Another wall holds a three-story pictorial mural of student athletes that morphs into the portrait of Albert Einstein at a distance. Why Einstein? “He represents the universal person,” explains Sandoval. “He reminds students that college is the first stepping stone in life.”

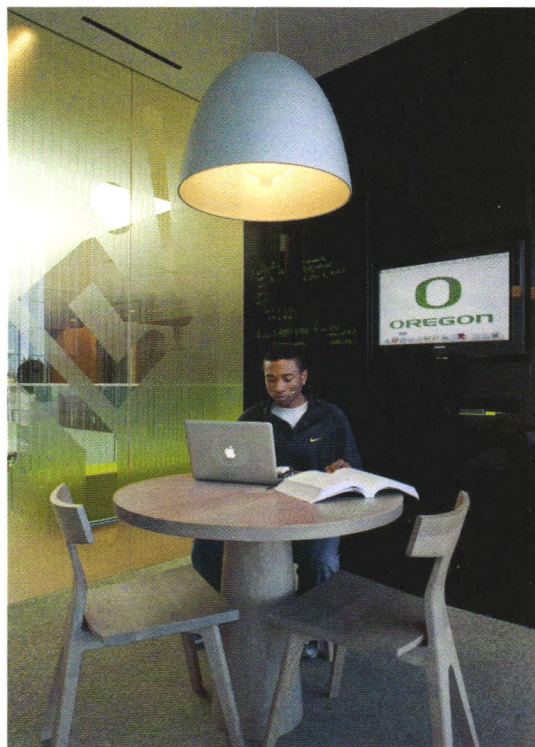
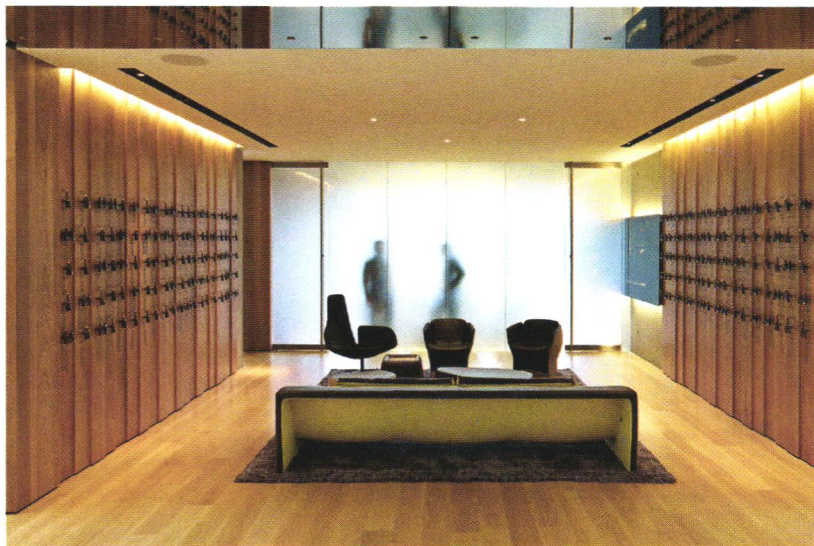
The first floor also contains a café that features a four-sided gas fireplace surrounded by yellow leather lounge seating arranged to suggest the university’s signature “O.” A 114-seat auditorium set on this floor features yellow leather chairs, each individually wired for power and Internet. The top two floors are devoted to the athletes and their teachers, with a variety of study spaces to accommodate different learning styles from one-on-one nooks to larger group teaching areas. Incoming students are introduced to college life with individual cubicles outfitted with oak desks, lockers, and lounge seating. The idea is to make that transitional, often high-risk first year a little easier.

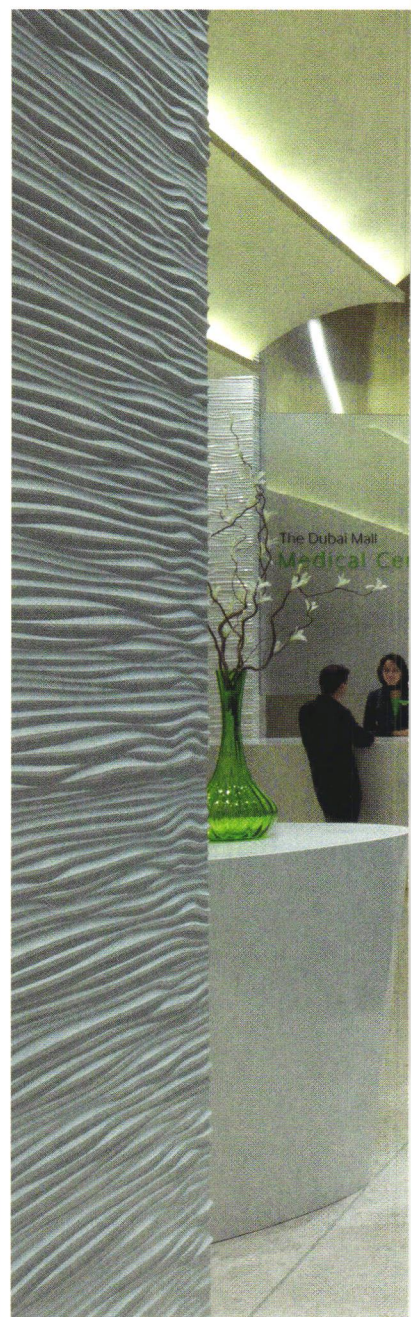
“The goal was to create not just an exciting space, but a place where the students want to hang out,” says Stephen Stolp, director of services for student athletes. “I always said, ‘Good students make good athletes.’”



Could the building be partially responsible for the football team's undefeated season this year? "Well, it's already helped with recruiting," says Stolp, "so I won't rule it out." ©

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healthcare

By Celia Ying
Photography by Tim Griffith

project: The Dubai Mall Medical Centre

client: Emaar Healthcare Group

location: Dubai, United Arab Emirates

designer: NBBJ



Imagine you are in one of the world's most prestigious retail locations where you are surrounded by top brands like Christian Dior, Armani, Tom Ford, among others. What would you expect a clinic amidst this setting to be like? To many's surprise, gleam and glamour were not the choice of NBBJ. On the contrary, the firm endeavored to create a simple and elegant space where the five senses of its discerning clientele are attentively considered.

Located at Burj Khalifa, the tallest building in the world (and formerly known as the Burj Dubai), The Dubai Mall Medical Centre (TDMMC) is the flagship project of Emaar Healthcare Group and the largest outpatient facility in the region. "The Dubai Mall Medical Centre embodies the vision of Emaar Healthcare Group to serve as a true vehicle of change by redefining healthcare delivery in the region," remarks Omar Al Shunnar, the group's chief executive officer. "Every aspect of the medical center has been carefully planned to ensure that patients have a comforting experience."

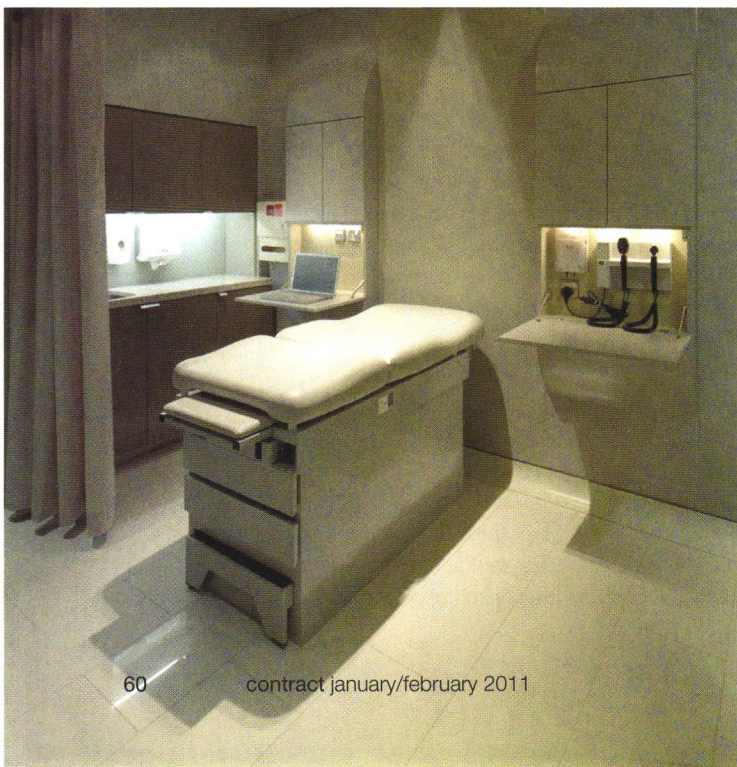
The 60,000-sq.-ft., premium, multi-specialty medical center offers a complete range of medical specialties and healthcare services, such as cardiology, orthopaedics, general surgery, and advanced services in diagnostic imaging. Apart from a fully equipped clinical laboratory, it also encompasses an on-site pharmacy, 50 private consulting suites, and a dedicated wellness center. Providing such world-class healthcare that can accommodate a flow of up to 90 patients per hour and operating 10 hours a day requires a highly efficient facility design, and Emaar relied on the expertise of NBBJ to maximize space efficiency and craft an elegant, timeless design commensurate with its brand.

The design of TDMMC is a complete sensorial experience that appeals to patients' five senses. The interior is highlighted by an ethereal field of ceiling-to-floor draperies, which provide a certain degree of privacy to the individual waiting areas. These draperies also act as display screens, capturing a dynamic yet subtle portrait of guests and staff and illuminate



jury comments:

“This stunning yet serene atmosphere redefines our expectation for healthcare spaces as places for the spirit as well as the body. The project features a strong concept with exceptional detailing. It’s a luminous, bold experience for healthcare.”



as monumental light fixtures. The palette of finish materials, with textural scale variations employed throughout the waiting areas and clinical spaces, is predominantly composed of a limited range of neutral colors, derived from an abstract process of pixilation applied to photos of Dubai and local indigenous landscapes, bringing vitality and a sense of serenity to the environment.

According to Karen Miller Eskandari, interior designer at NBBJ, the connection to TDMMC’s design concept was water: “Water was our foundation of luxury. Water possesses a quality of universal timelessness. It transcends cultural and geographic boundaries and enhances the human experience.” Indeed most of the materials in this medical facility either have an abstracted or literal relationship to water. To further appease guests’ senses, an ambient sound system is installed to provide light music throughout the main waiting areas, and a custom scent is infused through the air distribution system to enhance the unique ambience. 📍

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hotels

By Danine Alati

Photography by Daniel Aubry, Mark Surloff, and
courtesy of W Hotels Worldwide

project: W Fort Lauderdale

client: The DYL Group

location: Fort Lauderdale, Fla.

designer: Clodagh Design

By now most frequent travelers are aware of W Hotel's "whatever, whenever" philosophy and the trendy boutique hotel-gone-mainstream design aesthetic that its hotels exude. One of the brand's newer properties, the 1.1-million-sq.-ft. W Fort Lauderdale, designed by Clodagh Design, reflects a distinct aesthetic that is anchored in its southern Florida setting. And South Florida property developer the DYL Group wanted Clodagh's designs for the W Fort Lauderdale to celebrate the W brand's 10th anniversary in 2009.

"I'm insane about places being contextual. I wanted to give people a sense of place while traveling and to let them to know they were in South Florida so I brought in sea, shells, and sand," says Clodagh, owner of her eponymous New York-based firm, adding, "I didn't want the design to be too serious." For example, she always likes to choose an animal to carry throughout the design, and the alligator seemed like a logical choice to anchor this hotel in its Florida locale. Cast-concrete alligator benches, designed by artist Terence Main, provide seating on the main terrace, while plush alligators set on guests' beds act as greeters in each guestroom.

Clodagh includes other tongue-in-cheek design references to add a touch of whimsy to the W interiors. Her custom-designed wallpaper that covers the ceilings of the corridors features an image of a woman swimming; looking up at the ceiling seems as though you are looking up from the



bottom of the sea, while carpet appears as large pebbles to complete the underwater feel in the hallways. "There is always something to smile at," Clodagh says of her playful designs. In an unexpected twist guests ascend to the fourth floor pool deck through the pool itself in an acrylic-enclosed staircase. And the subtle all-white and beige palette of the guestrooms relates to the sandy beaches just outside the hotel, but she adds one shocking element. "I took colors from up and down the beach, and I added a wow factor by painting the closets a radioactive pink," she explains. "Guests gasp and smile at these fun elements." Guest bathrooms are spacious and spa-like, with a chandelier providing illumination and unexpected decoration. "The world of hotels should be divided between 'wow' and 'aaah,'" Clodagh asserts, referring to the distinction between the energy of public party spaces versus the serenity of private guestrooms.

Clodagh says that people often think of her designs as being all Zen, but she contends, "My designs are Zen when they should be Zen, bling when they should be bling, and disco when they should be disco." And the W Fort Lauderdale offers a fair degree of each. The extraordinary scale of public spaces with 30-ft. ceilings challenged Clodagh to break down the vast area into manageable, approachable scale, which she accomplishes with a 28-ft.-tall concrete wall behind the reception desk. "A lot of stuff

jury comments:

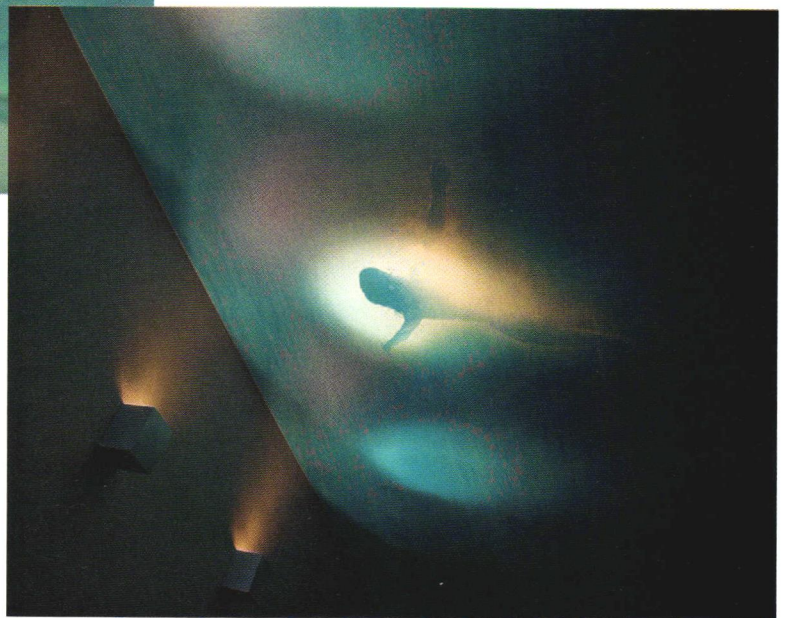
"Funky but chic! An episodic approach to the design themes for each social space provides scenarios to be seen in and seen with. This is somewhere you want to go."



is going on in the ceilings throughout," Clodagh adds, "which is fun to do in tall spaces." In the hotel bar Whiskey Blue, pendant globes and 2,000 brass rods imbedded with LEDs hang down from the ceiling, while laser-cut stainless-steel panels clad the ceiling in the billiards room. Booths within the bar area create intimate zones, and Clodagh took care to maintain sight lines so that one can sit in the banquettes and look across the living room floor to take in all the party space of the hotel.

Overall, Clodagh's approach to design reflects life-enhancing minimalism. "I seek to bring comfort, joy, and pleasure to people," she says, and her designs for the 346 guestrooms and 175 condominiums at the W Fort Lauderdale have been pleasing to weekend warriors, business travelers, and luxury residents alike since the property's opening in June 2009. 

For a project source list, see page 101 or visit www.contractdesign.com.



retail



By Michael Webb
Photography by Alberto Ferrero

project/client: Carlo Pazolini

location: Milan, Italy

designer: Giorgio Borruso Design

Carlo Pazolini is the trade name of the Moscow-based company selling Italian-made footwear that made its first foray in the West when it leased a lofty storefront in Milan and hired the Los Angeles-based designer Giorgio Borruso. CEO Ilya Reznik told Borruso, "We want to go international. Can you give us a language that has the power to impress fashion centers and bring the brand to a higher level?"

jury comments:

“Carlo, meet George Jetson! This store has a killer wall display that is outlandish and shocking—perfect for retail that needs to be noticed. It’s a crazy, bright, inventive showroom and a fashionably frenetic retail space for displaying just about anything... even shoes.”



Borruso understood the retailer’s need to make a statement. “They left me completely free to devise an appropriate response,” he says. “Designing elements that defined the language and could be combined in different ways, according to the size and location of future stores.”

Borruso began to sketch forms that could serve as display shelves and seating. He found inspiration in the beauty and flexibility of his small son’s

feet. A major challenge was to maximize the impact of the concave glass façade. By clustering the shelves on the back wall and introducing color accents in a monochromatic interior, he created a secondary façade that reaches out to the sidewalk, especially when brightly lit after dark.

The 100-ft.-long interior was gutted, leaving only a pair of cast-iron Corinthian columns from the original structure. The floor was covered

with large pavers of high-gloss white porcelain, providing a durable surface that is easy to clean. Two-thirds of the rear wall was clad in narrow strips of black wood, and the ribs, set at different depths, peel away at one end. The shelves are cantilevered out on metal rods like outstretched hands, mediating between the lofty space and the human-scaled bags and boots. In the men's section to the right of the entry, the rear wall is a curved expanse of white plaster, broken only by cantilevered aluminum cabinets and shelves.

The designer wanted seating that would morph out of the shelves to achieve a continuity of shape and texture between objects on the wall and those on the floor. Paola Lenti, an inventive furniture designer, came up with the novel idea of bonding polymer and wool felt without glue, and varying the density of the polymer to provide a soft surface for sitting and a rigid back for support. As Borruso notes, "It's a process

that has never been used before and it allowed us to create pieces that are light yet resilient and have a sharp-edged profile that seems to float in the void." ©

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restaurant

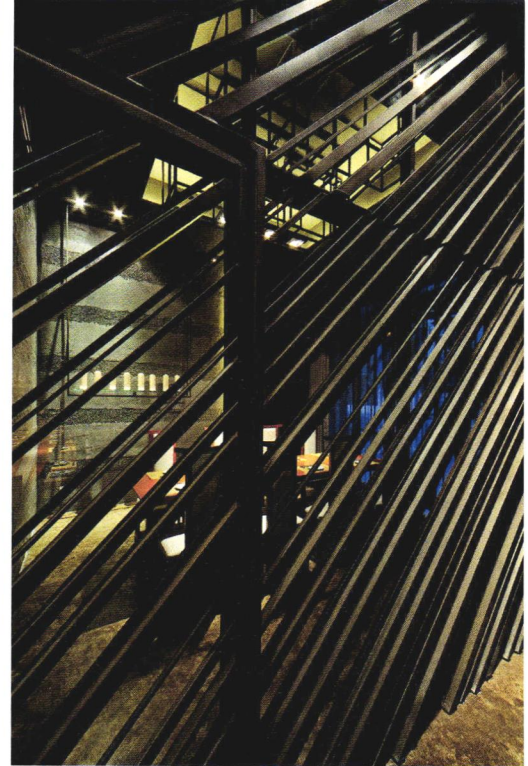
By Celia Ying
Photography by Zhou Yao Dong

project: Haneda Japanese Restaurant

client: Hairun Real Estate Co. Ltd.

location: Fuzhou, China

designer: Kris Lin Interior Design



jury comments:

“This is a great room—formal, refined, and luxurious. It moves us with carefully placed textures, finishes, and warmth in what is undeniably a ‘cool’ space. The bold use of materials and dramatic light make this project stand out. It’s a formidable creation of mood using shadow and pattern.”

Located on a business street inside a private residential district in Fuzhou, China, Haneda Japanese Restaurant is a prestigious fine dining destination serving a niche community in the neighborhood. Having been working with the developer Hairun Real Estate Co. Ltd. for a number of award-winning show flat and sales office projects, Kris Lin, design director of Kris Lin Interior Design, was given a totally free hand to design this restaurant.

Facing a rather linear layout with a total area of 6,000 sq.-ft., an approximately 16-ft.-high ceiling, and many structural columns, Lin

decided at the very beginning that this restaurant should be endowed with absolute peace and tranquility. “I wanted to create a Zen space for this restaurant,” he says. “It’s like the ‘harmony’ concept of Yin and Yang in Tai Chi. In this project, I have made use of different combinations of materials to represent the contrast between the dynamic and static state.”

Lin interpreted the concepts of dynamic and static by using a few very simple but characteristic materials: steel, cement, laminated wood, and gray stone from Jerusalem. Cement was applied in an alternating coarse and smooth pattern as the overall wall treatment, which represents a calm



and quiet condition. On the other hand, steel tubes of varying thickness were delicately fabricated as semi-open partitions to the two VIP rooms, as well as the artistic installations in combination with the lighting fixtures on the ceiling and candleholders by the columns. The extensive layers and patterns compose a dynamic rhythm that energizes the restaurant.

According to Lin, this dynamic and static state is contrasting yet coordinated. While the floor was paved with Jerusalem gray stone, whose tone echoes that of the cemented walls, six semi-partitions made of walnut balance the cold, stony feeling. At the main entrance, a raw stone with water slowly flowing through portrays a silent movement that brings vitality to the space. Even the suspending steel candle racks with exquisite details were designed to be integrated into the whole space. "The candle racks are not used as a 'cover-up' of the columns," explains Lin, "They are part of the design."

Dignified and elegant, this restaurant demonstrates a refined quality that is not the result of any luxurious finishes, but instead reflects the designer's unique talent of turning humble materials into beautiful works of art. "We only used some simple materials, such as cement and steel, but we made use of their different textures, proportions, and compositions to create different 'expressions,'" Lin concludes.

Amid the hustle and bustle of the city, the Haneda Japanese Restaurant provides a calm and serene atmosphere that makes people feel peace—at least for a short but enjoyable dining experience. 📍

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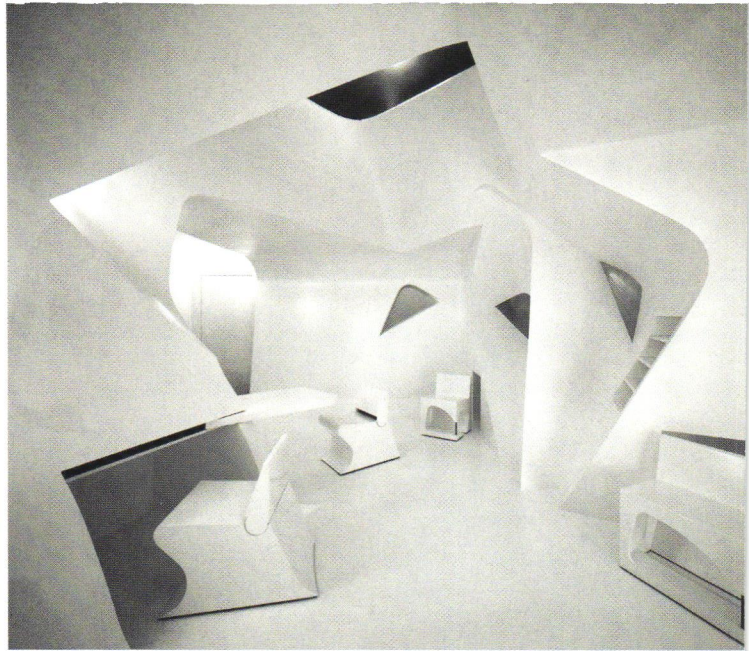
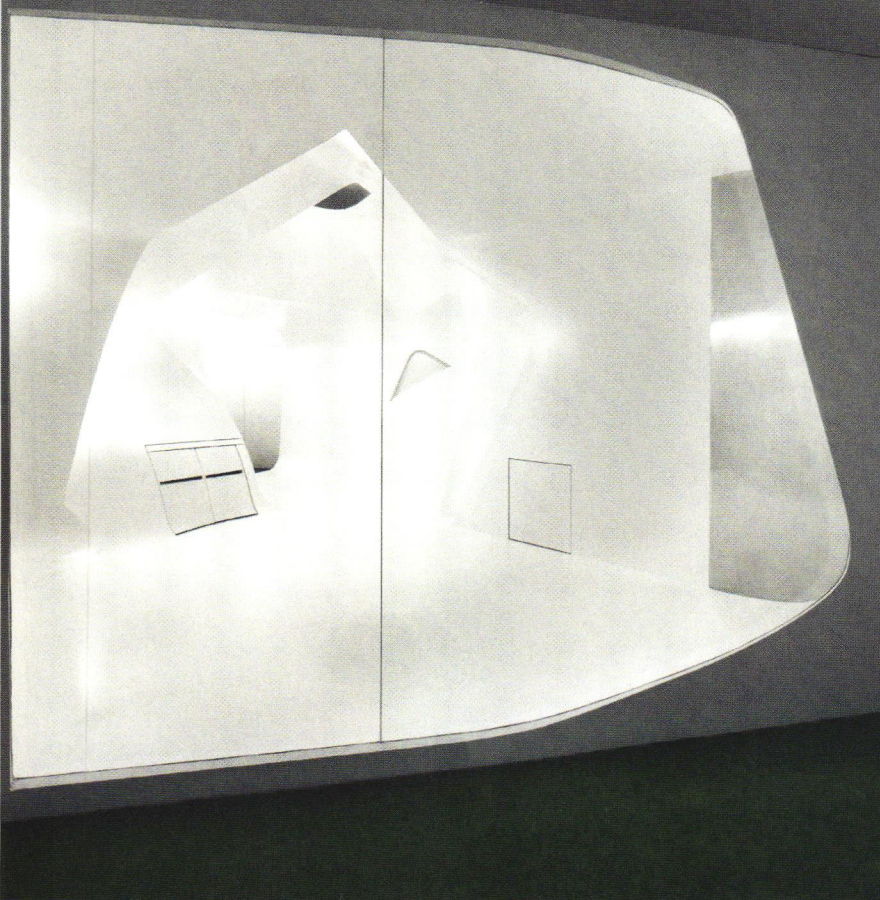
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showroom

By Celia Ying
Photography by See Chee Keong

project: Triz Arte Showroom

location: Singapore

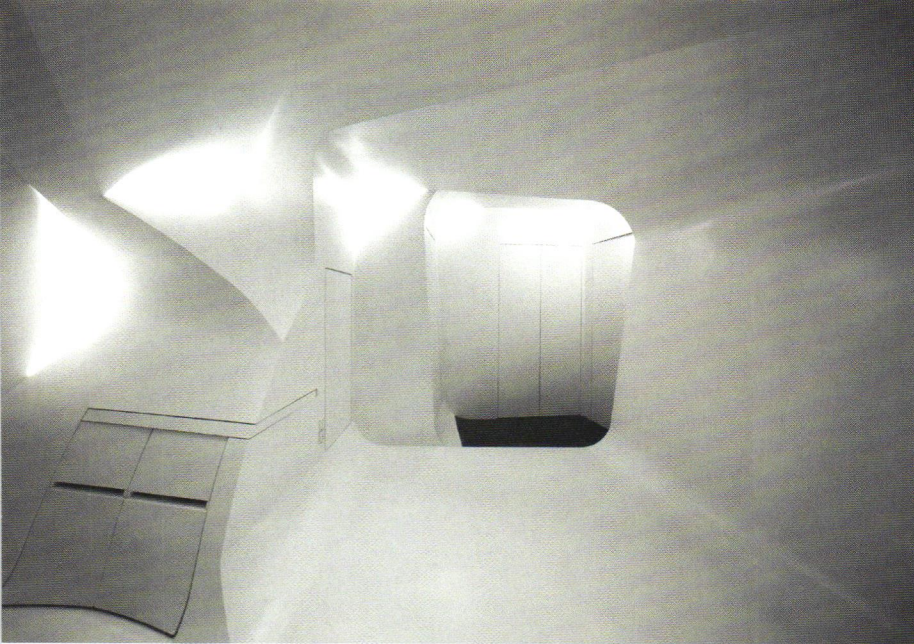
client/designer: Triz Arte

Snowy white, fluid forms in an avant-garde configuration seemingly free from gravity—this is not a scene from a science-fiction movie, but an actual studio showroom of the Singapore interior design company Triz Arte.

By only looking at the pictures you would never imagine that this showroom is in fact located inside a humble brick building that used to be a warehouse. This fully enclosed unit has a total area of 630 sq. ft, with convertible space to sit occasional visitors, storage area, magazine slots, and a hidden space for catering office functions.

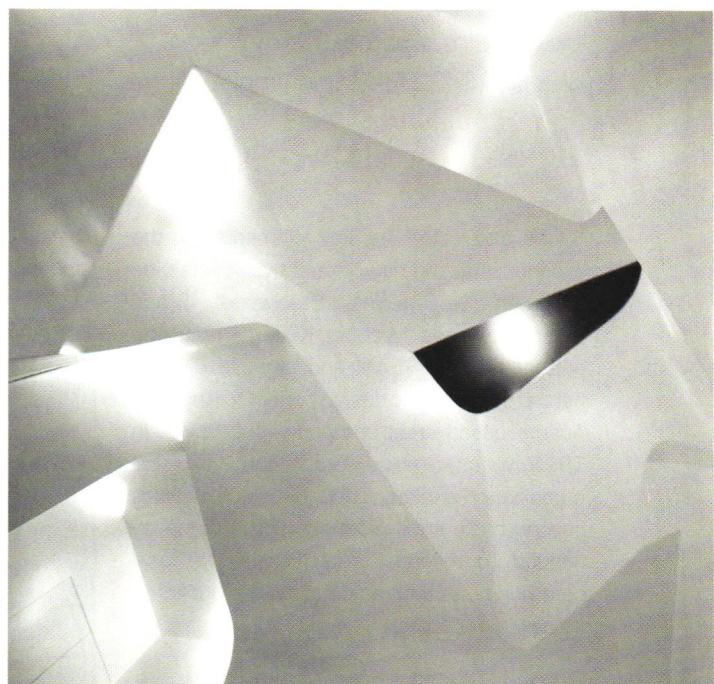
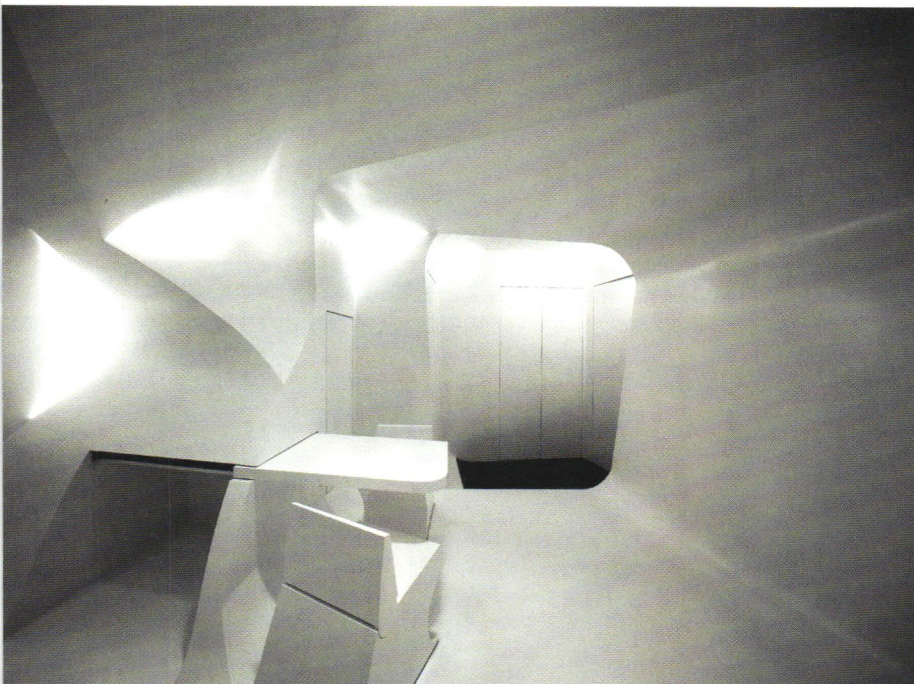
To make everything so neat and handy—and more importantly, to make it alive—credit goes to Triz Arte creative director Thriza Teo. “I always believe interiors should be injected with life and emotions. The interior should be able to make an in-depth communication with the audience,” she explains. “Interior should be felt and not just seen.”

Formless, abstract, illusion, and life are key elements behind this striking design. Inspired by the different qualities of water, which to Teo symbolize happiness and excitement (snow), relaxation and soothingness (water), and imagination (cloud), the space takes the form of a complex



jury comments:

“A surrealist onion of a space invites us to unravel to discover its stealthy contents. Luminous, free flowing, and adaptable, it grabs your attention by pulling the furniture out of the walls.”



hexahedron—an “ice cube,” as she describes it. To actually carve out the inner space and to encapsulate the dynamic yet static forms of water, each line and surface of the sculpted forms is methodically realized from five successive rotations of the complex hexahedron about a vertex.

Moving from fantasy to reality is not at all a simple and straightforward formula. First, the team had to remove all existing ceiling boards to reveal the original 23-ft.-tall ceiling height. Secondly, the frontage of the building was replaced with a full glass panel, and a skylight effect was created within the enclosed unit to bring life and vitality to the space. This artificial light fixture will be lit up from the east in the morning, middle by noon, and west in the evening, creating an interesting movement of light and shadow that reminds people of the passage of time.

Due to the complexity of the design, each rotation was modeled in plasticine and a computer simulation program to indicate its motion and life in parallel to the renewing properties of water. The first rotation constitutes an ideal

protrusion and denotes the showroom entrance. Circulation routes and the positioning of furniture determine the angles of the subsequent rotations, where storage and shelving carefully are inserted in alcoves and recesses to meet the functional requirements. Even the leftover niches were fully utilized for invisible hinges and concealed alcoves. With a few simple motions, the showroom can easily be transformed into a meeting room for discussion.

Rounded edges, angles of the still rotation, protrusion beyond the targeted ceiling height, artificial moving water on the skylight—with so many wide ideas brainstormed, the construction process was a great challenge, but also fun. “Debates and discussion were constantly made with the subcontractor to get the ideal interconnecting points,” Teo recalls. “Most of the time I needed to personally mark the point on the physical site.” Thanks to their bold and meticulous efforts, this atmospheric and surreal showroom finally came true to celebrate the marriage of art and architecture. ■

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exhibit

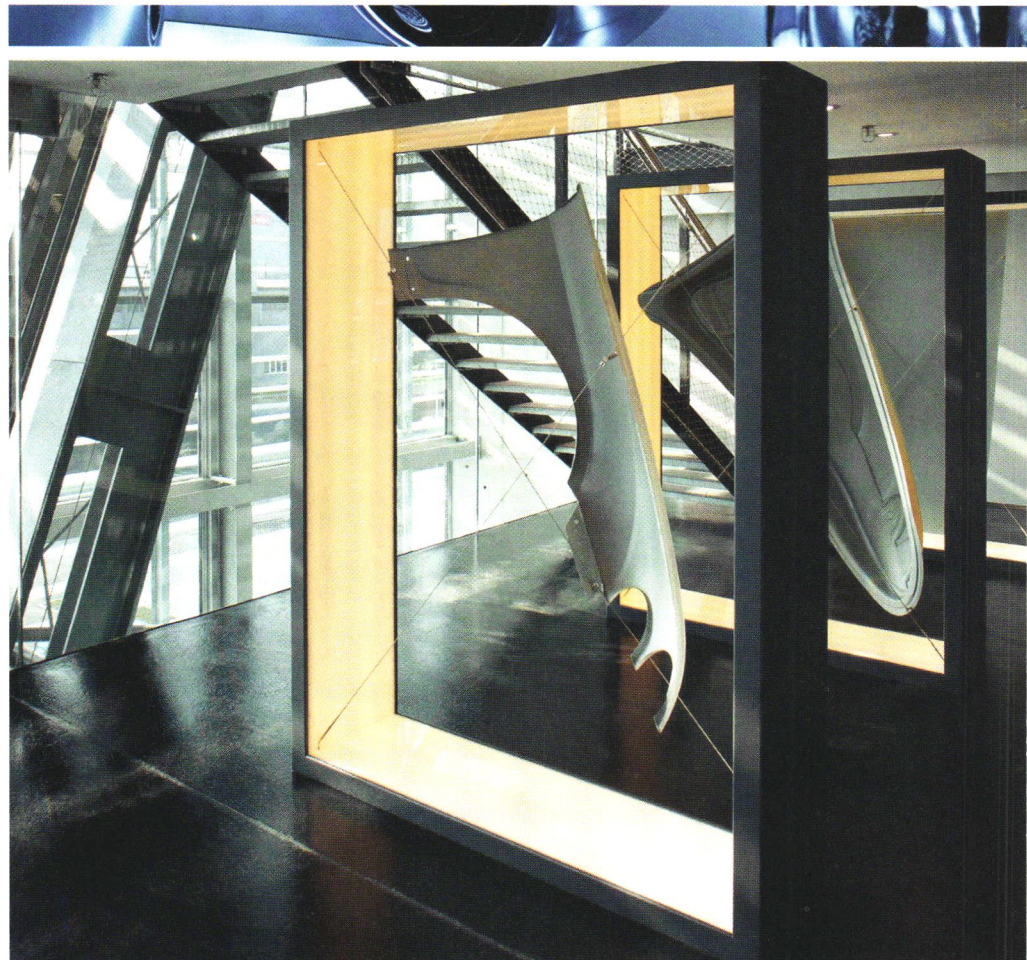
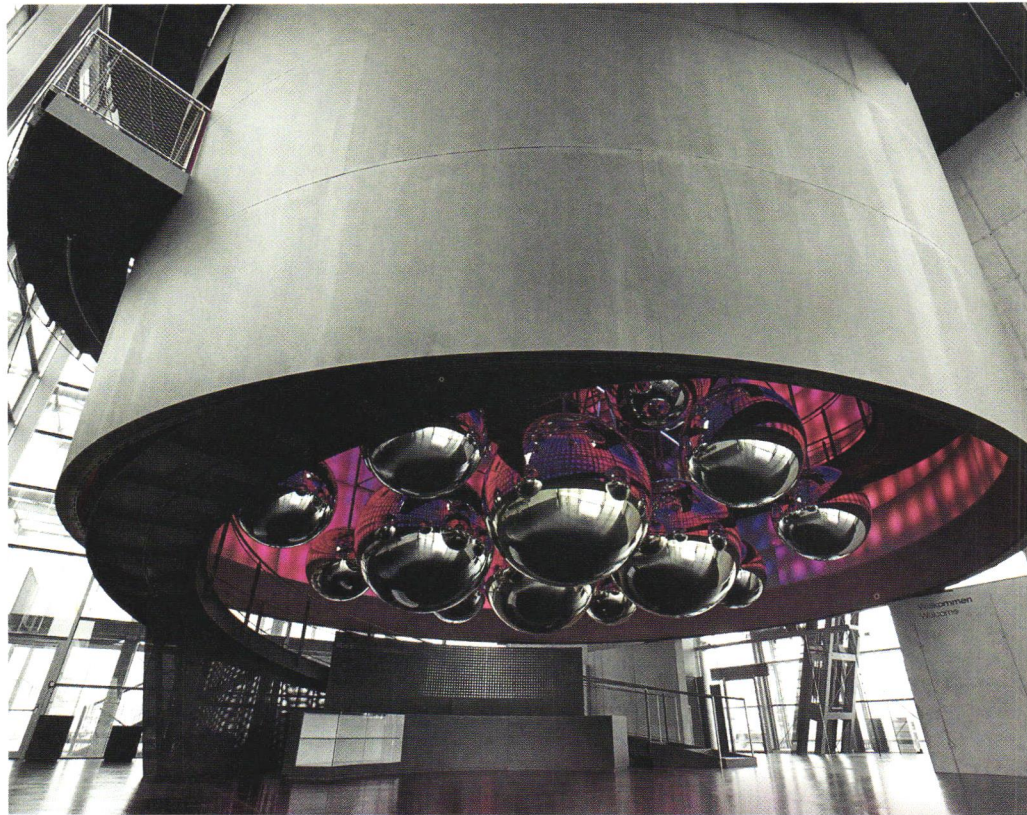
By Stacy Straczynski
Photography by Michael Haegele

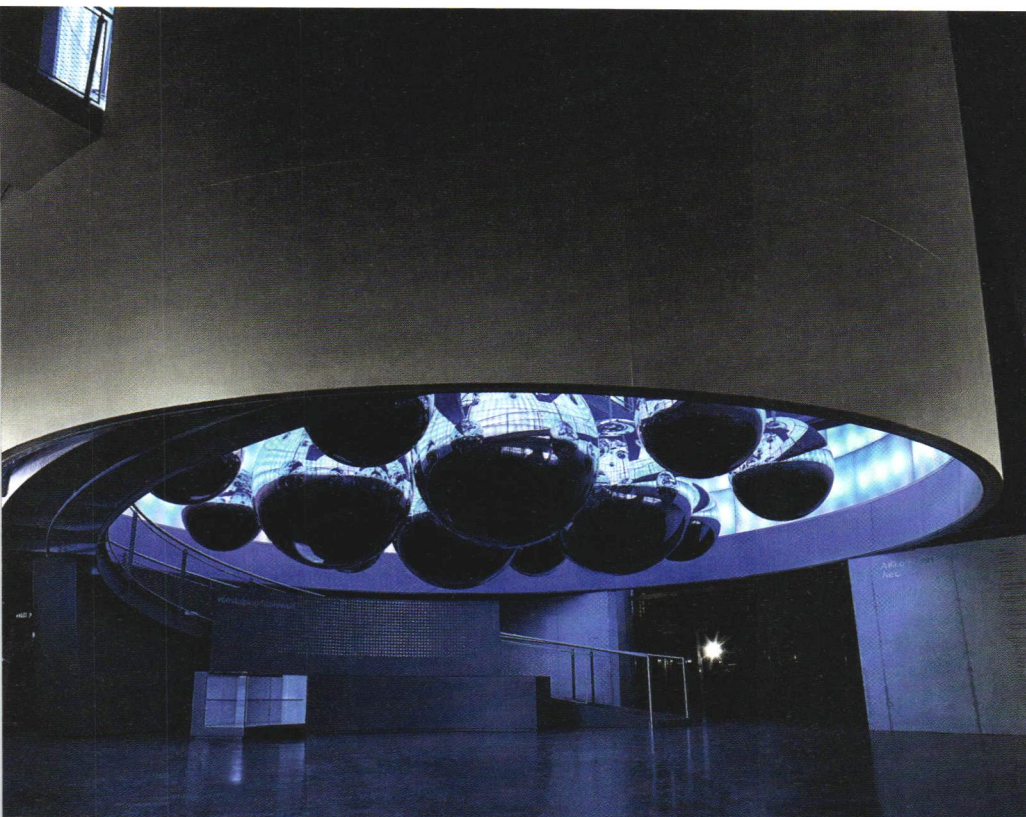
project: voestalpine Steelworld
Brand Museum
client: voestalpine
location: Linz, Austria
designer: KMS TEAM and jangled nerves

"Light and color are key elements of the experience at the new, interactive voestalpine Stahlwelt (voestalpine Steelworld) Brand Museum," says Michael Keller, managing partner at KMS TEAM and creative director behind the futuristic design project for the Linz, Austria-based steel company voestalpine. In 1995, voestalpine grew to become a global organization and expanded to include services beyond basic steel production. The company needed to reacquaint itself with the local community, as well as educate the public on its new brand image.

"The main aspect we wanted to present was voestalpine's full history. Where we stand on the value chain, it was important for us to give a comprehensive view from the raw material processes up to complex customer solutions," says Gerhard Kürner, head of corporate communications at voestalpine Eurostahl.

The towering shell of the new building features an array of color-changing, LEDs that envelope a molecular structure of 80 floating steel balls of varying sizes and measure up to more than 8 ft. in diameter. Select individual spheres serve as walk-in terminals with platforms for visitors to get an inside view of steel production, while interactive handrails and a vertical conveyor belt add to the attraction.





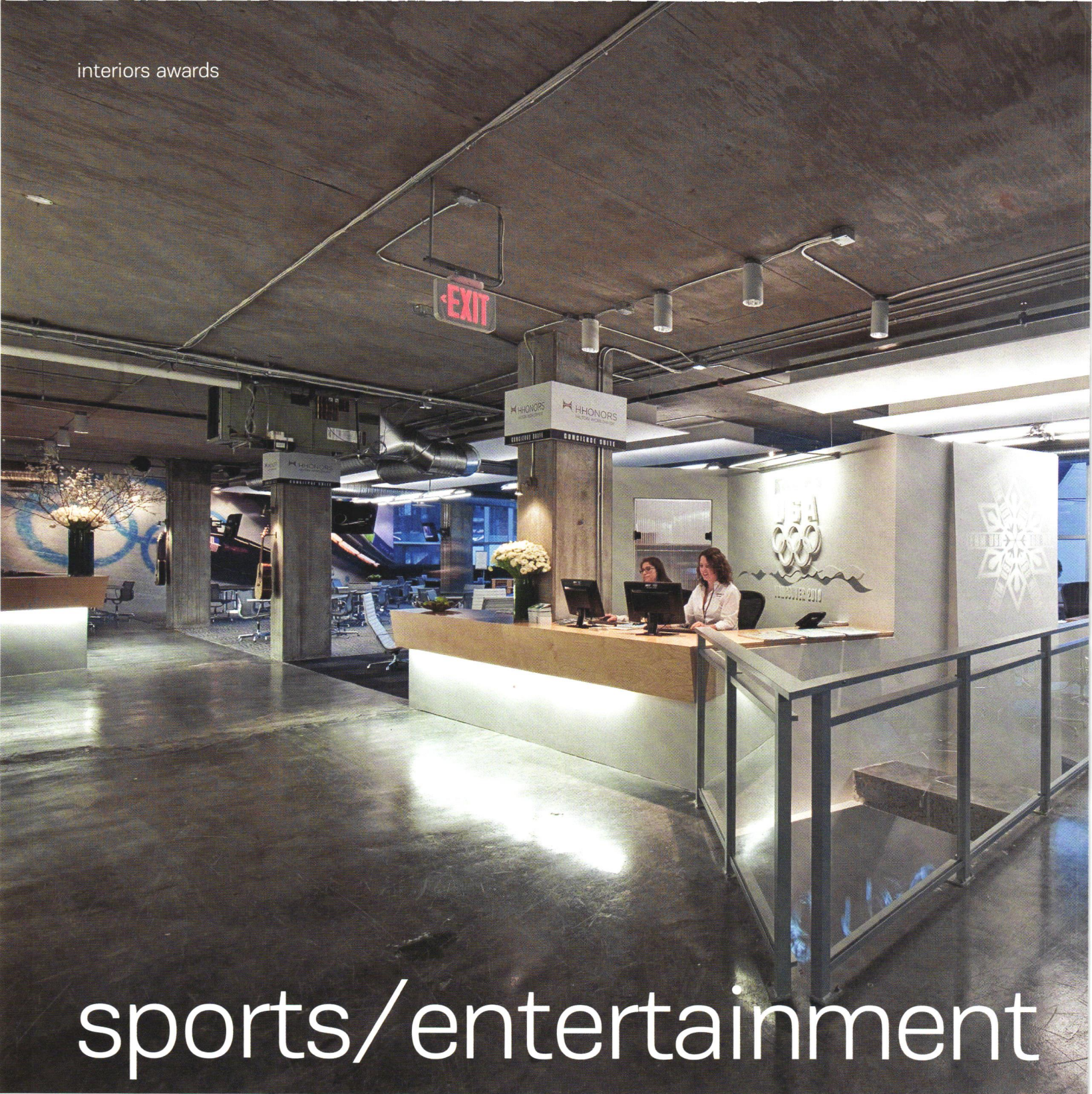
jury comments:

“This exhibit perceptually transports us to another world. Here, the conceptual becomes real through the awe-inspiring preciseness of its material and form. Captivating and magical. There is a great story behind the design, which is out of this world and fresh. What an experience it must be!”

Visitors immediately are greeted by a breathtaking, 7,500-sq.-ft. spatial installation of the “crucible,” dubbed as such due to its similitude to a steel plant crucible. Throughout the four levels of the building, guests continue to learn about the history of the company, as well as the material steel and the craft of steel making, via “knowledge” exhibitions that create a tangible presentation. The first exhibit of its kind, voestalpine Steelworld primarily is directed to business-to-business clients. (Kürner would prefer not to use the word “museum,” which to him infers a sense of “oldness.”)

According to Keller, voestalpine’s goal is not only to inform the visitor about the company and the material steel, but also to enable the visitor to experience the world of steel. “The city of Linz and voestalpine are very closely connected,” he says. “The aim was to clarify this connection with the brand museum through an exhibition that appeals to very different audiences interested in the material steel—from employees and former employees, to the people of Linz, to school groups and visitors from around the world.”

For a project source list, see page 101 or visit www.contractdesign.com.



sports/entertainment

By Amy Milshtein
Photography by John Sinal

project: U.S. Olympic Committee, USA House, 2010 Winter Games

client: United States Olympic Committee

location: Vancouver, B.C., Canada

designer: Atlas Architects and Allan Bell Design



When something happens once every four years, it's guaranteed to be an event—as in the Winter Olympics, a snow-bound spectacle that celebrates athleticism, nationalism, and unity on the world stage. Architecture for such an event needs to balance the desire for pageantry with the reality of impermanence, because after 17 days of competition, press conferences, banquets, and parties, the affair packs up and waits four years for the next big show. Such was the case with the U.S. Olympic Committee, USA House design by Atlas Architects with interiors by Allan Bell Design.

The USA House is the administration and hospitality venue for the U.S. Olympic Committee. It holds office space and hosts parties. Sponsors can conduct business in the office areas, and credentialed and non-credentialed media professionals use it, too. This is where medaling athletes hold their press conferences and subsequent after-parties. Guests can take advantage of the full catering kitchen, which serves meals from 6 a.m. until 10 p.m.

Usually the USA House is constructed in an existing space, often one with an interesting pedigree. "In Torino it was a club right on the Po River. The Athens' venue overlooked the Acropolis. This was the second time we built out our own raw space," says Jerry Roush,

jury comments:

“This project demonstrates straightforward functionality. Industrial materials meet white folds in this space where beautiful, complex forms are inserted into a box.”

the managing director of meeting and event services, U.S. Olympic Committee during the time of the project (and now vice president, events and hospitality, at 776 Original Marketing).

Roush admits to preferring the convenience of a custom build-out as opposed to shoehorning the organization's needs into a charismatic shell. “We got to specify everything to our needs,” she says. Still, client and architect remained cognizant of the space's fleeting nature. “We wanted to create something that would have a life span past the games,” recalls Jason Foster, principal at Atlas Architects.

To that end, conference rooms and offices can all be repurposed. The security desk can be easily modified to a reception space. The art

gallery-like, tone-on-tone palette works for a variety of clients. The 100-ft.-long bar is admittedly sacrificial, but the components could be used for something else at a later date. “We used local materials as often as possible,” says Foster. “And the forms are evocative of ice and glaciers and winter.”

The space hints at the team's logo without hitting guests over the head. Sponsor logos were tightly managed, as well as the two pop-up retail stores on the property. Lighting is reminiscent of a hockey rink. “We had to walk a fine line,” Roush notes. “Sponsors and donors have to be acknowledged, but the space can't be too opulent.”

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public space

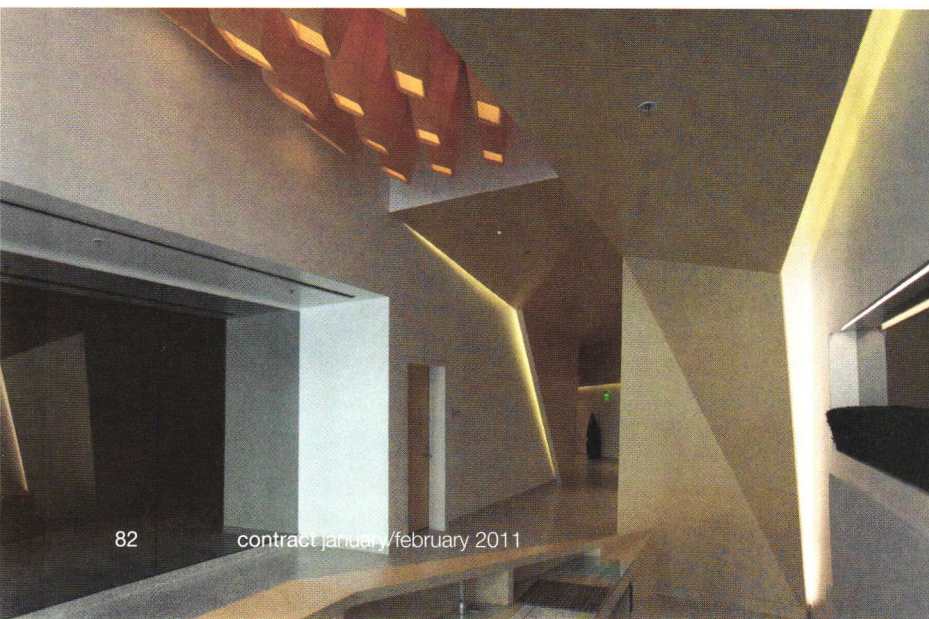
By Jennifer Thiele Busch
Photography by Tim Griffith

project: LightFold - One Kearny Lobby

client: One Kearny Group

location: San Francisco

designer: IwamotoScott Architecture



San Francisco developer Derrick Chang had an artistic dilemma when he combined three buildings from different eras in the city's downtown Gallery District—including a turn-of-the-century structure that survived the great earthquake of 1906, a 1960s design by Charles Moore, and new construction by the office of Charles Bloszies. But the dilemma was not beyond the capabilities of local architecture firm IwamotoScott Architecture. The new structure formed was One Kearny Street, a speculative commercial building with office space, ground floor retail, and a public roof terrace.

"The project footprint was from corner to corner, from property line to property line, so there was no good place for public art," explains Chang, referring to the San Francisco Arts Commission (SFAC) mandate that all new construction in the city dedicate two percent of its construction budget to some form of public art. Enter Craig Scott and partner Lisa Iwamoto, whose firm IwamotoScott is known for its site-specific installations and experimentation with materials. "As part of the brief, [Chang] hoped to have the building lobby be counted as two percent for public art," says Scott, adding, "It's unusual for the SFAC to consider architecture as art."

IwamotoScott's design solution, which indeed was accepted by SFAC as qualifying for public art, transforms the concept of typical ceiling coffers often found in San Francisco's historic buildings into an abstracted, folded, and luminescent wood chandelier lit by LEDs and programmed to dim and brighten according to ambient light conditions. Scott's original idea was to have the "Lightfold" extend the length of the lobby, drawing visitors back to the elevators with direct access to the public roof terrace, but the location of mechanical systems prevented that realization.



jury comments:

“A nuanced sculptural exercise in folded planes with a continuous material surface sets us up perfectly for one unforgettable, exuberant ceiling. This project—filled with clarity and simplicity—is well resolved and consistent down to the details.”

Instead, a similar wood veneer was used as cladding for faceted panels that create the reception desk and line the walls between the front lobby beneath the coffers and the rear lobby and elevators. By using a geometric logic and a wood material that is visually consistent for different parts of the lobby and possesses different conditions of opacity and translucency, says Scott, the installation draws together and questions the ideas of light, materiality, and solidity.



“I didn’t want something trendy or short-lived,” comments Chang. “This is not overtly modern or contemporary. And our new and prospective tenants really appreciate its energy and thoughtfulness.”

For a project source list, see page 102 or visit www.contractdesign.com.

historic restoration

By Danine Alati

Photography by Jeff Goldberg/Esto

project/client: Ocean House

location: Watch Hill, R.I.

designer: Centerbrook Architects and Planners





"The challenge at the Ocean House was to replicate the historic icon precisely, down to every piece of original, curved molding and every stone in the old fireplace, while simultaneously updating it to modern standards," Jefferson B. Riley, FAIA, partner at Centerbrook Architects & Planners, says of his firm's task of restoring the 1868 ocean-front hotel in Watch Hill, R.I.

The Ocean House structure that was demolished in 2006 bore little resemblance to the original building, as a result of numerous changes, additions, and years of neglect. However, many of the design features from the original Ocean House that lent the hotel its historic character were salvaged, and the design team utilized these elements to restore the beach-front property to the grandeur of its heyday. The front door balcony, fan light doors, reception desk, stone fireplace in the lobby, and oak paneling elevator



cab all were saved for reuse, while the modillions, cornices, columns, railings, and floor dimensions were precisely replicated.

Dinah Saglio, director of communications at Ocean House Management, says that the main goal was for Centerbrook Architects' designs to "pay homage to the original hotel and its Victorian-style architecture and design...while incorporating all of the amenities of current five-star hotels." The client team also wanted the designers to add residential units, a

spa, and banquet space. So the challenge became how to maximize space by including the necessary programming while making the hotel appear smaller, mimicking its original footprint.

The 156,000-sq.-ft. hotel, which is a third larger than the original, now includes two new wings to accommodate modern upgrades with





jury comments:

“An amazing transformation that is respectful at every detail in providing the past with a future. The restoration put a new dress on that old lady!”



49 hotel rooms, 23 private residences, and the addition of a spa. A pleased Saglio notes, “The exterior is an exact replication from the front, with the new elements blending in seamlessly.” She appreciates how the Centerbrook team strategically utilized previously unused space to effortlessly integrate old and new.

Dealing with an historic restoration always presents unique challenges, and Ocean House was no different—from fitting fire stairs while maintaining the historic open balustrades to enlarging the historic elevator to meet code but without a trace, to “building with modern materials that just are not the old stuff,” to keeping the very low historic floor-to-floor heights while fitting in modern utilities, according to Riley. “These were some of the challenges I think we answered successfully,” he offers. Centerbrook also created a central kitchen in the basement that could accommodate all food service areas, including events and meeting spaces, pool and outdoor lawn area, restaurant, and each hotel floor.

And while the restaurant is overflowing with patrons during the summer, the client wanted it “to retract to a smaller, cozier enclave around the fireplace during the winter,” Riley explains. So the designers delineated four rooms that can be shut down, one by one, as the seasons change.

“Some of my favorite parts of the interiors are the quirky odd things that we saved and reused—things you would never design today,” Riley notes. For example, the designers dangled original art deco light fixtures from the wood paneled meeting room ceiling; they turned an old Greek revival fireplace mantel into a disappearing bar; and they inserted an odd, oval window into the Club Room, restored the swirling, beaded board ceiling from the haunted “Captain’s Room,” and maintained an old telephone booth—“Who uses one of those now-a-days?” Riley jests. 

For a project source list, see page 102 or visit www.contractdesign.com.





adaptive reuse

By Stacy Straczynski

Photography by Nikolas Koenig/Chris Boals Artists

project: 200 Fifth Avenue

client: L&L Holding

location: New York

designer: STUDIOS Architecture

It takes just the right amount of finesse to create the necessary blend of modern flair and traditional expression, which was what L&L Holding was looking for when it commissioned STUDIOS Architecture to restore and renovate the neo-renaissance façade of an historic New York office building bordering Madison Square Park at 200 Fifth Avenue.

“The goal was to make a modern statement within a beautifully restored historic shell,” says David Burns, principal of STUDIOS Architecture. “From the exterior, passersby would notice only the careful restoration of the building’s façade. What is most exciting is the surprise to find this vibrant environment on the inside.” The

14-story space, originally called the Fifth Avenue Building, was designed by architecture firm Maynicke & Franke. Completed in 1909, it was one of the city’s largest commercial structures, with 60,000-sq.-ft. floor plates. During the 1950s, 200 Fifth Avenue served as the International Toy Center and the owners constructed small showrooms, painted over the windows, and removed the courtyard to better serve their needs. By 2007, the building had become noticeably underappreciated.

L&L Holding sought to bring back 200 Fifth Avenue to its former glory as a premier Class A office building. STUDIOS Architecture aimed to achieve a “balance of harmony and contrast with the existing building



jury comments:

“A thoughtful intervention reinvigorates a residual in-between space. It is light, bright, and open. It brings out the best qualities of the existing building and is a great addition of outdoor space.”



palette” and create a dynamic and exciting experience for users through the recreated courtyard, according to Burns.

“The terracotta-lined courtyard boasts a 40-ft. by 60-ft. exterior terrace, with stepped areas leading toward the west (floors two, three, and four),” Burns says. “This allowed for large, column-free areas that do not otherwise exist in the building.”

Completed in 2009, the restoration also includes a modern, natural light-filled lobby, and roof terraces. New glass-enclosed areas on each floor add increased flexibility in tenant occupancy and circulation, while four new mechanical rooms per floor minimize duct sizes. Numerous sustainable strategies—such as use of materials with high recycled content, rainwater irrigation, conversion to steam energy production systems, and the replacement of approximately 1,200 windows—have earned 200 Fifth Avenue its LEED Gold Certification for Core and Shell.

“This project not only demonstrates L&L Holding’s commitment to the restoration of historic structures,” says Burns, “but also its vision to create modern, sustainable, and exciting properties that help transform the neighborhoods in which they exist.”

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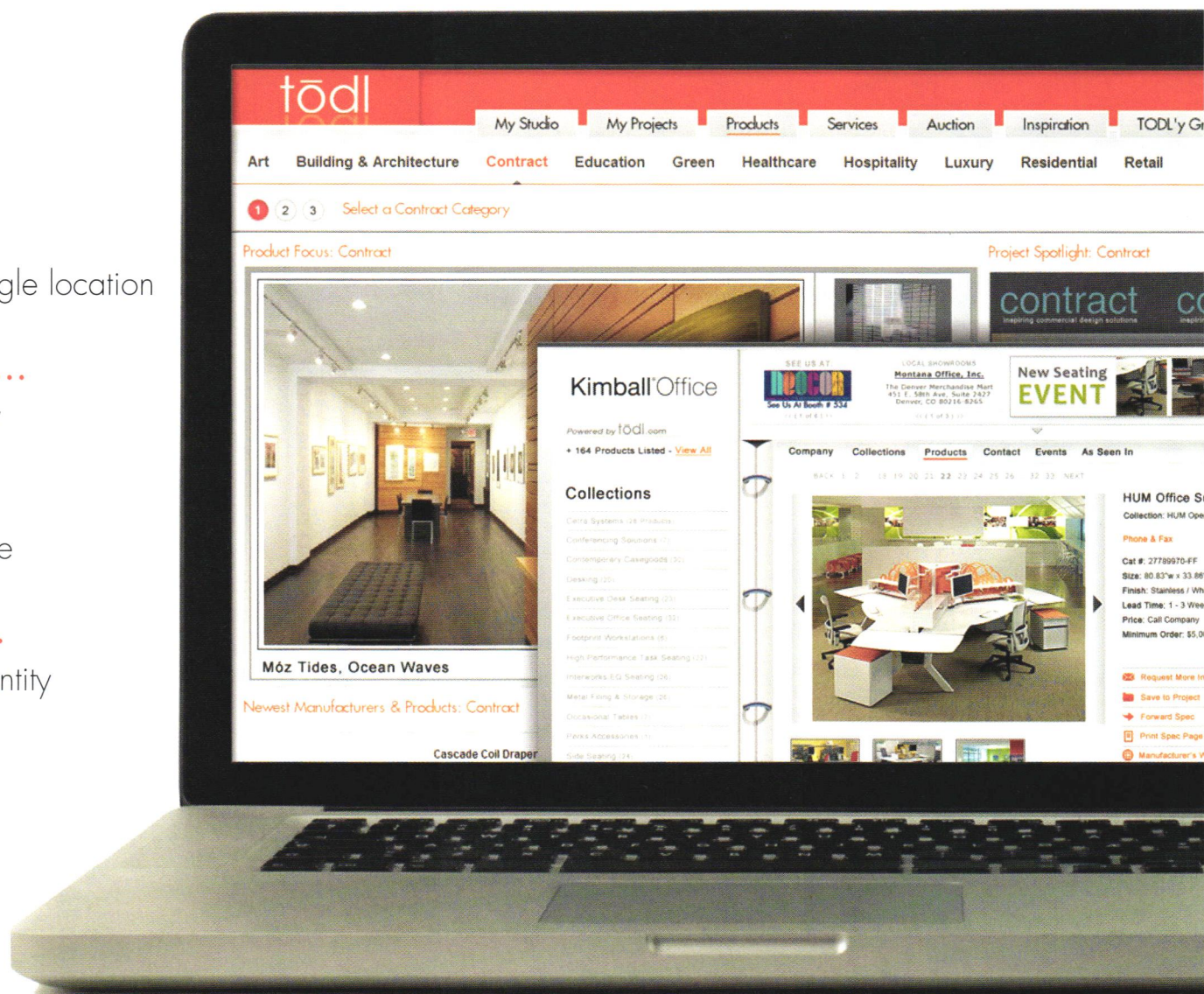
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environmental

By Danine Alati
Photography by Casey Dunn

project: Lance Armstrong Foundation
Livestrong Headquarters

client: Lance Armstrong Foundation

location: East Austin, Texas

designer: The Bommarito Group

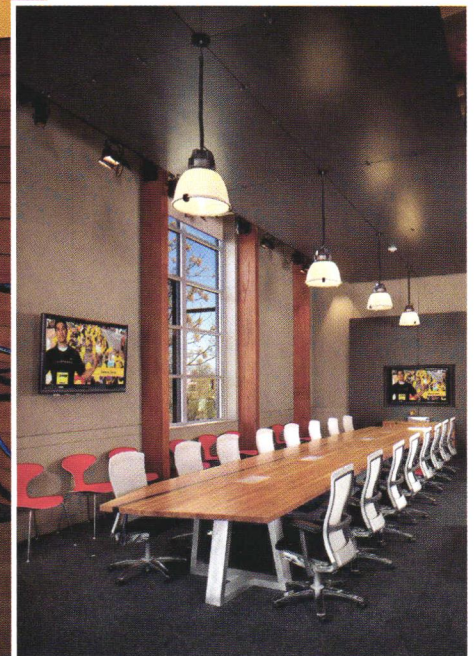


When The Bommarito Group was first commissioned to design the new Lance Armstrong Foundation Livestrong headquarters in East Austin, the directives were clear: create a healthy building, where employees want to be and that easily supports their functions. Marla Bommarito, CEO of her Austin-based design firm, recalls, "Lance Armstrong told the project team that this project was not about cycling; it was about curing cancer and promoting healthy lifestyles." Bommarito worked with project manager Greg Lee, CPA, chief financial officer of Lance Armstrong Foundation (LAF), to ensure that the design team did not stray from the initial goals.

"We wanted to build and remodel in the most environmentally friendly way possible—it is the right thing to do for our staff and our community," Lee explains. "As we progressed through the concept design stages, we were aware that we could be achieving different LEED levels, but it was not the primary driver." All members of The Bommarito Group team believe in sustainable design

jury comments:

“Wonderful space-making. The rugged, natural materials are perfect for the industrial space. Great daylighting and artificial lighting, too.”



(100 percent of the firm’s design staff is LEED accredited), and, ultimately, the Livestrong headquarters earned LEED Gold Certification.

In addition to constructing a healthy headquarters, LAF wanted the building set in an underserved community. “LAF has the goal to be close to the market that cannot afford physicians to diagnose early,” says Bommarito. “More than 180,000 people that die each year did not even know they had cancer. LAF pledges to fix this, and this facility and this design team are key to supporting this goal.”

The warehouse building presented challenges in that it offered little character with plain concrete floors, no windows, and little natural light. But LAF recognized other beneficial characteristics, such as 24-ft. ceilings, spacious interiors, and natural wood roof and glulam ceiling beams that were removed during the renovation and repurposed as interior architectural elements. Employing low-VOC construction

materials and finishes, renewable energy sources, and native vegetation, and encouraging workers to bike to work by providing bike storage and employee showering facilities promoted LAF’s green mission.

The designers opened the façade by adding storefront windows and a sawtooth roof to flood the interiors with daylight. The remilled roof decking was used to construct “boxes” that create neighborhoods within the office layout. “An interior cityscape was developed with a main street (main circulation corridor), buildings (conference, kitchen, or copy centers), and parks adjacent to the main street that are a combination of seating, open meeting, and shared working areas,” explains Bommarito. Lee appreciates how circulation is intuitively designed as meandering paths within the office, and he cites the transformation of a former loading dock into a team meeting space as one of his favorite design elements, along with the boardroom crafted from ceiling beams and furniture handmade from naturally fallen



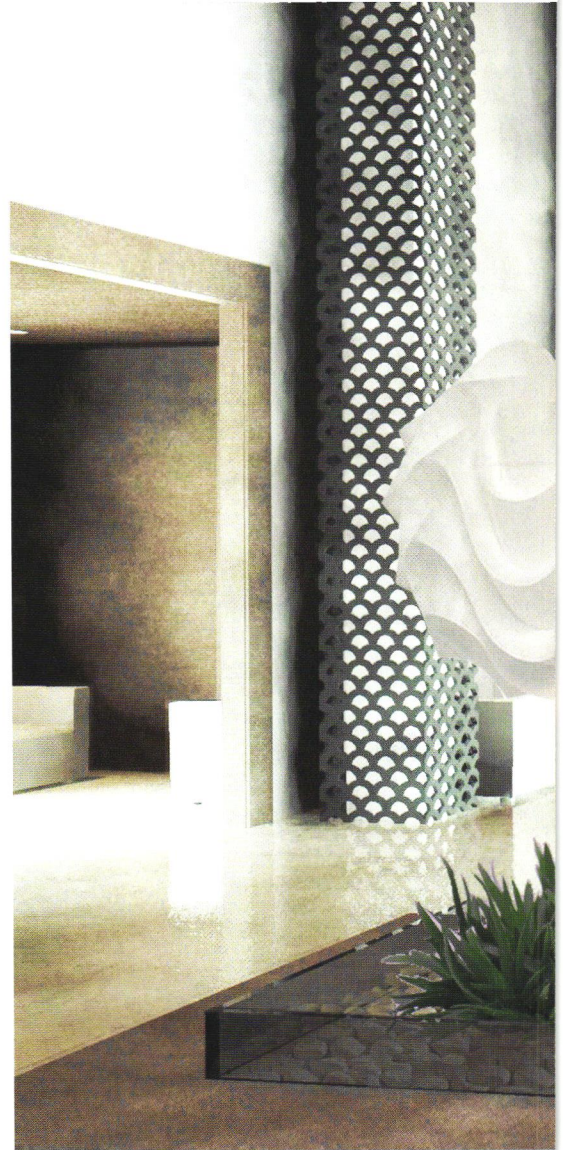
trees. With copious use of tactile wood, the palette is natural and rugged, with yellow accents that reflect Armstrong's seven Tour de France winning jerseys.

Bommarito stresses that the greatest design challenge was exceeding expectations. "The project had to be better than good; it had to be exceptional," she says. "The high-stress office had to be sensitive to the pressure that the employees live with every day and convey a strong partnership with the community and a sustainable design that is real and not pretentious. The LAF project was to meet all of these challenges in respect to Lance Armstrong, who has had so many accomplishments—the most important to him being promoting the awareness of cancer worldwide, not the Tour de France wins." ©

For a project source list, see page 103 or visit www.contractdesign.com.

www.contractdesign.com





student/ conceptual

By Stacy Straczynski

project: Sabroso Hotel

location: Miami

designers: Kyung-Eun Kim and Jamie Morin, Iowa State University

Sabroso, which in Spanish means “tasty” or “delicious,” typically wouldn’t be the first adjective used to describe a hotel design. However, Iowa State University design students Kyung-Eun Kim and Jamie Morin feel that the word is the perfect fit for their project. “The Spanish language reflects the Cuban heritage of the area, and the meaning and even the sound of the word reflect the romantic atmosphere we were trying to portray,” says Morin.

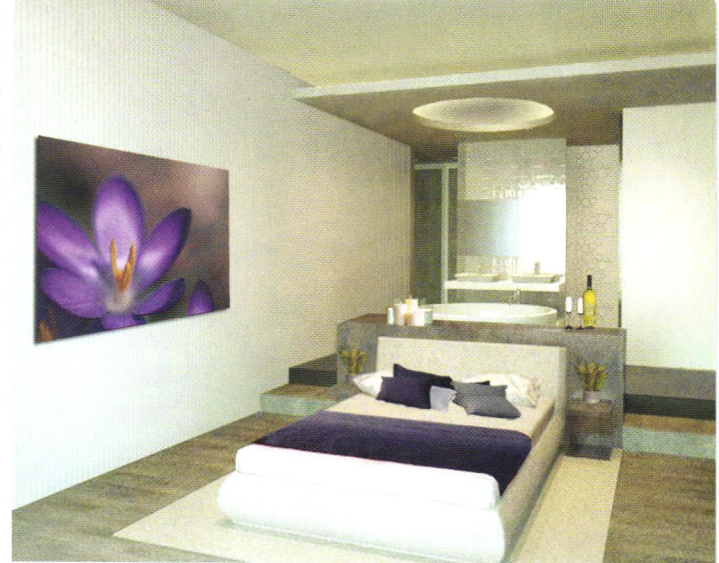
Kim and Morin conceptualized the 200-room Sabroso Hotel—complete with two lobbies (one for reception and one for social gatherings) and two pool decks—for an interdisciplinary studio assignment in which pairs of students had to design a hotel for a real site in Miami, which they actually visited. “We tried to understand the area and design a hotel that could unite well with surroundings, but also provide a unique experience that would differentiate our hotel from others,” Kim says.

The final project features a romantic and luxurious destination that caters to couples and is able to be “transformed” at night into a more

Miami-style design using an interplay of color and light. “The social lobby has a huge column, with carved niches for liquors, designed to light up at night to make it look more lavish. All the pendant lighting hanging from the ceiling of the lobby will remind you of a starry night,” says Kim. Additionally, long lengths of sheer fabric draped from the ceiling add a soft, elegant touch during the day and offer a sexy, translucent glow when illuminated at night.

Rich and neutrally-colored, high-end materials lend a sophisticated feel to the indoor/outdoor spaces of the main hotel and reference the area’s warm climate, while vibrant colors and Cuban artwork in the restaurant play into the locale’s eclectic heritage.

If able to revisit the project site again, Kim would take the opportunity to increase their research to further enhance the hotel’s design and contribution to guests. “I think it is really important to take surveys and look at benchmarks of other successful hotels nearby,” she says, adding that in the future she “would try to do more crazy things for the guests to be surprised.”



jury comments:

“A thoughtfully conceived room theme with all elements and furniture set in the middle of each activity space to allow guests to take center stage. The project demonstrates clarity of idea and is well-detailed with interesting materials, textures, and simple forms.”



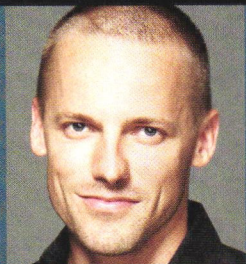
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contract january/february 2011 97



Ann Weigand, LEED AP
Client Interior Designer
BHDP Architecture
Cincinnati



Bryan Bennett, LEED AP
Director Design Resources
GKV Architects
New York

Ann Weigand

1. Bentley Prince Street Scan

www.bentleyprincestreet.com Reader Service No. 205
The classic, linear pattern and wide range of color variations make Scan suitable for a variety of project types. The simple cut and loop texture adds depth and durability to this sustainable product.

2. Shaw Contract Group Tweed

www.shawcontractgroup.com Reader Service No. 206
The rich, dense pile is reminiscent of a custom wool rug but is constructed in a nylon fiber. Its textural highlights, subtle shimmer, and sophisticated warm neutral colors, give this product a natural, organic feel.

3. Constantine CEO

www.constantine-carpet.com Reader Service No. 207
This high pile height carpet has the luxurious look of a handmade rug. The subtle pin-dot pattern on a solid background, combined with its tip-sheared construction, creates depth in this simple, yet sophisticated product. (Modular version shown here.)

Bryan Bennett

4. Bentley Prince Street Base Metal & Bare Earth

www.bentleyprincestreet.com Reader Service No. 208
The coloring and construction of this pair of flat-weave carpets make them my favorite minimalist options. Love it!

5. Shaw Contract Group L7 collection, 3-Square

www.shawcontractgroup.com Reader Service No. 209
The lone broadloom offering that came out of Shaw's collaboration with Bruce Mao Design, 3-Square is a tonal, pixilated abstraction that communicates energy and creativity without hitting you over the head with it.

6. Karastan Contract Sisaltech II

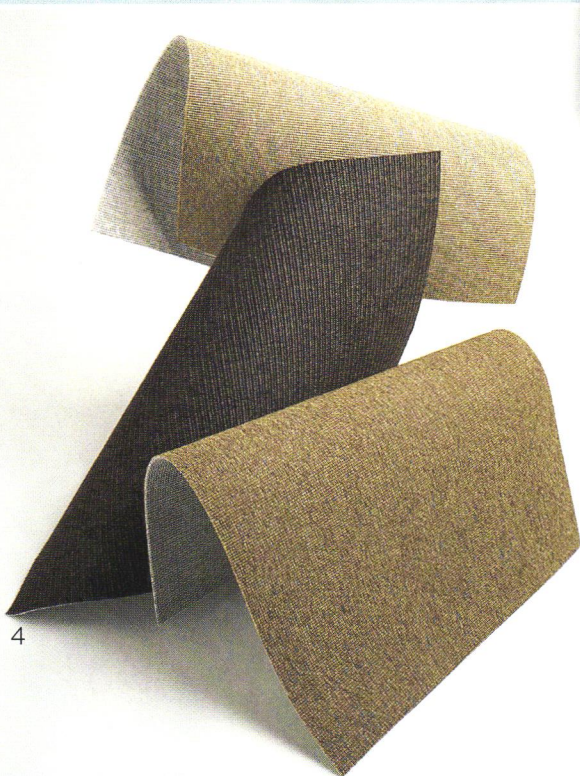
www.karastancontract.com Reader Service No. 210
This long-established design is a softer, larger-scaled complement to Base Metal. The heathered colorways are more classic, and the woven construction is evident and luxurious.



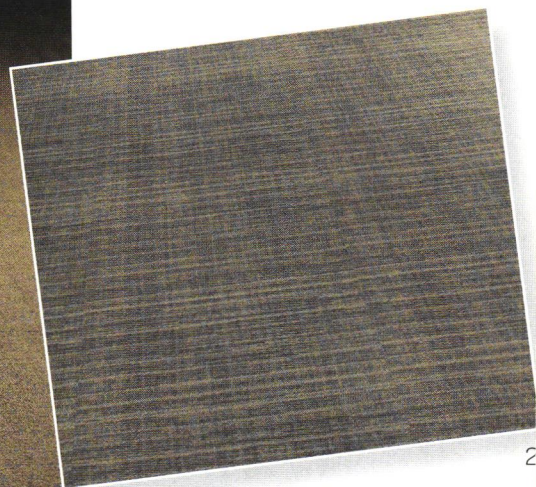
3

broadloom carpet

Contract asks two designers to name and explain their preferred products



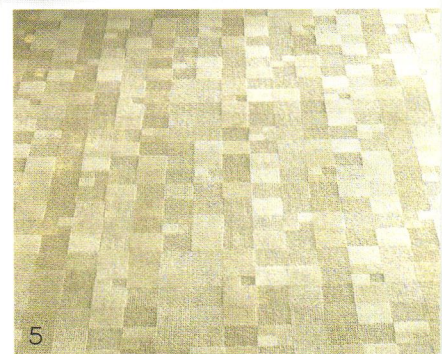
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2



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5



6

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Syska Hennessy Group, Inc.

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SOURCES

Large Office (p. 50)

who Project: One Shelley Street. Client: Macquire Group. Design architect: Clive Wilkinson Architects; Clive Wilkinson, John Meachem, Alexis Rappaport, Ruben Smudde, Neil Muntzel. Executive architect: Woods Bagot; James Calder, Amanda Stanaway, Eleana Yi, Mohammad Khaled, Felice Carlino. Owner's representative: Anthony Henry / Michael Silman. Project manager: Savills. Builder: Buildcorp Interiors. Workplace consultant: Veldhoen + Company; Eric Veldhoen, Luc Kamperman, Pierre Buijs, Kim Diederden. Graphics consultant: EGG Office; Christian Daniels, Jonathan Mark, Kate Tews. Base building architect: Fitzpatrick + Partners. Technology consultant: Cordless Group LTD. Base building architect: Fitzpatrick + Partners. Builder: Buildcorp Interiors; Brookfield Multiplex Constructions. Services consultants: Norman Disney & Young (communications and security); Lincolne Scott (mechanical, electrical); Advanced Environmental (environmental); Vision Design (lighting); Donnelly Simpson Cleary (hydraulics and fire); Arup (structural and fire). Photographer: Shannon McGrath.

what Furniture vendor: Haworth Australia Pty. Ltd. Custom furniture: Woodmark. Specialty joinery: Van and Sons.

where Location: Sydney, Australia. Total Floor Area: 330,000 sq. ft. Number of floors: 10.

Education (p. 54)

who Project: University of Oregon John E. Jaqua Academic Center for Student Athletes. Client: University of Oregon. Architect: ZGF Architects LLP; Bob Packard,

associate AIA, design-in-charge; Gene Sandoval, associate AIA, design partner; Jan Willemse, AIA, LEED AP, registered architect, technical design partner; Robert Snyder, AIA, LEED AP, registered architect, project manager; Jennifer Russina, associate AIA, LEED AP, project designer; Walker Templeton, project designer; Yoshiyuki Watanabe, project designer; Trent Thelen, ASLA, LEED AP, registered landscape architect, landscape architect; Man Hui Chan, graphic designer; Larry Bruton, FAIA, John Breshears, AIA, PE, LEED AP, Dieneke Kniffin, Rich Moore, Erica Rinella, Lee Kilbourn, FAIA, FCSI, CCS, Brian Stevens, Ryan Thomson, Robert Petty, Johan Ross, design team. Interior designer: ZGF Architects LLP; Randy Stegmeier, principal interior architect; Jenn Ward, interior architect. Contractor: Hoffman Construction Company. Lighting: Interface Engineering. Structural engineers: KPFF Consulting Engineers. MEP engineers: Interface Engineering. Façade engineers: Arup. Civil engineers: Harper Houf Peterson Righellis. Geotechnical engineers: Geotechnical Resources. Kitchen: Smith and Greene. Landscape: Charles Anderson Landscape. Graphics: ZGF Architects, Firm 151. Acoustician: Altermatt Associates. Other: Firm 151. Photographer: Basil Childers; Ron Cooper; Eckert & Eckert.

what Wallcoverings: Infinity Images (custom), MDC Wallcoverings, ideapaint, Egan Visual, Culver Glass, Forbo. Wood paneling: Straight Up Carpentry, Legend Custom Woodworking. Paint: Sherwin-Williams. Dry wall: standard gypsum assembly. Flooring: Branson Hardwoods. Tile: DalTile, Jr Glass. Solid Surface: Corian, CaesarStone. Carpet/carpet tile: InterfaceFLOR, Bentley Prince Street. Ceiling: Armstrong. Lighting:

Artemide, Foscarini/Inform Interiors, Luceplan, Ingo Maurer, DeltaLight, Color Kinetics, Focal Point, Erco, Jesco, Bartco, Lightwild, Tivoli, Bega, Lutron. Doors: Blasi GmbH, Styles Custom Metal Inc., Oregon Door, Straight Up (custom sliding doors), Woodfold-Marco MFG. Glass: Viracon. Window treatments: Draper Inc. Workstations: Lamer Woodworking, Straight Up Carpentry, Faustrollean. Workstation/conference room seating: Herman Miller, Straight Up Carpentry. Lounge seating: Moroso. Café seating/entry lounge booth: Lamer Woodworking. Student athlete lounge seating: Ligne Roset Togo. Cafeteria, dining, auditorium seating: Poltrona Frau, Lepere. Additional seating: Moroso. Office Side Chair: De La Espada. Classroom, atrium, reception seating: Vitra. Atrium/reception benches: Moroso custom. Café & entry lounge computer bar: Lamer Woodworking. Side seating: De La Espada. bar/counter stools, Project Room Stool, I.T. storage room stool: Inform Interiors/Tom Dixon Slab Stool. Upholstery: Maharam; Divina Melange. Conference Room Table: Master Furniture Makers. Dining Tables: Lamer Woodworking. Lab/training tables: Lamer Woodworking. Other tables: Lamer Woodworking, Moroso, Bensen/Inform Interiors, Straight Up. Shelving: Straight Up Carpentry; Nikolai; Legend Custom Woodworking. Architectural woodworking: Lamer Woodworking, Straight Up, Nikolai, Legend Custom Woodworking. Planters, accessories: Coro, Lepere. Signage/wayfinding: RayGun Digital, Pacific Window Tint, Engrave Your Tech, Square Root Industries, Tice Industries, Kelly Reid Consulting, ES & A Sign and Awning. Plumbing fixtures: Elkay, Hans Grohe, Toto, Kohler, Chicago, Duraviv.

TILE STONE

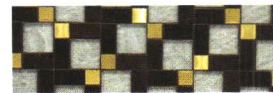
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where Location: Eugene, OR. Total floor area: 40,000 sq. ft. No. of floors: 3. Average floor size: +/- 13,000 sq. ft. per level. Total staff size: 30-40.

Healthcare (p. 58)

who Project: The Dubai Mall Medical Centre. Client: Emaar Healthcare Group LLC. Architect/interior designer: NBBJ; Jorge Nieves-Rodriguez, AIA, NCARB, Karsten Bastien, RA, Karen S. Miller Eskandari, NCIDQ, senior associates; Dennis Brandon, CHC, AICP, Lisa Baker, ASID, IIDA, Bruce Faris, AIA, Mark Perry, AIA, principals; Mark E. Cross, AIA senior associate/architect; Stacie Schlabach Gilliland, associate/designer; Chiharu Sato, designer; Earl Lee, associate/environmental graphic design; Tim Brewster Jones, AIA, senior associate/medical planner; Tom Fox, associate AIA, senior associate/healthcare planner; Mary Butenschon, associate, healthcare technology planner; Tim Lai, AIA, LEED AP, designer; Stephanie Patton, associate/media relations specialist; Michael Denison, associate/designer; Ali Uzun, senior associate/architect. Contractor: DEPA Dubai. Lighting: Quentin Thomas Associates Inc. Engineering: Zener Steward Electromechanical (Dubai). Graphics: NBBJ. Photographer: Tim Griffith.

what Carpet/carpet tile: Constantine Commercial. Architectural woodworking, signage: Depa Dubai. HVAC scent infusing system: ScentAir.

where Location: The Dubai Mall; Dubai, United Arab Emirates. Total floor area: 61,500 sq. ft. No. of floors: 1.

Hotel (p. 62)

who Name of Project: W Hotel Fort Lauderdale. Owner: The DYL Group. Operator: Starwood Hotels and

Resorts, Gerber Group. Architect: Adache Architects; Joe Biordi, Greg Boreland, Sean Walsh. Interior designer: Clodagh, Juliette Spencer, Sergio Mercado, Richard Rodelo, Jennifer DiLeonardi, Alexandra Castro-Barreto. Contractor: Hunt Construction, CM Consulting. Electrical contractor: Meisner Electric. Flooring contractor: Merit Flooring. Plaster contractor: John Wayne. Artwork consultant: New River Fine Arts. Purchasing agent: The Cardy Group. Water feature consultant: Wesco Fountains. Lighting: MCLA Inc. Structural engineer: Jenkins & Charlands. MEP: Steven Feller. Civil engineer: Steven Feller. Civil engineer: DCEs. Landscape architect: Witkin Hults Design Group. Graphics: Square Peg Design. Photographer: Daniel Aubry, Mark Surloff, and courtesy of W Hotels Worldwide.

what Seating, banquettes, bar stools, coffee tables, canopy, ceiling details in billiards room, carpet in ballroom, guest beds, side tables, bed linens, bolster, throw, chaises, ceiling wallcovering: designed by Clodagh. Reception desk: DuPont. Lighting: MCLA. Sconces: Artemide. Loce Deat: Vitalia. Coffee table: Fleetwood Fine Furniture. Pendant lights in bar: Tom Dixon. Upholstery: Majilite. Outdoor umbrellas: Academy Awning. Chaise lounge: Field Works. Stools: Brent Comber. Pool table: Game Room Concepts. Chandelier: David Weeds Studio. Dining chair: Accademia. Concrete alligator bench: Terrence Main. Portable outdoor lights: Design Within Reach.

where Location: Fort Lauderdale, FL. Total floor area: 1 million sq. ft. No. of floors: two 23 story towers; 346 guestrooms, 175 condominiums.

Retail (p. 66)

who Project: Carlo Pazolini. Client: Simone Domenella. Architect: Giorgio Borroso Design; Giorgio Borroso, principal designer. Contractor: REAL srl. Lighting: Studio Luce Rema Tarlazzi S.p.A. Photographer: Alberto Ferrero.

what Cellular Seating and Wall Display: Paola Lenti. Architectural Millwork: Chiavari, srl.

where Location: Piazza Cordusio, Milan, Italy. Total floor area: 4155 sq. ft. No. of floors: 1.

Restaurant (p. 70)

who Project: Haneda Japanese Restaurant. Client: Hairun Real Estate Co. LTD. Interior designer: Kris Lin. Photographer: Yaodong Zhou.

where Location: Fuzhou, China. Total floor area: 6,000 sq. ft. No. of floors: 1.

Showroom (p. 74)

who Project: Triz Arte Showroom. Owner: Thriza Teo. Interior designer: Triz Arte; Thriza Teo. Carpentry: Wo Jia Furniture, Wo Tai Ho. Dry wall/fiber board: Lau Hong Chiang. Electrical works: KT sunlight electrical - David Teo. Photographer: Chee Kiong.

where Location: Singapore. Total floor area: 630 sq. ft. No. of floors: 1. Total staff size: 4.

Exhibit (p. 76)

who Project: voestalpine Steelworld Brand Museum. Client/owner: voestalpine AG. Interior designer: KMS



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TEAM; Michael Keller (managing partner, creation); Armin Schlamp (managing partner, consulting); Christian P. Árkay-Lelievre (managing partner); Birgit Rose Vogel (team manager, design); Marc Ziegler (team manager, design); Susana Frau (designer); Moritz Pongratz (designer); Katrin Schiese (project manager); Wahan Mechitarian (technical consultant). Lighting: Wilfried Kresiment. Engineering: Rudi Hennies. Kitchen. Graphics: KMS TEAM, jangled nerves Photographer: Michael Haegele.

where Location: Linz, Austria. Total floor area: about 1,500 sq. m., building volume 15,000 sq. m. No. of floors: 6. Average floor size: 200 sq. m.

Sports/Entertainment (p. 78)

who Project: U.S. Olympic Committee, USA House, 2010 Winter Games. Client: United States Olympic Committee. Architect: Atlas Architects; Jason Foster LEED AP, principal; Jesse Hulse, NCARB, principal. Interior designer: Allan Bell Design. Contractor: Onni Development. Lighting: Atlas Architects and Allan Bell. Kitchen, landscape, graphics engineering: Letterbox Design. Furniture dealer: Henriksen/Butler. Other: Metropolitan Fine Printers, graphics. Photographer: John Sinal.

what Paint: Benjamin Moore. Carpet/carpet tile: Interface. Carpet fiber: Aquafil type 6 and PLA. Lighting: SPL, main dining linear fixtures. Glass: Polygal (interior windows). Workstations, workstation seating, conference table, files: Herman Miller. Lounge seating: Herman Miller, Arcadia. Cafeteria, dining: Herman Miller, Geiger, Emeco. Upholstery: Maharam, Designtex. Cafeteria, dining, training tables: Herman Miller, Herman Miller bases with WCI custom tops, Bretford. Shelving: Eagle Industries. Planters, accessories: Jensen's Architectural Millwork. Signage: Letterbox Design.

where Location: Vancouver, B.C., Canada. Total floor area: 25,000 sq. ft. No. of floors: 3. Average floor size: 8,300 sq. ft. Total staff size: 90 staff, 15,000 guests.

Public Space (p. 82)

who Project: LightFold, One Kearny Lobby. Client: One Kearny Group. Architect/interior designers: IwamotoScott Architecture; Craig Scott, Lisa Iwamoto, Ryan Golenberg, Blake Altshuler, Christina Kaneva, Alan Lu, David Swain. Architect of record: Office of Charles Bloszies; Charles Bloszies, Matt Jasmin, Katie Hawkins. Contractor: Elliot Grimshaw, Premier Structures. Lighting: David Orgish, O'Mahoney & Myer Electrical Engineering & Lighting. Photographer: Craig Scott.

what Wallcoverings: Mirror Image LCD Mirror display wall. Flooring: Associated Terrazzo. Wood Chandelier: Lenderink Technologies. Wood veneer walls and ceiling: Alpi Spa. Architectural woodworking: Plant Architectural Woodwork.

where Location: San Francisco, CA. Total floor area: 860 sq. ft. No. of floors: 1. Cost/sq. ft. \$750.

Historic Restoration (p. 84)

who Project: Ocean House Hotel. Owner: Bluff Avenue LLC. Architect: Centerbrook Architects and Planners; Jefferson B. Riley, FAIA, design partner; Meg Lyons, AIA, associate, co-project manager; Peter C. Majewski, AIA, LEED AP, associate, co-project manager; Erik Lubeck, job captain; Nathaniel Moore, job captain; Chad Floyd, FAIA, partner, historic re-use study. Interior Furnishings: Niemitz Design Group Inc. (overall hotel furnishings and interiors of Club Room, Board Room, and Restaurant Bar); Rinfret, Ltd (Tower Suite furnishings); Ilianna Moore Interiors (Oceanfront Suite 1 furnishings); ADI (Third Floor Suite 1). Contractor: Dimeo Construction. Lighting: Cline Bettridge Bernstein Lighting Design. Structural engineer: Odeh Engineers, Inc. MEP/fire protection: WSP Flack + Kurtz. Civil engineer: Cherenzia & Associates, Ltd. Acoustical engineer: Acentech Incorporated. Kitchen: Ricca Newmark Design. Photographer: Jeff Goldberg/Esto.

what Lounge seating: custom, some restored from the original Ocean House. Other seating: ADI, custom, through GS Associates, Inc. Upholstery: Schumacher (spa chaise upholstery). Fabrics: Schumacher, Lee Jofa, Clarence House, Kravet, Brunschwig & Fils, Pindler & Pindler. Conference/dining tables: Custom through purchasing agent (GS Associates, Inc.). Other furnishings: Custom by Cynthia Rinfret (Tower Suite), custom by Ilianna Moore (Oceanfront Suite 1) Deck Furniture: JANUS et Cie, Lloyd Flanders. Fireplaces: Miami Beach Pebble Tile. Fountain: Kenneth Lynch. Pool Tile: Heath Ceramics. Lighting: Vaughn, Icon, FDO Group, Hunter Lighting Group, Troy Lighting, Ironware International, Newstamp Lighting, Brass Light Gallery, ICON Group. Doors: Original fan light doors, Kolbe & Kolbe, Harrington Doors. Window treatments: Dracor. Flooring: Westwind vertical grain fir, Wood Flooring International, Casa Grande (porcelain tile). Carpet/carpet tile: Crossley Axminster, Niemitz Design

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sources

Group (custom area rug). Paint: Benjamin Moore, California Paint, Farrow & Ball. Dry wall: U.S. Gypsum Company. Ceiling: U.S. Gypsum. Architectural woodworking: Polybois, Inc. Plumbing fixtures: Kohler.

where Location: Watch Hill, R.I. Total floor area: 156,125 sq. ft. (35,171 sq. ft. of exterior decks). No. of floors: 7. Average floor size: 22,305. Total staff size: 150. Cost/sq. ft.: 475 sq. ft.

Adaptive Reuse (p. 88)

who Project: 200 Fifth Avenue. Owner: L&L Holding, LLC. Architect: STUDIOS Architecture; Todd DeGarmo, principal-in-charge; David Burns, design principal; David Must, project manager; Graham Clegg, project architect. Construction manager: Structure Tone Inc. Project manager: Gardner & Theobald LLP. Structural engineer: Thornton Tomasetti. Mechanical engineer: FMC ENGINEERING, P.C. Lighting: Johnson Light Studio LLC / Kugler Ning Lighting Design, Inc. Landscape: Landworks Studio, LLC. Landmarks: Higgins Quasebarth & Partners, LLC. Curtain wall consultant, façade restoration: Thornton Tomasetti. Security: TM Technology Partners, Inc. Acoustician: Cerami & Associates, Inc. Expeditor/Code Consultant: Charles Rizzo & Associates. LEED consultant: CodeGreen. Geotech consultant: Langan Engineering and Environmental Services, Inc. Elevator consultant: MJR Elevator Consulting Group, Inc. Photographer: Christopher Boals Artists (Nikolas Koenig).

what Terrazzo: D Magnan & Co, Inc. Stone elevator cladding: Stone Source. Specialty pendant lighting: Phoster Industries. Specialty elevator indicator. Lighting: 3G Lighting. Ornamental metal fabricator: A-Val Architectural Metal. Curtain wall fabricator: Alumicor Limited. Terracotta cladding: NBK Terra Cotta. Exterior window replacements: TRACO. Exterior insulated glass: PPG. Ornamental metal fabricator: A-Val Architectural Metal. Concrete benches, pavers, planters, accessories: Concreteworks East.

where Location: New York, NY. Total floor area: 850,000 sq. ft. No. of floors: 14. Average floor size: 60,000 RSF. Total staff size: Anticipated total fit out 3,000 people. Cost/sq. ft.: \$140.

Environmental (p. 92)

who Project: Lance Armstrong Foundation – Livestrong Headquarters. Client: Lance Armstrong Foundation. Architect: LakelFlato; Ted Flato, FAIA; Bob Harris, FAIA, LEED AP; Ryan Jones, AIA. Interior designer: The Bommarito Group; Marla Bommarito-Crouch, FIIDA, ASID, LEED AP, principal in charge/CEO; Marc Bove, AIA, IIDA, LEED AP, project architect & president; Judy Bush, IIDA, LEED AP, project interior designer & VP/director of design; Christine Briseno, IIDA, LEED AP; interior design & vice president; Mary Piette, IIDA, LEED AP; project manager; Craig Wingfield, project architect; Dawn James, RID, LEED AP; Blair Langlinais, LEED AP; Chris Erickson, LEED AP; Jacquelyn Fossier, Rebecca Elliott, interior designers; James Hadden, LEED AP, construction administration. Contractor: Spaw/Maxwell. Lighting: Brown Design Consulting. MEP: ACR Engineering, Inc. Structural engineer: Architectural Engineers Collaborative. Civil/surveying/environmental engineer: Baker-Aicklen & Associates. Environmental/geotechnical engineer: Terracon Consulting Engineers & Scientists. Landscape Architect: Ten Eyck Landscape Architecture. Graphics: fd2s Wayfinding Consulting & Environmental Graphic Design. Furniture dealer: Shelton Keller Group, Workplace Resources, Rockford Business Interiors. LEED consultant: Center for Maximum Building Potential. Roofing/Exterior Envelope; Wiss, Janney, Elstner Associates, Inc. Building commissioning: ACR Engineering. Accessibility: Accessibility Unlimited. Audio/Visual: Onsite AV Service Partners. Data/IT: AVNET Enterprise Solutions. Specification writer: IntroSpec. Photographer: Casey Dunn

what Wallcoverings: Knoll. Paint: Benjamin Moore, ICI, Sherwin-Williams. Wall panels: Homasote Company. Carpet tile: InterfaceFLOR. Carpet fiber: Aquafil. Ceiling: Tectum. Lighting: Energie, Lighting Services, Inc., Lutron, Osram. Window treatments: Mecho Shade. Workstations, Conference seating: Knoll. Workstation seating: Herman Miller, Knoll. Lounge seating: Coalesse, Harter, Keilhauer. Cafeteria, dining, auditorium seating: Knoll Studio, Allermuir. Conference Gallery Seating: Bernhardt. Benches: Solid Core. Upholstery: Designtex, Knoll, Maharam. Conference tables: Solid Core. Cafeteria, dining, training tables: Fixtures Furniture. Other tables: Harter, Herman Miller, Coalesse. Credenzas: Solid Core, Herman Miller. Architectural woodworking: Janov. Signage: Sign Crafters.

where Location: Austin, TX. Total floor area: 30,000 sq. ft. No. of floors: 1. Total staff size: 95 + volunteers. Cost: \$4.9 million.

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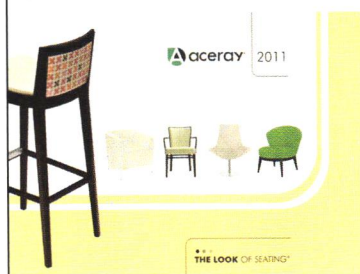
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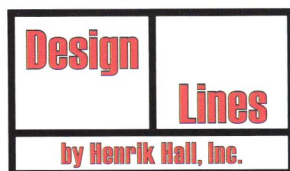
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ad index

Manufacturer	Reader Service No.	Page No.
Aceray	102	104
Antron/Invista	170	15
Arborite	152	73
Armourcoat Surface Finishes	9	16
Bentley Prince Street	50	3
B & N Industries	88	8
Cascade Coil Drapery	195	101
Coalesse	138	11
Connectrac	22	19
Cosmit Spa	185	26
Coverings	39	100
Cumberland Furniture	59	25
DesignTex	198	21
D Line Henrik Hall	149	104
Emeco	132	69
Haworth Inc.	125	41
Inspirations Awards	--	5
InterfaceFLOR	60	23
J+J Invision	94	Cover 3
Mannington	105	9
Milliken	191	13
ModularArts®	194	4
Momentum Group	157	Cover 4
New York 11	194	99
Nora Systems	61	27
NurnbergMesse GmbH	1	102
NurnberhMesse GmbH	106	17
Perkins & Will	199	20
Roppe Corporation	10	7
Shaw Contract Group	110	Cover 2 - 1
Skyline Design	2	6
Spec Furniture	145	12
Stylex Inc.	130	18
Takeform Architectural Graphics	32	103
TODL.com	187	91
Tuohy Furniture Corporation	103	61
Versteel	91	28

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