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november/december 2011

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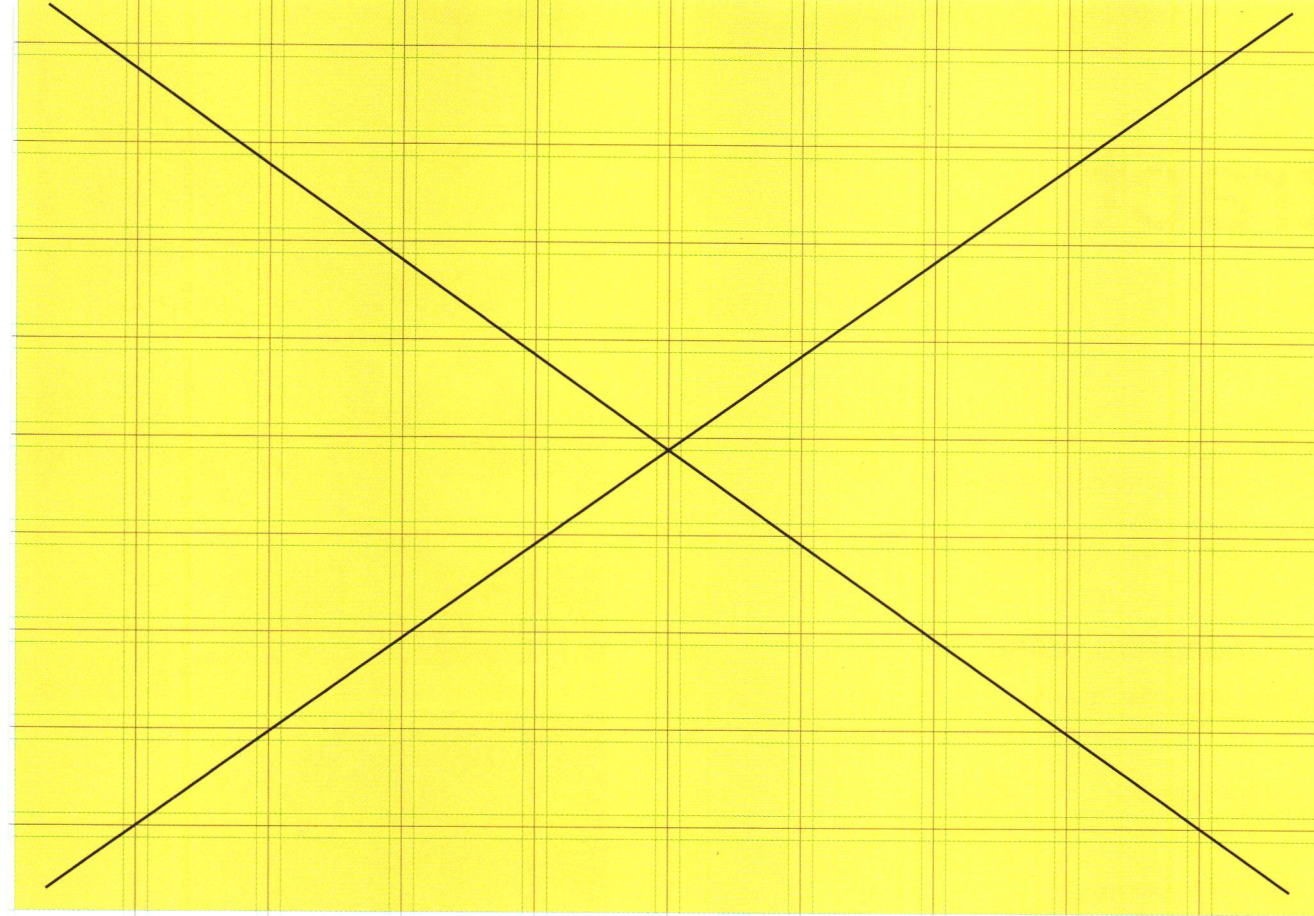


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For 51 years, Contract magazine has covered all angles of the commercial design industry—from corporate and retail to healthcare, hospitality, and design for education. Our January issue will present the 2012 Contract Designer of the Year, the Legend Award winner, and the Interiors Awards. This winning environment will also be the inaugural issue of a totally redesigned Contract, created by 2011 Cooper-Hewitt National Design Award recipient for Communication Design: Rick Valicenti and Thirst.

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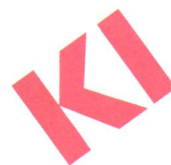
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**designing for health: Mentoring the Next Generation of Healthcare Design Professionals**

Perkins+Will's Julia Bonney, MS Arch, LEED AP, discusses education and real-world experience

for the next generation of healthcare design professionals, and looks at the University Health System in San Antonio, Texas as a pragmatic example.

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**news: Redesign of Los Angeles City College Music Hall Underway**

HGA Architects and Engineers have begun a \$13 million update to Los Angeles City College's Clausen Hall, home of the school's music department.

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**news: Tile of Spain Award Winners Announced**

The 10th Tile of Spain Awards for Architecture and Interior Design, chaired by Benedetta Tagliabue, named its first-prize winners in two main categories, as well as a student winner.

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**news: Allsteel wins 2011 Green Good Design Award**

Allsteel's Inspire seating snagged the Green Good Design Award in the product design category for its sustainable attributes that support comfort.

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**news: Moroso Takes Its 60-Year History Show on the Road**

The Italian furniture company commissioned a mobile showroom by the Rockwell Group to showcase its past and present collections across nine North American cities.

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**news: Diller Scofidio + Renfro's Berkeley Art Museum Unveiled**

The award-winning New York firm presents its plans to repurpose an abandoned Art Deco-style printing plant in Berkeley's arts district into an art, film, and entertainment center and museum.

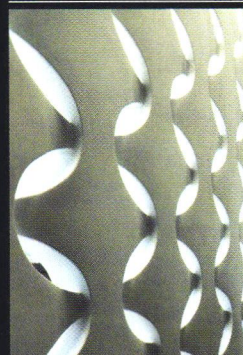
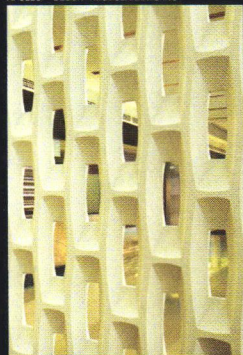
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**blog: Eames Documentary—A Must See**

"Eames: The Architect and the Painter" examines the professional and personal relationship of the design duo, Charles and Ray Eames.

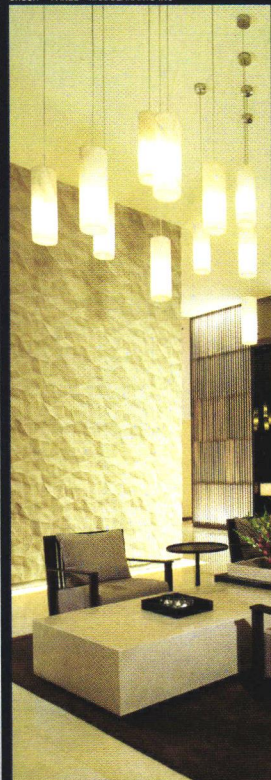
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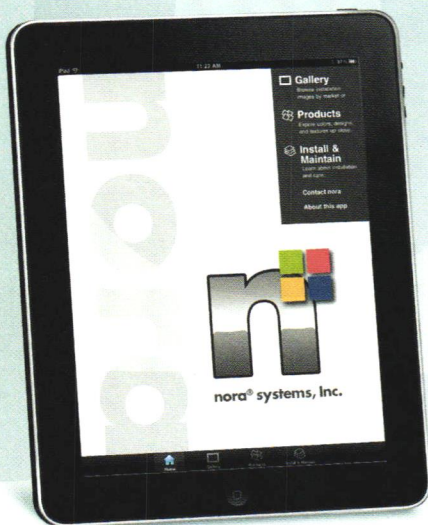
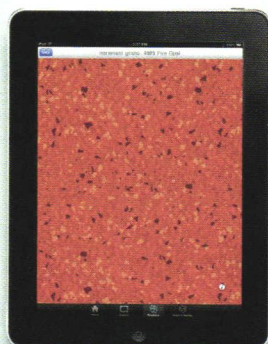
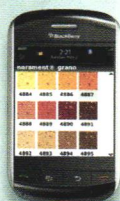
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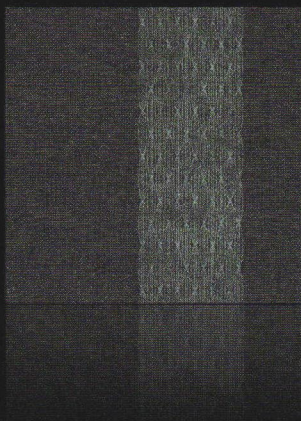
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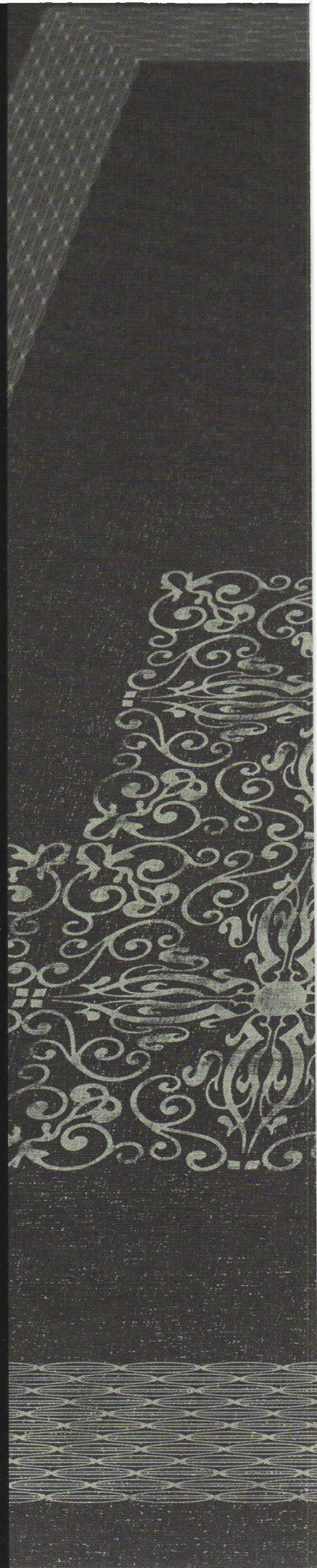


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# Adapting and Looking Forward

As we end 2011 and look forward to what 2012 holds for all of us, it's a good time to pause and assess where we are economically, specifically in the architecture and design professions and the construction industry. Indicators point to a mixed bag, with some glimmers of growth.

Reed Construction Data reported on November 23 that year-to-date nonresidential construction starts for the first 10 months of 2011 combined rose 10 percent from the same period in 2010. Breaking that down further for the same 10-month time period, commercial starts climbed 13 percent, including a 15-percent gain for retail and a 56-percent leap for office starts. Industrial building starts doubled. Institutional building starts overall climbed 12 percent, including a 23-percent increase for medical facilities.

In November, AIA Chief Economist Kermit Baker, PhD, Hon. AIA, said, "We're seeing some regions and some construction sectors move into positive territory. But there continues to be a high level of volatility in the marketplace with architecture firms reporting a wide range of conditions from improving to uncertain to poor. It's likely we will see a similar state of affairs in the coming months."

The ASID Interior Design Billings Index has yet to reenter positive territory since spring 2011 (scores above 50 indicate an increase in billings, and scores below 50 indicate a decline), but it was close in the last two reporting months, August (48.6) and September (48.2) after July (45.1), which was an all-time low since the index launched in 2010. Jack Kleinhenz, chief economist for ASID, noted, "What's in store for the interior design industry in the upcoming months remains unclear. Political and economic uncertainties remain as major speed bumps to recovery, keeping credit tight and jostling consumer confidence."

With this news, the outlook for 2012 has some uncertainty, but one increasingly consistent type of project for architects and designers in recent years has been the renovation and adaptive reuse of existing building stock. This project type is an important factor not only in an economic recovery, but also in our continued efforts to design and build sustainably in a throw-away society. In this issue, we feature

a variety of renovation and adaptive reuse projects, from the Bota Bota spa on a converted boat (page 80) to the AOL offices designed by 2011 *Contract* Designer of the Year Studio O+A (page 60) to the actual studios of four design firms. The Toronto office for Red Bull (cover, page 68, and an interview with designer Johnson Chou on page 136), reflects an exciting ingenuity in materiality and form embraced by a younger generation of designers. With the nine projects in this issue, I hope that you will be inspired by the new life the designers infused into existing, otherwise mundane structures.

Also in this issue, the annual *Contract* Brand Report asked readers to tell us their favorite brands in 32 categories of interior building products and furnishings. What is your favorite seating brand? Your favorite lighting company? Which company did *Contract* readers believe is the most environmentally sustainable manufacturer serving our industry? Find out on page 95.

Finally, a hearty thank-you to our *Contract* Editorial Advisory Board, sponsors, and speakers Vivian Loftness and Darrel Rhea for a very successful and informative *Contract* Design Forum, held in November. Learn more about the Forum and presentations by Loftness and Rhea on page 22.

But before you enjoy the rest of our November/December issue, take a moment and flip back to pages 4 and 5 of this issue, the pages immediately before the Table of Contents. It's a hint of the redesigned *Contract*. Stay tuned: **We have a new look coming to you in our next issue in January.**

Sincerely,

**John Czarnecki**, Editor in Chief

**p.s.** Wondering who will be the 2012 Designer of the Year? And which projects will win Interiors Awards? Mark your calendars for our annual Interiors Awards Breakfast: Friday, January 27, 2012, in New York. Visit [www.contractdesign.com/awardsbreakfast](http://www.contractdesign.com/awardsbreakfast) for ticket information.



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## Contract Design Forum 2011 focuses on research

With a focus on applied design research, *Contract* magazine held its annual Design Forum with its editorial advisory board (see masthead), event sponsors, and a select group of invited guests in Key Biscayne in mid-November. The event kicked off with an architectural boat tour of Miami guided by *Miami Herald* architecture critic Beth Dunlop. Speakers Vivian Loftness and Darrel Rhea each spoke about the relationship of research as applied to the work of commercial architects and interior designers.



Forum attendees, including Bill Bouche (with flip chart, left), held focused small group discussions. They brainstormed ways that designers can apply research to better meet client needs.



Carnegie Mellon School of Architecture professor Vivian Loftness, FAIA, LEED AP, gave the first presentation on how design and architecture factor into the true cost of doing business and promote productivity. Based on her research with the Center for Building Performance and Diagnostics at Carnegie Mellon, Loftness illustrated tradeoffs and redistribution of cost cutting to enhance work environments and simultaneously solve issues many corporations face.

"On average, several governments spend over \$10,000 per worker per year on technology: desktops, printers, hardware, management, software, and connections. That's a huge budget," said Loftness. "Wouldn't you like to have that for the physical space? How much is going into plugging in office equipment that can be invested in more efficient office space?" Other suggestions included ergonomic furnishings and dedicated outdoor-air circulating ducts for better airflow to increase productivity by reducing building-related illnesses and health conditions. Loftness stressed the significance in planning a space's circulation aisles, gathering areas, and layers of privacy to maximize collaboration, concentration, and energy savings.

### Twelve Major Decisions for Interior Systems Impacting Health and Productivity Outcomes

1. Design neighborhood clarity & shared spaces, with flexibility  
Major decision: built-in/custom or relocatable community spaces
2. Design "layers of ownership," multiple work environments
3. Ensure ergonomics/functional support for shared work processes
4. Ensure ergonomics/functional support for individual work processes
5. Design "layers of closure," privacy and acoustic control  
Major decision: closed offices or open plan reconfigurable to closed
6. Design "layers of mobility" for workstations and workgroups
7. Provide levels of personalization
8. Ensure environmental infrastructure to support changing densities
9. Ensure technical infrastructure to support changing densities
10. Select interior system/components for material & energy conservation
11. Select healthy, maintainable interior components
12. Design for access to the natural environment

Source: Vivian Loftness, Center for Building Performance and Diagnostics at Carnegie Mellon.

Darrel Rhea, CEO, North America, for strategy firm 2nd Road, focused on innovation and value of the design profession in the event's second presentation. Rhea pointed to our industry as lagging behind other design professions in being agents of change. "Design research was clearly embedded in the advertising world 40 years ago. Thirty years ago, it became a standard in packaging design. All the top graphic design firms included that competence 20 years ago and there's a strong consulting network to support that," said Rhea. "Industrial design generally rejected the role of customers, consumers, and design research, but about 15 years ago, it became standard. Where is architectural and interior design in the adoption of design research as a set of best practices?" He emphasized that research and metrics provide some standards of what good design might be, but that goodness shouldn't constrain creativity and that designers need to anticipate a world that doesn't yet exist to give them a leg up. Designers gain value to a client when delivering baseline results, plus financial and functional results, and, most importantly, emotional experience and meaning.

Following both the Loftness and Rhea presentations, Forum attendees discussed the issues in greater depth in small-group breakout sessions. The Forum was made possible by the support of sponsors Bolyu, Haworth, Humanscale, Inscape, Milliken, Shaw Contract Group, Steelcase, and Teknion. —Sheila Kim

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## Nightingale Awards recognize eight products for healthcare

*Contract* magazine, The Center for Health Design, and The Vendome Group announced the winners of The Nightingale Awards at the Healthcare Design.11 conference in Nashville in November. Wieland won the Nightingale Best of Competition Award for the **SleepToo by Wieland**. The Nightingale Awards recognize contribution to the healthcare built environment through product design and innovation that enhances healing.

**SleepToo by Wieland** is an innovative sofa that provides comfortable and inviting accommodations for patients' family members and visitors. The center module raises to become a tabletop surface with seating to encourage interaction, as well as provide space to dine, rest, and even work. The durable table, which can function as a seat and hold up to 500 pounds, is adjustable to three heights. Ottomans and storage options are available to complete the set. Five different sofa lengths and a variety of finishes lend to design flexibility. [www.wielandhealthcare.com](http://www.wielandhealthcare.com)



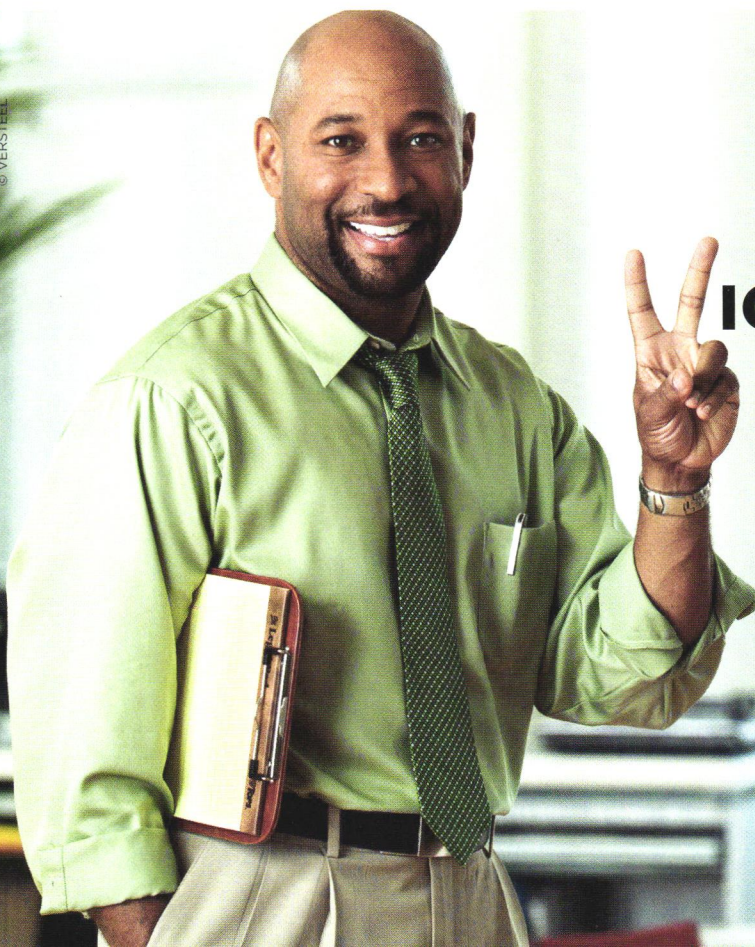
SleepToo by Wieland (above) won the Nightingale Best of Competition Award. *Contract* Editor in Chief John Czarnecki and Rosalyn Cama (right), chair of the board of the Center for Health Design, flank Stan Schneider of Wieland with the award at the Healthcare Design.11 conference.



The other Nightingale Awards winners were: (1, on opposite page) Colonial Bronze/CuVerro Olin Brass for CuSalus Antimicrobial Copper Hardware, (2) Momentum Textiles for Silica, (3) Nurture by Steelcase for Empath Recliner, and (4) cf stinson for The Esprit Collection Privacy Curtains for Healthcare. The three Honorable Mentions were awarded to (5) Mannington Commercial for the Vivendi Collection, (6) KI for Soltice 7, and (7) Chinook Acoustics Inc. for HUSH Curtain Acoustical Privacy Panels.

(continued on next page)

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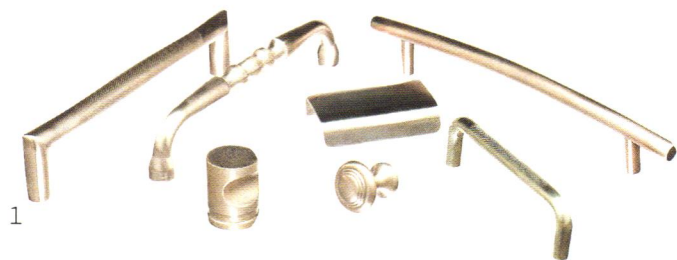


# ICTORY FOR ALL.



(continued from previous page)

A jury of healthcare architects, interior designers, and facilities managers judged the products. To view and evaluate the entries, jurors visited exhibitors' booths at Healthcare Design.11. Jurors were Leilani Barkan, interior designer in the office of construction at Cleveland Clinic in Cleveland; Chia Ling Khoo, an associate at Callison in Seattle; Marie Lukaszewski, an interior designer at Interior Design Solutions (IDS) in Lafayette, Louisiana; Barbara Mischke, a principal at Stantec Architecture in Toronto; and Karen Muraoka, a senior associate at Architects Hawaii in Honolulu. —John Czarnecki



1



2



3



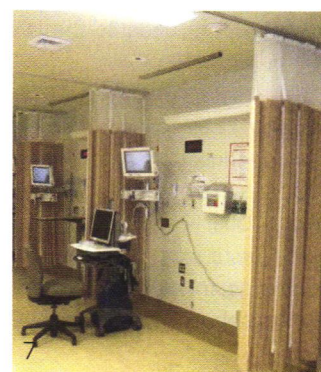
4



5



6



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## Report examines the factors that interior designers weigh heavily in designing for health, safety, and welfare

The six leading North American interior design organizations—ASID, CIDA, IDC, IDEC, IIDA, and NCIDQ—recently released *The Interior Design Professional's Body of Knowledge and Its Relationship to People's Health, Safety, and Welfare*, an update to a 2005 study that documents the profession's body of knowledge.

The new report defines the profession—as defined under the jurisdiction of each U.S. state and Canadian province—for the public and stakeholders, and outlines the value added by qualified interior designers in both improving quality of life and preventing harm. Additionally, it updates the latest information on regulatory titles by region.

The study was based on two major components: an analysis of interior design education, experience, and examination source materials, and a survey completed by 1,578 National Council for Interior Design Qualification (NCIDQ) certificate-holding practitioners. Survey participants were asked to rate the extent to which certain factors contribute to their projects in terms of health, safety, and welfare. Their responses indicated that selection and application of products

and systems, as well as the product and system impacts on indoor air quality, are the topmost factors when designing for health. In the safety category, fire, emergency, and egress planning are considered extensively. Also, survey responses indicate that universal design and the physical, cognitive, and emotional wellbeing of occupants weigh heavily in the welfare category.

"Continued research and applied knowledge and documentation are essential to advancing the profession and increasing the health and safety of the built environment," comments Jeffrey Beachum, executive director of the Interior Design Educators Council (IDEC). "The unified body of knowledge outlined in this report is both a practical and encouraging step forward for the design industry and the public at large."

The report was made possible by a research team led by University of Minnesota College of Design professors Denise A. Guerin, PhD, FIDEC, FASID, IIDA, and Caren S. Martin, PhD, CID-MN, FASID, IDEC, IIDA. To view the report or download it in its entirety as a PDF document, visit [www.idbok.org](http://www.idbok.org). —Sheila Kim





## New-York Historical Society Premieres First Major Renovation in 73 Years

In November, the New-York Historical Society Museum & Library—the first museum established in New York—completed an extensive three-year renovation by Platt Byard Dovell White Architects. The project includes redesign of the main entrance, auditorium, and museum store, as well as a new gallery, a children's museum, library, and a restaurant. Originally designed by architecture firm York and Sawyer in 1908, the museum underwent only one previous renovation when it added two wings in 1938 by Walker and Gillette.

Visitors to the museum will notice a change upon entering the building from Central Park West, thanks to a reconfiguration of the entrance hall and updated finishes. Elegant architectural glass walls in the hall visually segue into the heart of the museum, the Robert H. and Clarice Smith New York Gallery of American History, where eight permanent exhibits inventively highlight the city's history. For instance, manhole-shaped cases that are flush to the floor display artifacts—a tongue-in-cheek nod to a familiar sight in the city's streets.

The redesigned interiors also incorporate the ceiling that was originally in Keith Haring's SoHo Pop Shop, featuring primary colors and bold,

graphic shapes designed by Haring. Rearrangement of the first-floor space allowed updates to the Robert H. Smith auditorium, traditionally used for public lectures and performances. The 1,400-square-foot museum store was enhanced with enlarged windows looking out onto West 77th Street.

The brand new DiMenna Children's History Museum and the Barbara K. Lipman Children's History Library are on the building's lower level. Designed by Lee H. Skolnick Architecture + Design Partnership, the 4,000-square-foot space features dramatic vaulted ceilings and interactive exhibits developed to engage young people.

Also new to the museum is Caffè Storico, a 1,600-square-foot restaurant specializing in cicchetti—small plates from the Veneto region of Italy—from Starr Restaurants. Designed by SLDesign, the space's warm and contemporary elements are intended to attract both museum visitors and the local Upper West Side residents. The restaurant is accessible through both the New-York Historical Society galleries and an independent entrance. —Emily Hooper



The Robert H. and Clarice Smith New York Gallery of American History

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Frankfurt, Germany  
[www.heimtextil.messefrankfurt.com](http://www.heimtextil.messefrankfurt.com)

#### Surfaces 2012

January 22–26, 2012  
Mandalay Bay Convention Center  
Las Vegas  
[www.surfaces.com](http://www.surfaces.com)

#### IDS12

January 26–29, 2012  
Metro Toronto Convention Centre  
Toronto  
[www.interiordesignshow.com](http://www.interiordesignshow.com)

#### Contract Interiors Awards Breakfast

January 27, 2012  
Cipriani  
New York  
[www.contractdesign.com/Awardsbreakfast](http://www.contractdesign.com/Awardsbreakfast)

### FEBRUARY 2012

#### Australian International Furniture Fair

February 1–3, 2012  
Sydney Exhibition Center  
Melbourne, Australia  
[www.aiff.net.au](http://www.aiff.net.au)

#### Cevisama 2012

February 7–10, 2012  
Feria Valencia  
Valencia, Spain  
[www.cevisama.feriavalencia.com](http://www.cevisama.feriavalencia.com)

#### GlobalShop

February 29–March 2, 2012  
Sands Expo and Convention Center  
Las Vegas  
[www.globalshop.org](http://www.globalshop.org)

### APRIL 2012

#### i Saloni 2012 (Milan Furniture Fair)

April 17–22, 2012  
Milan Fairgrounds  
Milan, Italy  
[www.cosmit.it](http://www.cosmit.it)

#### Kitchen & Bath Industry Show (KBIS)

April 27–29, 2012  
McCormick Place  
Chicago  
[www.kbis.com](http://www.kbis.com)

### MAY 2012

#### HD Expo

May 15–17, 2012  
Sands Expo and Convention Center  
Las Vegas  
[www.hdexpo.com](http://www.hdexpo.com)

#### AIA National Convention and Design Exposition

May 17–19, 2012  
Walter E. Washington Convention Center  
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## Perkins+Will's transparent site

### Global firm enhances its Precautionary Materials List and online database for transparency of information

Design and construction professionals can educate both the public and fellow practitioners related to environmental hazards in materials. With that goal in mind, Perkins+Will released its improved Precautionary Materials List and online database with the Transparency Site online at [www.transparency.perkinswill.com](http://www.transparency.perkinswill.com). Expanding on the site first launched in 2009 during Greenbuild, this one features a better, user-friendly interface, includes an asthma and flame-retardant database, and an informative report on fly ash in concrete.

Peter Syrett, LEED AP, associate principal, and senior project designer, and Chris Youssef, LEED AP BD+C, NCIDQ, and associate interior designer at Perkins+Will, spearheaded this project with the intent of providing a free, universally accessible database of substances that cause harm—or are suspected to—to humans and the environment in an effort to help people make informed building decisions. Whether a manufacturer, specifier, architect, de-constructor, or homeowner, everyone can learn which “ingredients” are being used in construction, and how those materials may affect them.

“Many of the materials we address in the Transparency Site have been opaque to the industry,” says Syrett. “As architects and designers, we should thoughtfully consider the social and environmental impact of our professional activities, and while there are no perfect building materials, we hope this site will aid the building product marketplace in making choices that support the highest ethical intentions.” Although there is information that is already made publicly available, there is often a lack of knowledge in how to find or research it. A team of five members in the firm’s New York office culled information from various studies and reports to make a more accessible, searchable resource that is all in one place. And, as a “living document,” teams will periodically update the database as information evolves.

“Promoting education and disseminating information about the makeup of construction materials is the right thing to do,” says Peter Busby, managing director of Perkins+Will’s Vancouver office. “By making this research publicly available, we empower ourselves, our clients, and the industry to make informed decisions about the health of our buildings.”

This valuable resource is organized somewhat like a dictionary or encyclopedic index, separated into the three categories of Precautionary List, Asthma Triggers + Asthmagens, and Flame Retardants. Within those sections, one can find subcategories ranging from Polyurethane Foam to Chemical Compounds. Clicking on links within these sections bring up specific ingredients, their known and suspected health effects, definitions of the health effects, and types of products and materials where these ingredients are found. Another handy aspect of the list is an information box naming some alternatives to those ingredients. A fourth section on the site includes news, recommended reading, and other resources. —Sheila Kim.

[www.contractdesign.com](http://www.contractdesign.com)

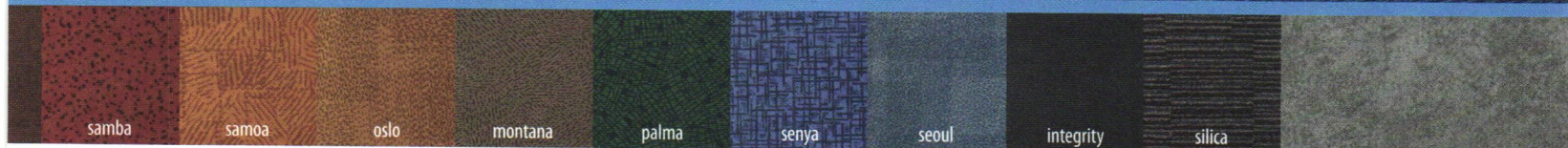


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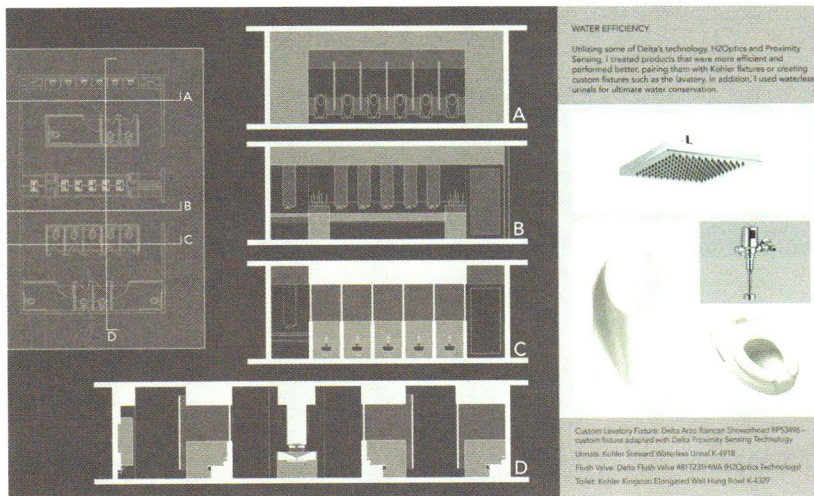


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Project: Public Restroom • Irvine, CA

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Jennifer created a shared bathroom space and conceptualized a new lavatory product utilizing Delta® H2Optics® and Proximity™ Sensing Technology.



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"The direction I took in my design was to break down the elements of a traditional public restroom facility and reconstruct those elements in a fresh and modern way. Though the space is not completely unisex, there is a perceived togetherness through a shared centralized lavatory design element."

To see more of Jennifer Liang's design visit the Competitions & Awards section of [www.contractdesign.com](http://www.contractdesign.com).



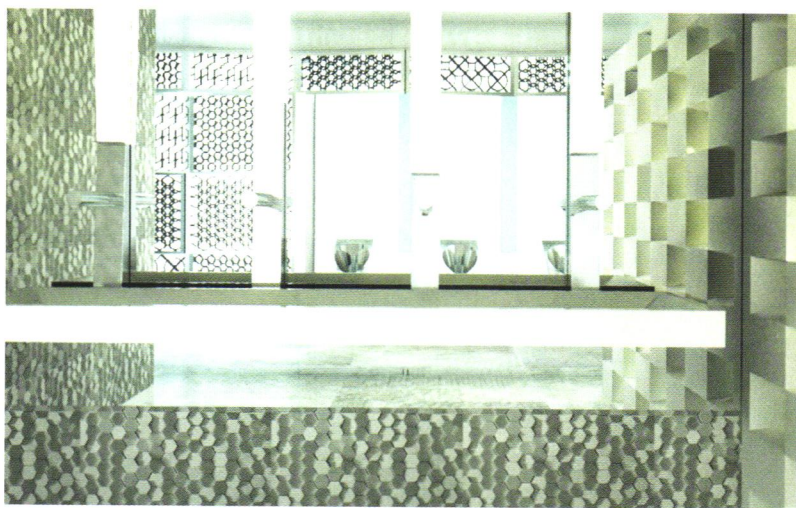


## SHIH-CHI TIEN STUDENT CATEGORY WINNER

Project: Hospitality/Men's Restroom • New York School of Interior Design

### What made this design innovative?

Shih-Chi created customized LED lighting and a unified soap dispenser and faucet system for a clean, sleek look.



### From the designer:

"This men's restroom design blends modernism with traditional elements, and is inspired by the many decorative styles found in Turkish culture. The textured, angular surfaces create a new language of geometric patterns, and symbolize a journey through time."

To see more of Shih-Chi Tien's design visit the Competitions & Awards section of [www.contractdesign.com](http://www.contractdesign.com).

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**Lluvia**—a hand-tufted wool rug named after the Spanish word for rain—plays on the raindrop shape and repeats it along a linear grid, resulting in a whimsical pattern that resembles bowties or holiday string lights. It sports varying shades of a teal blue, crimson, gray, and brown. Three sizes are available: 4 feet 11 inches by 6 feet 8 inches; 5 feet 7 inches by 7 feet 11 inches; 6 feet 8 inches by 9 feet 10 inches.

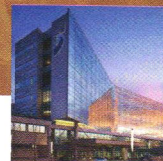
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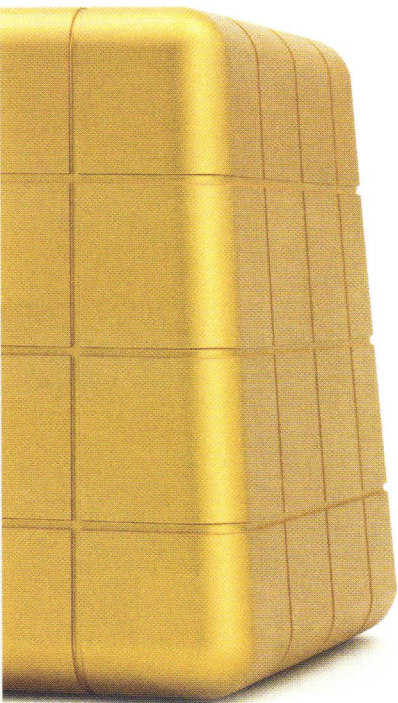


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Exterior Shot: Shawnee Mission Medical Center Architects; HMM Architects & NEBJ Architects. Photographs: Benjamin Burschmeider

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### Dune

Dune's Richard Shemtov conceived **Asteroid** as a rock that has been sculpted and quilt-patterned using a robotic laser-cutting machine. In actuality, the occasional table is made of MDF and finished in a textured metallic paint that gives it its celestial feel. The piece measures 20 inches square at the base by 19¼ inches high.

[www.dune-ny.com](http://www.dune-ny.com)

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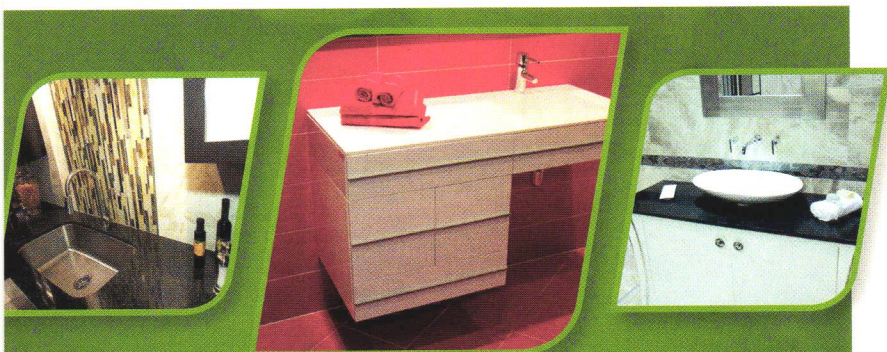


### Corbett Lighting

Freeform strokes of street and urban art are reflected in the sweeping metallic strips of **Graffiti**. At once rebellious and sophisticated, it is crafted from iron that is finished in silver leaf and polished stainless steel with smoked crystal diffusers. The light fixture is available in a six-, nine-, or 12-bulb pendant, as well as a semi-flush mount, or one- or two-light sconce.

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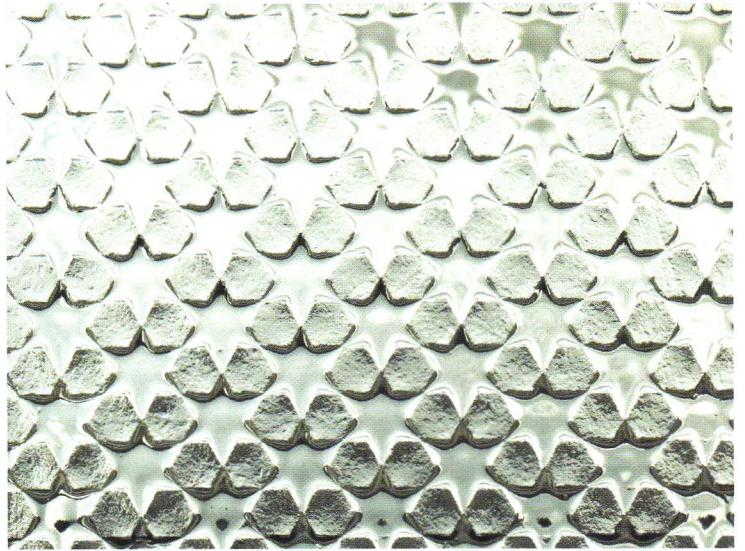


### Nathan Allan Glass Studios

**Symmetry** architectural glass offers five geometric patterns that combine embossing and debossing for a yin-yang effect. Available in thicknesses ranging from 1/4-inch to 3/4-inch, the panels measure 7 feet by 12 feet (annealed) or 6 feet by 10 feet (tempered). Clear, low-iron, and tint can be specified, as well as color, metallic finish, or opacity.

[www.nathanallan.com](http://www.nathanallan.com)

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### JG Group

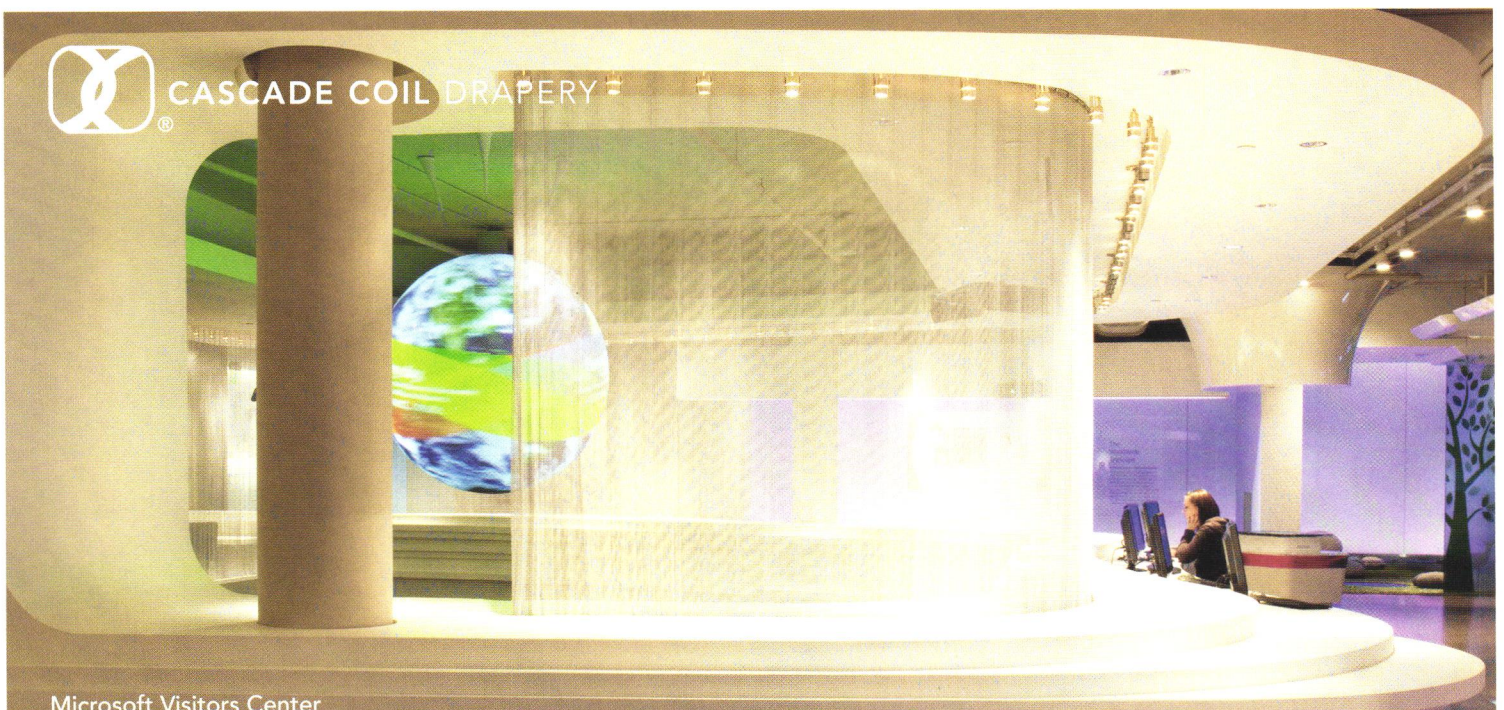
**BMT** metal filing and storage pedestals can either steal the show or add visual punch to office desking thanks to a palette of bold colors. The minimalist units are configured with three drawers, one drawer and one filing compartment, or one large personal-storage locker, with saturated hues like tangerine orange and apple green on the drawer fronts and tops, though subdued and neutral options are also available. BMT rests on casters for ease of transporting or repositioning.

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### HBF Textiles

Taking cues from Swedish crochet design, **Stencil** is a large-scale pattern that evokes a thoroughly mod doily with a half-drop repeat that allows for pattern visibility when installed on smaller surfaces. The upholstery fabric is composed of nylon warp and 80-percent post-consumer recycled polyester, is finished with an MBDC certified Silver GreenShield, and backed with recycled polyester, making this an attractive, environmentally sensitive option. It comes in seven vibrant colorways ranging from turquoise to cornflower.

[www.hbftextiles.com](http://www.hbftextiles.com)

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### Johnsonite

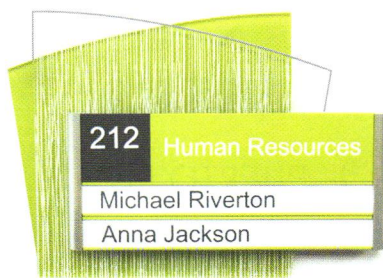
The company has expanded its popular **Cortina Grande** solid vinyl tile series to offer twice as many color options that cater to today's dynamic commercial interiors. Now in 50 colorways, the 16-inch-square tiles boast the same durability for high-traffic areas and easy maintenance, lowering the cost of upkeep, and can be cut to pattern. Containing 3 percent post-consumer recycled content, the line is also FloorScore® certified for indoor air quality.

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### Kimball Office

Recent additions to the manufacturer's **Villa** lounge series significantly update the collection to meet the growing trend of the multifunctional public seating zone. Privacy backs turn loungers into casual meeting spaces; five-inch arm options provide a firmer and wider surface for balancing books or other objects; power/data/USB modules can be integrated into Villa tables; and 45-degree crescent seats enable more arrangement possibilities. Villa seating can be upholstered in a variety of fabrics, leathers, and antimicrobial textiles.

[www.kimballoffice.com](http://www.kimballoffice.com)

Reader Service No. 218



### FAP Ceramiche

Fly truly soars in the tile category, combining a mosaic mural look with the ease of larger format panels for an almost seamless installation. Measuring 10 inches by 30 inches, Fly comes in a variety of patterns including **Gocce**, a dewdrop collage that combines shiny and satin finishes. Produced in Italy, the tiles are available in four soft colorways—Vaniglia, Latte, Acqua, and Anice.

[www.fapceramiche.com](http://www.fapceramiche.com)

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### LebaTex

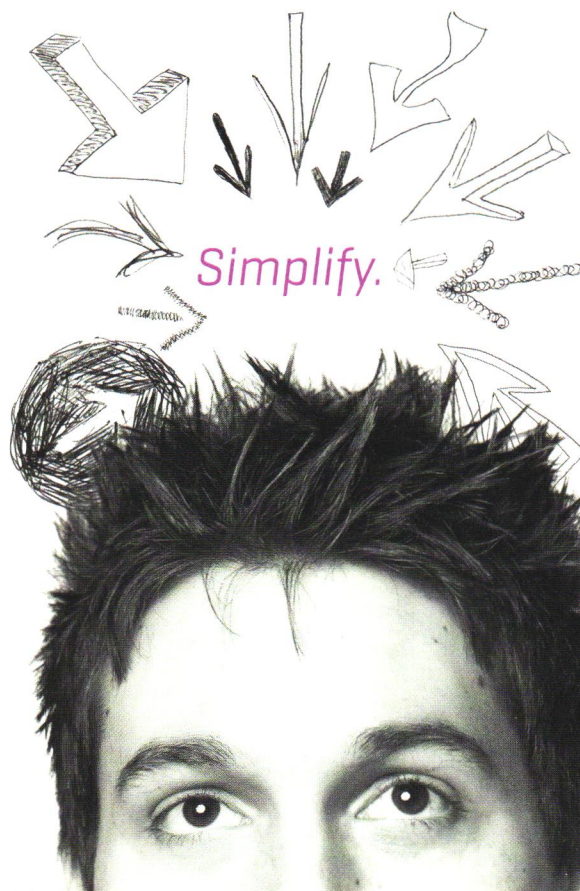
Designed by Stacy Garcia, the Observations upholstery collection includes the alluring **Nirvana**, a curvilinear pattern that evokes leaf forms with a hint of glisten. The polyester and rayon fabric is backed with acrylic and finished with Nano-Tex, and comes in seven colorways: Natural Curiosity, Mood Lift, Not So Subtle, Rare Gift, Crystal Clear, Moonlight, and Blue Skies.

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"Whaaaaaat?" Saliva Falls' newly elected City Manager Arthur Gold couldn't hear his Assistant, Jenna. "Is there any way you could shorten your title?" she shouted at Gold, covering the mouthpiece of her Smartphone. "Who wants to know?" asked Gold over the frothy roar of water tumbling from the just-christened J. Arthur Gold Memorial Dam. "It's the sign company again," said Jenna. "They can't fit 'Executive Manager of Quintessential Global Operations' on your new office sign. If they could just drop the word 'global' it will fit within their standards." "Fire them," screamed Gold, "I've worked too hard to get where I am. Find me someone who knows how to make architectural signage that can accommodate a man and his dreams."

If your sign company has you seeing red like Arthur Gold, visit the Design Center at [www.takeform.net/salivafalls](http://www.takeform.net/salivafalls), get a free Saliva Falls T-shirt—and create a sign system to accommodate your wildest ambitions, whatever they may be.

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product focus

## classic touch

**Flos's Light Spring, a wall-mounted light designed by Ron Gilad, offers a modern take on the candelabra**

There's a certain playfulness in the objects and art created by New York-based Ron Gilad, yet his designs still manage to boast sophistication and modernity. His **Light Spring** sconce for Flos is yet another example of that creativity at work. The single- and double-armed wall-mount fixtures are seemingly simple, minimalist stems that reinterpret candelabras for the public space.

"The departure point for this project was twofold: technology and tradition. While being introduced to the advanced LED technology and its endless possibilities, I decided to go back to the past and explore the classic configurations of traditional candelabras," says Gilad. Group more than one together as an installation and the series can take on a whole new look—a concept that, Gilad confesses, was in his subconscious when creating the line. The slim fixtures cast indirect illumination on the walls, almost producing an ethereal glow and, depending on the installation, a light pattern.



The sconces have an environmentally conscious aspect to them, too. Their tubular forms are constructed from aluminum that is finished in white using water-based paint, and they use LED lighting. The total length of the single-arm fixture is 15¾ inches, while the double-arm version measures 24½ inches. —Sheila Kim

[www.flos-usa.com](http://www.flos-usa.com) Reader Service No. 225



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Lobbies, reception zones, and lounges get cushier with **Kontour**, a modular seating line designed by Wolfgang C.R. Mezger. A 2011 Best of NeoCon® Gold winner, the collection features both straight and curvilinear shapes and coordinating ottomans and end tables to create unique configurations. The collection also features an optional screen system that turns the seating into semi-private enclaves.

[www.davisfurniture.com](http://www.davisfurniture.com)

Reader Service No. 220



## MDC

Interior designer and HGTV host **Candice Olson** has created her eponymous contract collection, which marries the designer's contemporary-elegant residential aesthetic with commercial-grade durability. Manufactured by York Wallcoverings, the line includes Brilliant Stripe and Brilliant Filigree, featuring glass beads set against Taupe, Pearl, Oxygen, or Zinc backdrops. Made from 100-percent recycled windshield glass and low-VOC and water-based materials, the two patterns are beautiful from the inside out.

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# THE MUSIC PROJECT

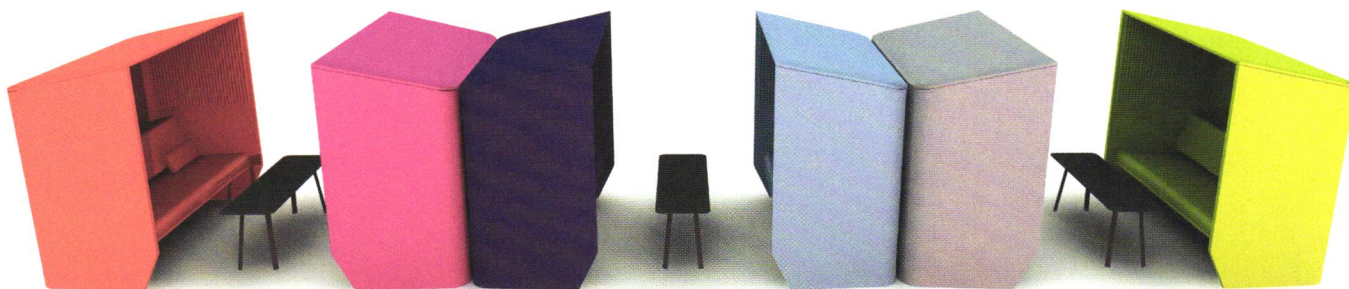
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# generating buzz(i)

BuzziHub seating from Belgian company BuzziSpace offers a fun, unique acoustical solution for meeting areas



Workplace collaboration and informal meeting zones are all the rage, but sometimes they come at the cost of acoustics. Thankfully, the relatively young Antwerp-based BuzziSpace offers innovative furniture solutions that specifically target sound-insulation needs in public spaces. One of its recent introductions, **BuzziHub**, made a splash at Berlin's brand new furniture fair Qubique in October. Designed by Alain Gilles, the collection, as its name suggests, acts as a central hub for the office with a layer of privacy.

"The collection is almost not designed but is a translation of a function. It forms a space within a space," says Gilles. The booth-like BuzziHub is available as a single- or double-seat piece, and is enveloped by side and back walls, as well as a "roof." The seat and back cushions are covered in the company's own BuzziFelt material to absorb sound, and the walls are clad with a ribbed version of the textile. As the company is committed to sustainability every



bit as it is to acoustics, it churns out the felt using 100-percent recycled plastic bottles. The product can be specified in a range of both low-key and vibrant colors, from fuchsia and orange to light blue and beige, and is easy to assemble with basic tools. The double-seat hub measures 78¾ inches wide by 48 inches deep by 74¾ inches high, while the single measures 43¾ inches wide.

The designer completed the line with aluminum tables. Finished in a range of powder-coat colors, they are available in three sizes, with the small and medium versions offering a slightly extended end to use as an impromptu work surface. Respectively, they measure 15¾ inches wide by 18½ inches deep by

26¼ inches high, and 33¾ inches wide by 16 inches deep by 26¼ inches high; the large table stands slightly lower at 21½ inches, and measures 54¾ inches wide by 17¾ inches deep. —Sheila Kim

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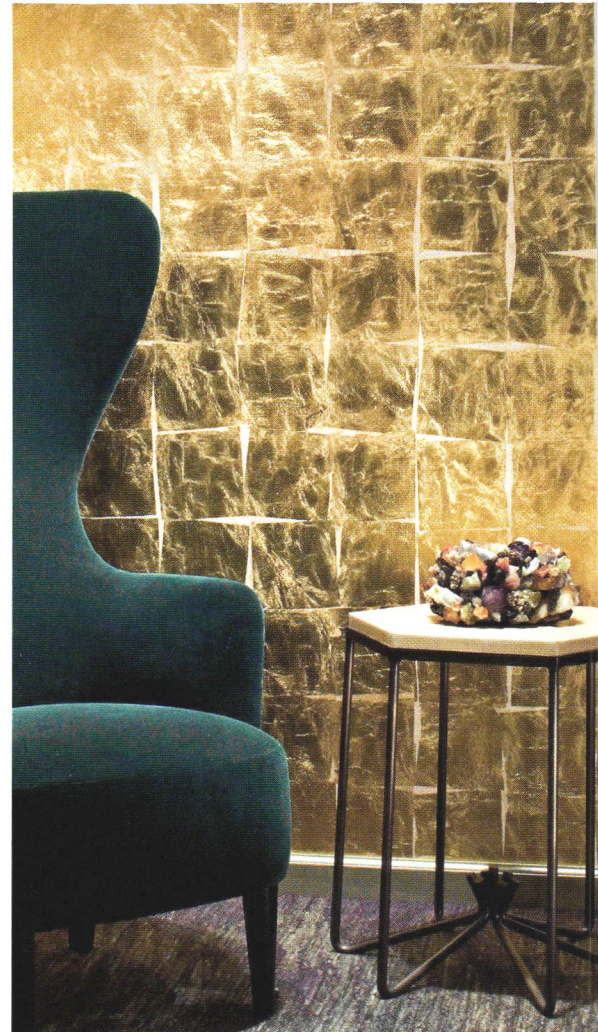


### Tracy Glover

The Pawtucket, Rhode Island-based artisan Tracy Glover once again spins her color magic with her winter 2011 collection, **Monopoint**. The handblown-glass pendants are offered in three different silhouettes—Fishbowl, Barrel, and Enoki (pear-shaped)—and both subtle and vibrant color palettes. Pattern choices include Licorice Stick, which sports shifting horizontal striping; Striped; Lace, characterized by delicate line patterning; Ostrich; and the bubbled single- or dual-tone Primavera. Suitable for hospitality, contract, or residential settings, the fixture can be specified for halogen or LED lamping.

[www.tracygloverstudio.com](http://www.tracygloverstudio.com)

Reader Service No. 222



### Maya Romanoff

**Gilded Cloth** is a modern take on old-world, metallic-leaf elegance with the flexibility of today's wallcoverings. Maya Romanoff's Chicago studio applies composite silver and gold leaf by hand as blocks on a canvas backing, resembling a shimmering work of Cubist art when specified in the open style, or a dimensional monochromatic ground when specified in the closed design. The finished composition has a protective topcoat for added durability.

[www.mayaromanoff.com](http://www.mayaromanoff.com)

Reader Service No. 223

### Nanimarquina

Brothers Ronan and Erwan Bouroullec reinterpret the Persian rug to create the technically complex **Losanges** collection. Using the Kilim-weaving technique, they crafted the wool rug with a rhombus-informed pattern that, with its composition showcasing 13 colors, can complement the decor and palette of just about any intimate hospitality setting. The piece is available in three sizes: 114 inches by 161 inches; 90 inches by 118 inches; and 65 inches by 96 inches.

[www.nanimarquina.com](http://www.nanimarquina.com)

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Photo © studio bouroullec

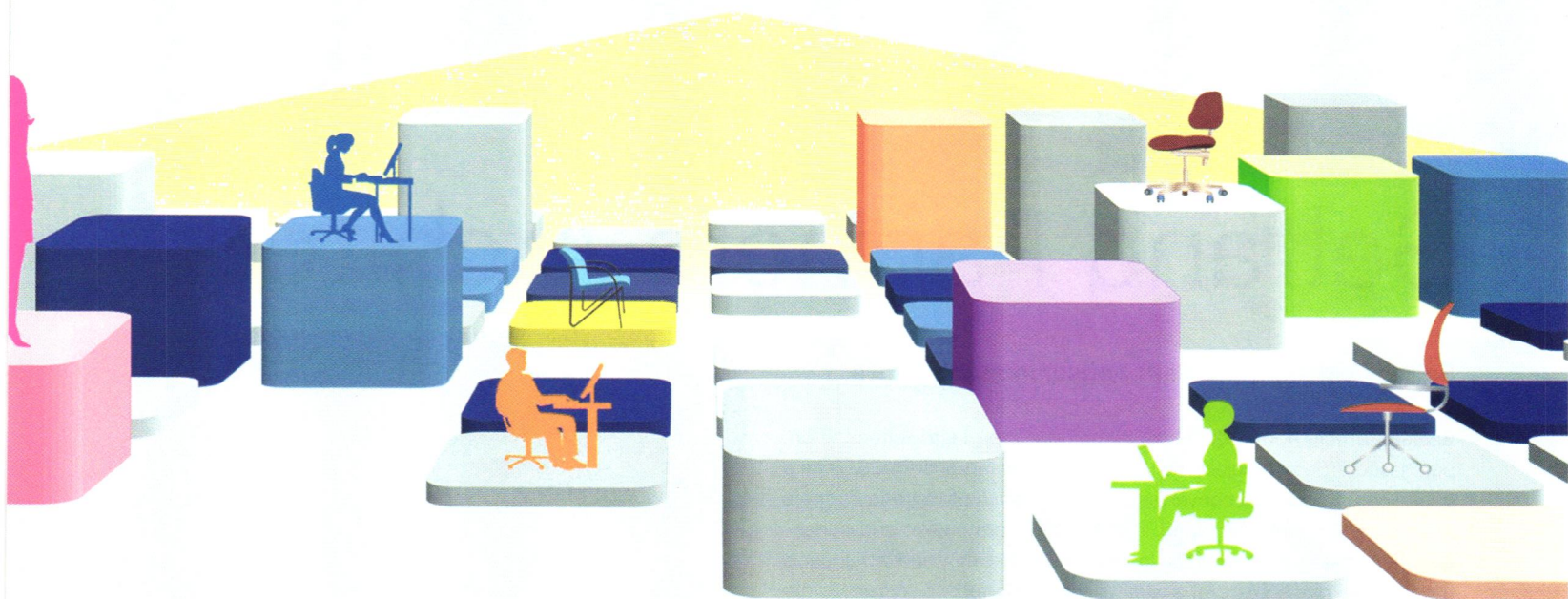




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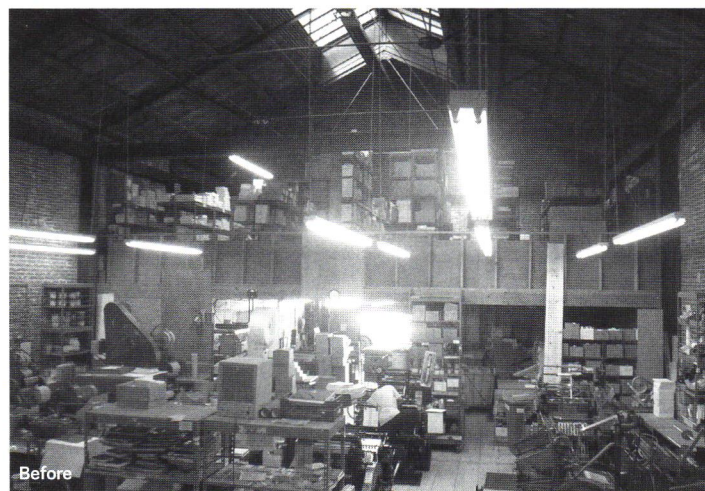


focus on design firm offices

# Gelfand Partners Architects

**Former uses: public bath house, laundry, printer**

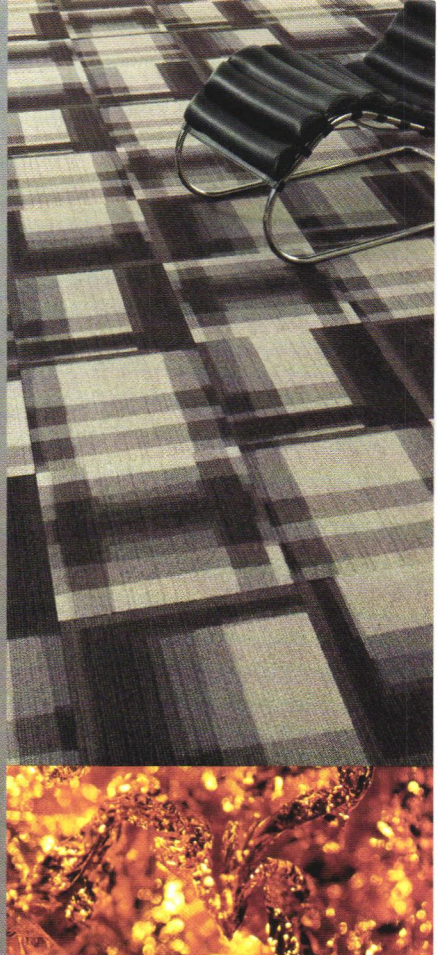
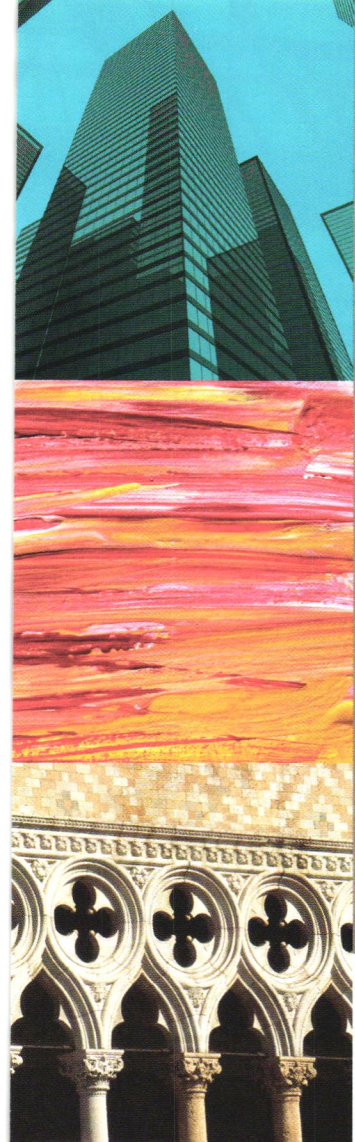
Seeking a new home for her 35-employee firm, Lisa Gelfand, FAIA, purchased a San Francisco building that had been built in 1890 as a public bath house and converted it into the office of Gelfand Partners Architects. Severely damaged in the 1906 earthquake, and subsequently housing a commercial laundry and other light industrial uses, the building has a spine of skylights that is perfect for daylight. The author of *Sustainable Renovation: Strategies for Commercial Building Systems and Envelope* (Wiley, 2012), Gelfand and her colleagues consider the office to be a laboratory for high performance design related to renovation. Low-ambient task lighting illuminates the architecture studio space, and radiant heat was installed at ceiling level. The new mezzanine, independent of the original structure, allows for eight workstations above and five semi-enclosed offices below. Custom perforated FSC-certified plywood panels in the ceiling conceal new thermal and acoustic insulation, as well as reflect indirect lighting. Overhead fans maintain air flow, and new wall-to-wall steel tubes provide seismic bracing without obstructing the skylight. The renovation earned Gold in LEED® for Commercial Interiors. —John Czarnecki



Before

Gelfand Partners Architects office. **Architect** Gelfand Partners Architects. **Where** San Francisco. **What** 7,891 total square feet on one floor with mezzanine. **Cost/sf** \$84, including seismic retrofit. For a full project source list, see page 130 or [www.contractdesign.com](http://www.contractdesign.com).





# What Inspires You?

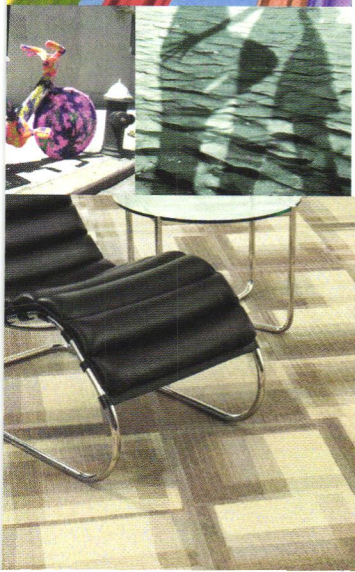
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# Sorg Architects

## Former use: 1920s-era dance and music hall

Murray's Palace Casino in Washington, D.C., was a cultural landmark from the time it was built in the 1920s, and it was immortalized by the likes of Cab Calloway, Bessie Smith, and Duke Ellington. After a period of vacancy, the building was brought back to life when architecture firm Sorg Architects transformed it into its new home. "The challenges were integrating old and new," says Nikki Sorg, director of business development, and daughter of founding principal Suman Sorg, FAIA. Suman started the firm in 1986, and it is one of the largest woman-owned architecture firms in the United States.

Preserving the building's original structural elements was essential to the redesign plans while incorporating newer, modern features. Structural engineers ensured that the wooden trusses, left exposed, were in sound condition to support a habitable workspace. Sorg's design also maintained original windows. An open office plan for 45 employees includes communal workspaces, encouraging collaboration. Materials and finishes, such as modular carpet tiles, help absorb sound. Offices enclosed by glass, along a perimeter wall, provide privacy for key firm leaders. —Emily Hooper



Before

Sorg Architects office. **Architect** Sorg Architects. **Where** Washington, D.C. **What** 6,000 total square feet on one-and-a-half floors. **Cost/sf** Withheld at client's request.

For a full project source list, see page 130 or [www.contractdesign.com](http://www.contractdesign.com).



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# Sauerbruch Hutton

## Former use: Prussian military uniform factory

The German architecture firm Sauerbruch Hutton, founded in 1989 by Matthias Sauerbruch and Louisa Hutton, has developed a portfolio of sophisticated, technologically savvy, modern buildings. The firm's work includes cultural buildings such as the Brandhorst Museum in Munich, and offices such as the Federal Environmental Agency in Dessau and KfW Westarkade in Frankfurt, which the Council on Tall Buildings and Urban Habitat named as the 2011 Best Tall Building Worldwide in November. The vibrant polychromatic exteriors in the Sauerbruch Hutton portfolio are in contrast to the sublime, monochromatic interior of the firm's own office in what had been known as the Prussian uniform factory L57.

L57 is the largest of nine buildings in a former military complex constructed around 1900 for the Prussian army at its training grounds in Berlin-Moabit. The complex was largely abandoned from the end of World War II to the 1970s, when artists and architects started inhabiting the raw, unencumbered industrial spaces. Sauerbruch Hutton staked a claim on and designed its offices within L57 as a combination of renovation and new construction, including two new floors on top of the building (top, left). The project includes an adjacent studio and apartment for artist Karin Sander.







Inside, the office for 60 Sauerbruch Hutton employees includes open workstations (above) and, near the building core, private offices enclosed by floor-to-ceiling glass walls that allow for transparency and daylight penetration. Hollow core concrete beams, nearly 40 feet long, span the width of the building to open and declutter interior volumes.

A north-facing saw-tooth roof (opposite, top left) bathes the architects' studio with clear, uniform, natural light. The top floor has been divided laterally, with two 970-square-foot spaces—one a new reception area, the other a conference room (opposite, bottom)—linked by a spacious gallery that gives access to a library and five smaller offices (opposite, top right) and meeting rooms. Off-white walls and acoustically and visually "soft" pale Douglas fir flooring contribute to an

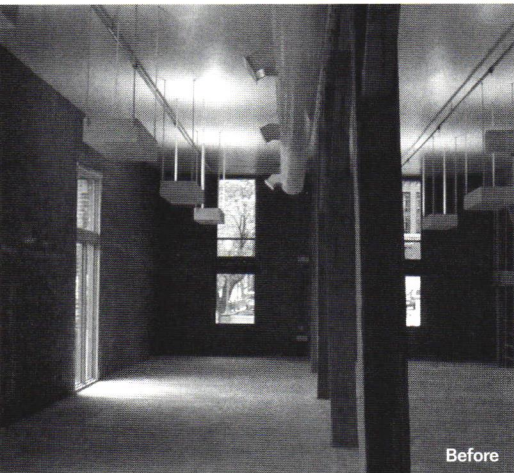
atmosphere that is both creative and professional, without losing the original industrial aesthetic.

Overall, the project was designed for significant flexibility. What is now an office and studio could easily be converted into residences without considerable construction. The architects are conscious that their office holds one moment in the building's history. —John Czamecki

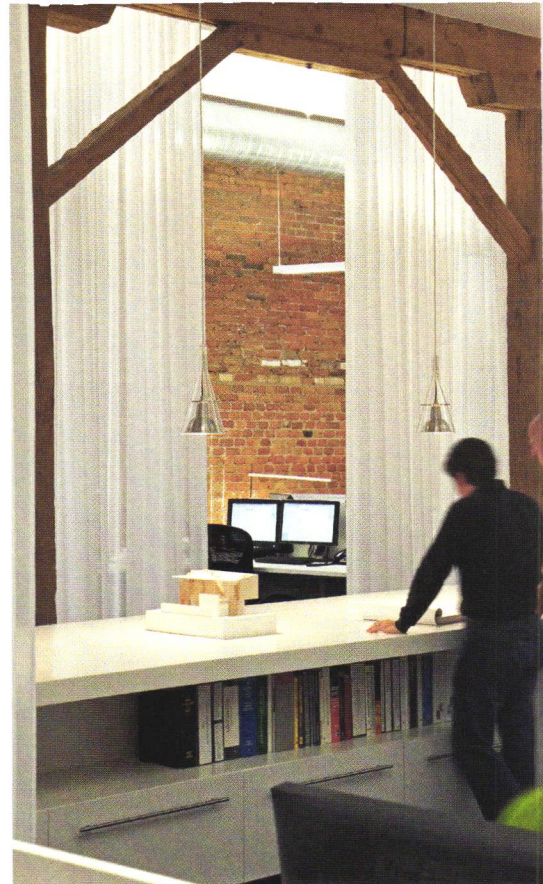
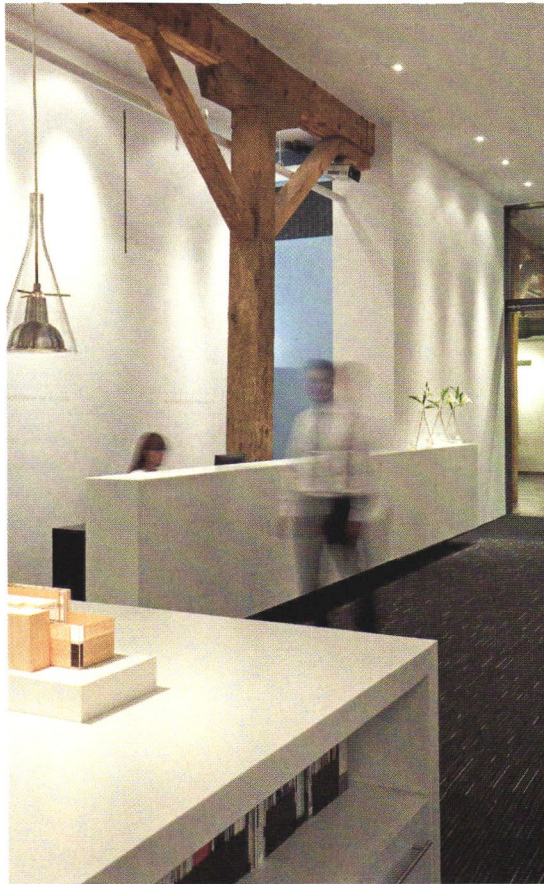
Sauerbruch Hutton office. **Architect** Sauerbruch Hutton. **Where** Berlin, Germany. **What** 10,550 total square feet on two floors. **Cost/sf** Withheld at client's request.

For a full project source list, see page 130 or [www.contractdesign.com](http://www.contractdesign.com).





focus on design firm offices



# Roth Sheppard Architects

## Former use: mercantile warehouse

Roth Sheppard, a Denver firm established by Herbert Roth, FAIA, and Jeffrey Sheppard, AIA, in 1983, wanted a more accessible downtown location. Its new office in a LoDo warehouse building built in the 1880s served that purpose, as well as a bigger opportunity: to rethink how its own interior supports the firm's creativity.

The 14-person firm, winner of the AIA Firm of the Year awards from both AIA Denver and AIA Colorado in 2010, is known for its elegant and functional public safety architecture, as well as restaurant, retail, and entertainment buildings. Roth Sheppard has designed its office on the ground floor of the solid masonry Wazee Exchange building with a modern, minimalist palette. Using the building's original Douglas-fir timber frame as a structural armature, white 20-foot-tall sheer fabric demarcates the entry from the central space, as well as divides the workstations along the outer walls from the rest of the space (top, right). Further defining the central core, the translucent fabric highlights the height of the room, adds an ethereal effect, and permits filtered light from one side to another.

That lofty, cathedral-like core serves multiple purposes for both the firm's work and for public display. The firm has named the space the Temenos Gallery after the Greek word, which originally referred to a "sacred space within which magical things are free to occur." A 50-foot-long, custom-made Corian work table in this central core, with pendant lights by George Kovacs above, allows for collaboration,

meetings, layouts, and display. In addition to use by the firm for work, the table has been used for exhibitions. In just the last year, the firm has welcomed the public with two receptions and architectural exhibitions in its space.

Surrounding the table, cubic stools made of pine provide casual seating for spontaneous office gatherings. The overall juxtaposition of old and new is intentionally expressed throughout the space with Herman Miller workstations, linear patterned carpet tile, a modern Corian reception desk (top, center), and a 16-foot-long leather bench that converts into two 8-foot seating units near the entry.

In designing the gathering space to be central and prominent in its office, Roth Sheppard thoughtfully considered the long-term implications for what the designer's office will be. In a statement, the firm noted: "In the broadest sense, this malleable, experimental space is designed to evolve and respond to the ongoing shifts brought on by new generations, as well as changing public perceptions and expectations of the profession itself." —John Czamecki

Roth Sheppard Architects office. **Architect** Roth Sheppard Architects.  
**Where** Denver. **What** 4,757 total square feet on one floor. **Cost/sf** \$64.  
For a full project source list, see page 130 or [www.contractdesign.com](http://www.contractdesign.com).







# start-up style

**An Internet giant captures the zeitgeist of the young and nimble**

By Lydia Lee

Photography by Jasper Sanidad

Start-ups naturally operate in a way that fosters collaboration and a group ethos: When you have four people crammed around a single desk working through the night to get a demo ready for a meeting the next day with venture capitalists, the office environment is almost superfluous. But that intense corps d'esprit can be difficult to maintain once a company scales up. When the venerable internet company AOL wanted to bring the feel of a start-up to its West Coast headquarters, it turned to Studio O+A, *Contract* magazine's 2011 Designer of the Year, and a firm that has made a specialty out of the hip, high-tech office.

As part of its reinvention in recent years, AOL had unveiled a new logo and a redesigned New York office by Mancini-Duffy. In 2010, it decided to relocate its West Coast operations from Mountain View to a three-story building in Palo Alto that had previously been an office filled with standard, drab cubicles. By putting AOL's office and its 200 employees on the third floor, and subleasing the rest of the space to small newcomers, AOL is creating a bustling incubator in its own building.

## **Studio O+A, *Contract* 2011 Designer of the Year**

Enter Studio O+A. The San Francisco-based firm developed its niche during the 1990s dot-com boom, and has designed offices for more than 50 start-ups, including recent clients Facebook and PayPal. In particular, Studio O+A has become known for injecting

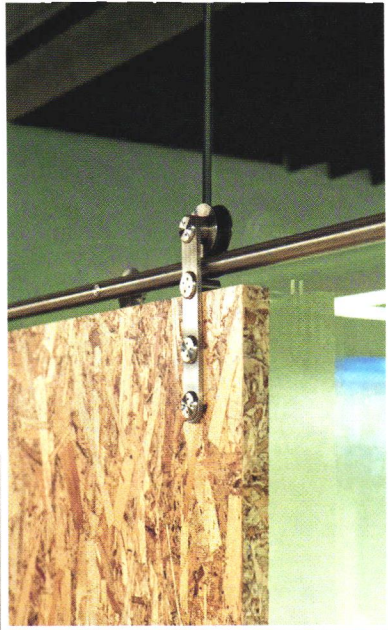
In the open reception area with concrete floors, the designers exposed the ceiling and added hanging light fixtures. A not-so-corporate aesthetic is immediately apparent with the colorful seats and modular rug, which coordinate well with the vibrant use of the AOL logo.











Four circular meeting spaces are constructed with simple materials, including oriented strand board (OSB) and translucent fiberglass (left and below). Inside those spaces, comfortable seating (opposite, top) creates a home-like and a non-hierarchical feel. This type of meeting space is a departure from the standardized cubicles that had been on this floor for the previous tenant (opposite, bottom).







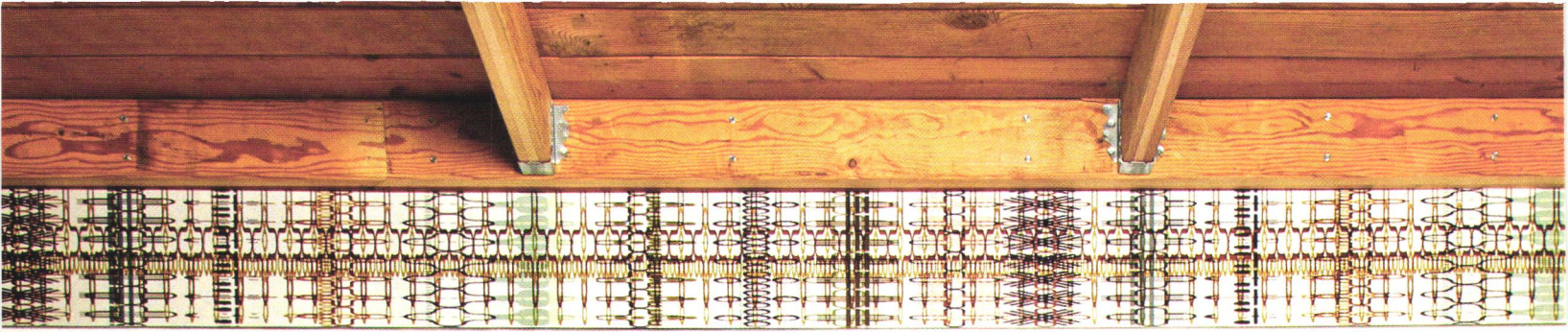
an urban vibe into the calm suburban sprawl of Silicon Valley. "Everybody wants that industrial, cool, South-of-Market warehouse space. But it still has to function well as an office," says Primo Orpilla, who leads the firm with wife Verda Alexander.

For the 80,000-square-foot AOL offices, the design brief was to create a sense of energy and excitement. "This was an opportunity to tie their brand into the space," says Orpilla. "Their old space had a very different energy, and they knew they needed a cultural change."

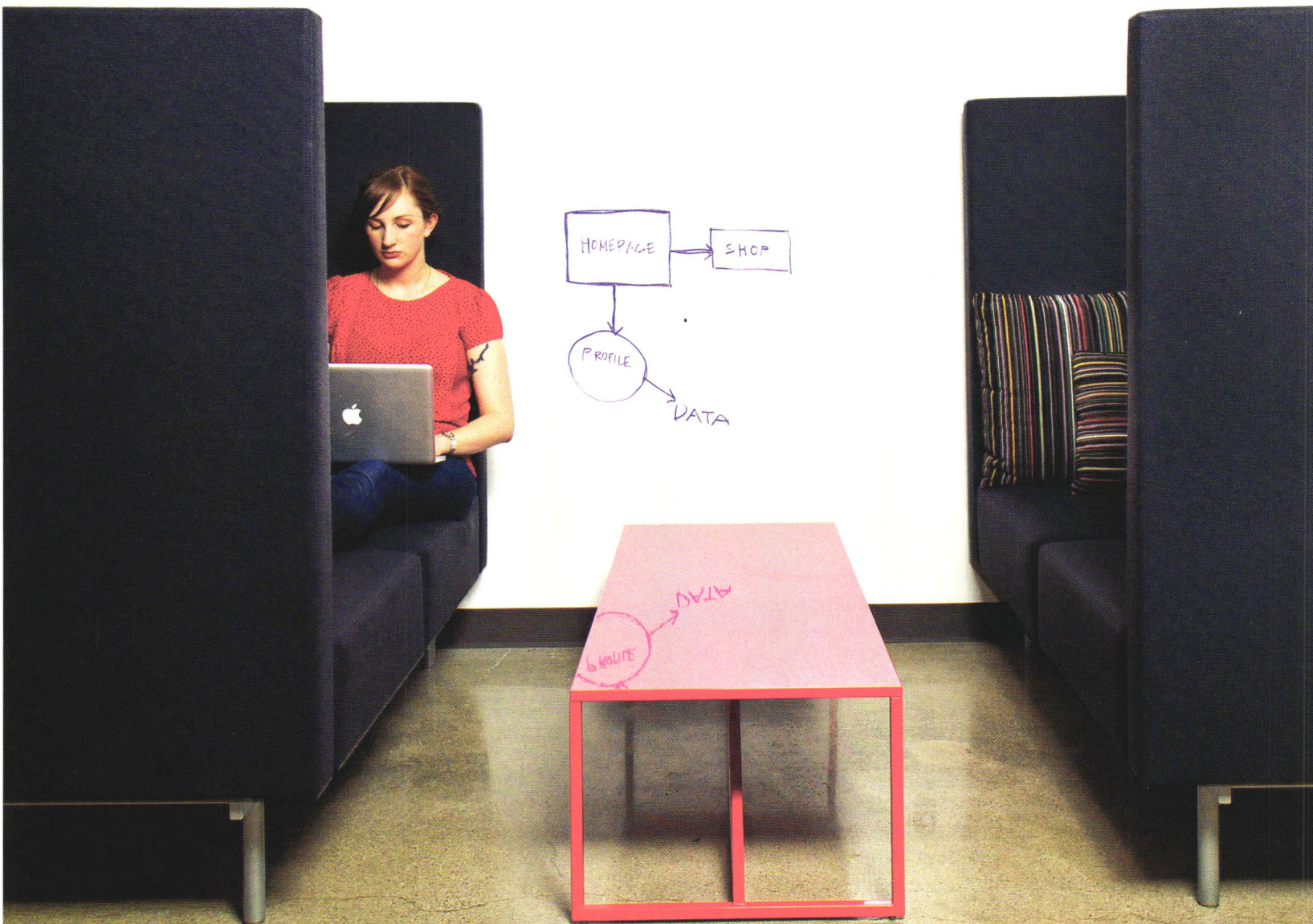
The spacious reception area establishes the new identity with a mix of designer and design-it-yourself elements. Over the reception desk, Studio O+A grouped Tom Dixon-designed aluminum pendant lights to form a chandelier and added colored light bulbs. To one side of the room is a custom seating unit/workspace/stage, which the firm made out of humble oriented-strand board (OSB). OSB is a recurring element in the office, appearing as the paneling of the main conference room and in sliding doors. Circular meeting pods, fashioned from OSB and translucent fiberglass walls, provide informal collaboration spaces. "[OSB] is an honest material. You get the sense of pulling back the layers and getting to the basic raw components," says Orpilla. "It's understated versus luxury, which is the message that tech firms want to convey," adds Alexander.







AOL employees can choose to sit in a variety of informal seating arrangements (this page and opposite) if they want to work alone or have a discussion with colleagues. These types of spaces are designed for at-home comfort or a café feel, given that younger employees might work long hours and hang out with their laptops in places other than at their desks.





## How to Make an Office Feel Like a Start-Up

- **Design a live/work space.** Workers are more likely to spend time in the office if it has the comforts of home, such as food and couches. At AOL, the social hub is the cafeteria, which is outfitted with pool tables and even beer on tap. "Have one break area, instead of two or three, to provide a setting for cross-pollination and those accidental meetings," says Orpilla.
- **Create a workspace within which employees can sit with their laptops in a variety of places.** "More firms are accepting that, to be creative, you've got to get up and move around—you can't just work at your desk all day long," says Alexander.
- **Make sure that some meeting rooms don't need to be reserved to be used.** "We encourage companies not to make every conference room reservation-only," says Alexander.



The firm positioned the company cafeteria and play area right off the lobby, and in a sensible move, installed concealed drop-down screens in the space for large-crowd presentations, essentially turning the cafeteria into a Town Hall for all-company meetings.



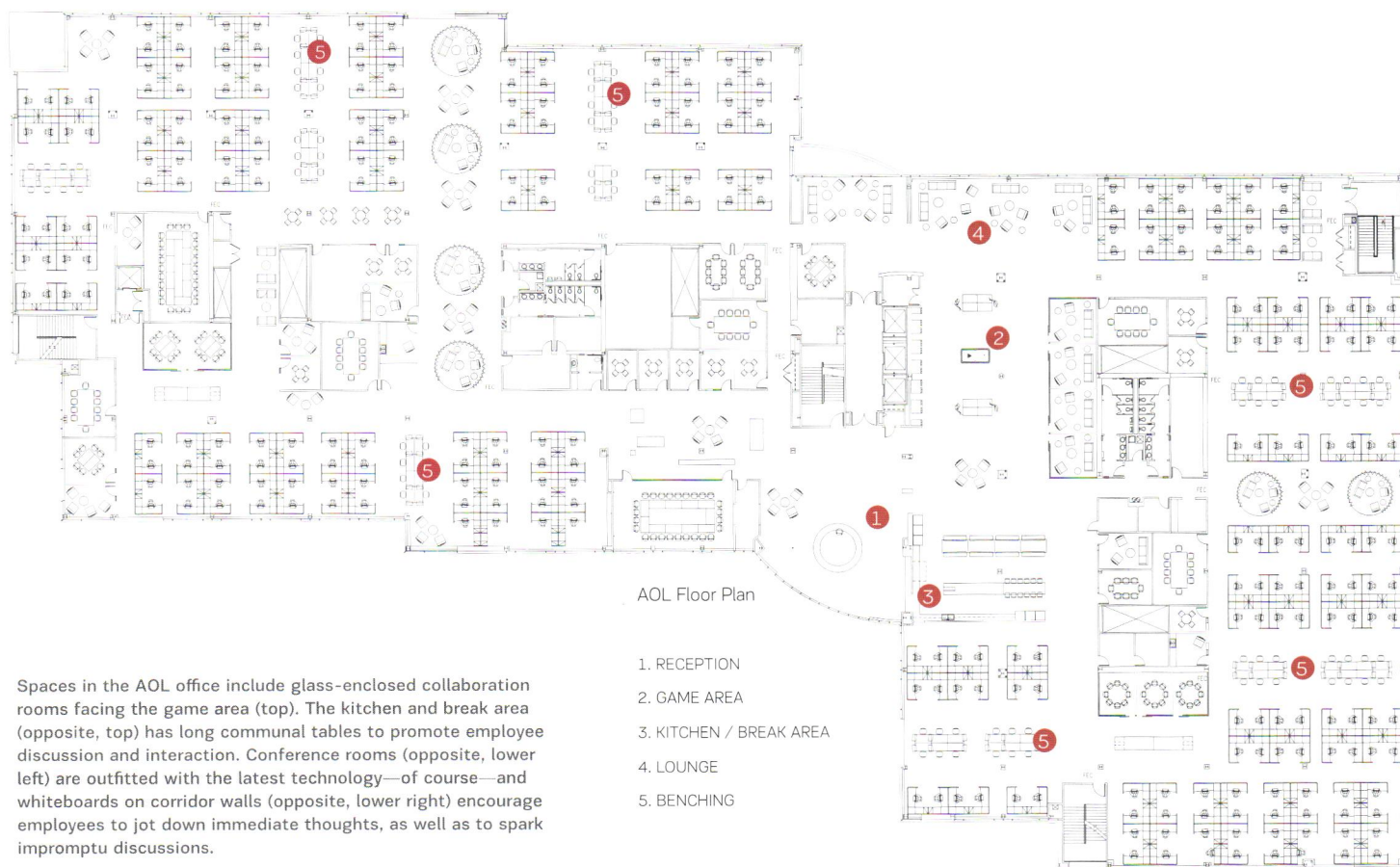
With an open floor plan, Studio O+A grouped desks and added low dividers. But rather than gut the space entirely, the designers kept the central core of meeting rooms and enlivened them with cut-out windows. The designers were also very strategic in where they removed dropped ceilings "Open ceilings are very costly," Alexander points out. The full ceiling height is revealed only along the primary circulation paths and in the reception area, creating a sense of depth and space while reusing much of the existing lighting.

Studio O+A also stuck to a simple white palette, so that personality is expressed by the inhabitants rather than the decor. To promote impromptu meetings, a number of whiteboards line the walls. When walking around the office, one can see various doodles, notes, and URLs scribbled out.

### A formula for collaboration

After designing offices for so many start-ups, Studio O+A has its own formulas for creating an environment that encourages collaboration. One of the firm's key tenets is more density. The









AOL space, for instance, is designed to hold as many as 350 people. In general, Studio O+A calculates about 140 square feet is needed per employee (the typical commercial office specifies around 210). Individual workstations are smaller, about 6 feet by 7 feet, and walkways are extra wide at around 5 feet to avoid a sense of overcrowding.

While workstations are smaller than what has been considered typical, AOL employees have access to a variety of seating and meeting areas, with generally one meeting area for every seven to 10 people ranging from booths by the cafeteria to the aforementioned freestanding circular enclosures made of corrugated fiberglass. The staff has also created their own informal gathering areas, arranging desks and sofas in ways that work for them. And the designers are fine with that. "It's important to leave some space unfurnished—to let that organically happen," says Orpilla.

Less than a year after the move in, Studio O+A's formula has proven to be very successful. "The change has been dramatic," says Trent Herren, AOL's vice president of strategic initiatives, who managed the move. "Our old workspace was very quiet and dark. Here, there is a lot more collaboration. It's so bright and roomy, there's just a lot more energy. We've bought five start-ups in the last few years, and it's helped that each group has been able to make the space their own." 

AOL West Coast Headquarters. **Interior Designer** Studio O+A. **Architect** Clem Soga, AIA. **Client** AOL. **Where** Palo Alto, California. **What** 80,000 total square feet on one floor. **Cost/sf** Withheld at client's request. For a full project source list, see page 130 or visit [www.contractdesign.com](http://www.contractdesign.com)



# good energy

With smart material manipulation, Johnson Chou transforms an otherwise mundane space into the understated-yet-lively Toronto offices for Red Bull





By Jean Nayar  
Photography by Tom Arban

If Red Bull gives you wings as the energy drink's tagline promises, then you might say the company's recently completed Canadian headquarters space is like the wind beneath them. Designed by Toronto-based Johnson Chou (see interview with Chou, page 136), the founder of his namesake design firm, this 5,000-square-foot third phase expansion of Red Bull's office brims with surprising juxtapositions of materials, light, and form that engage the eye and craftily lift the spirits.

Located on the second level above shops in an 80-year-old building on bustling Queen Street West in Toronto, the crisp-yet-casual flavor of the space was driven, says Chou, by Red Bull's CEO, Jim Dailey, whose holistic approach to doing business was central to the program. To expand awareness of its singular product and reinforce its brand, "Red Bull has developed a unique form of corporate sponsorship of race car drivers, skateboarders, athletes, musicians, and visual artists," explains Chou. "It's not just a one-shot deal, but instead is conceived of as a kind of mentorship in which Red Bull participates in supporting an individual in his or her career." And so, says Chou, the offices were designed not only to provide an inspiring work environment for Red Bull's employees, but also to nurture and express the vitality, imagination, and charisma of the celebrity athletes and artists it supports.

### Expressing vitality

To integrate Red Bull's mentorship program into the mix of the overall office scheme, the design team was charged with executing the project in three phases. The first phase involved creating a space in the Toronto

The dynamic board room enclosure with rib-like maple strips is evocative of a sauna and the Canadian landscape. The conference table was custom made for the room by Treehouse Furniture Company. A felt wall adds an unusual texture and aids in softening acoustics.





building for Red Bull's "Music Academy," which is a month-long music event that the company hosts every two years—often in pop-up spaces—in different cities around the globe. At these events, pianists, vocalists, trumpeters, DJs, and other musicians converge—at Red Bull's expense—on a city to participate in a series of lectures, symposia, and performances. After the recording studios and spaces Chou had created for the Toronto event had fulfilled their function, Chou was called upon again to repurpose them, in the second phase of the project, into the Red Bull office headquarters. The third phase expansion, featured here, extends the office to the south of the second phase. According







Multiple layers of juxtaposed forms and materials include the curved felt wall (opposite, top and above), metal mesh enclosure, wood floor, glass wall, and the maple-strip board room structure. The transition from one phase of the interior to the next is visible with the sleek portal (opposite, bottom) and variation in wood flooring. The workstations (left) are demarcated by wood on the ceiling above and tamarack wood work surface that continues in a sloped form to the floor—evocative of a skateboard ramp.





A sleek, casual bar area—just steps from employee workstations—is set apart with a wooden floor, ceiling, and wall. It includes a series of wall-mounted, glass-fronted mini refrigerators for cans of Red Bull.

to Chou, the client's brief for the latest phase was three-fold: to create a space that reinterprets the initial space yet remains consistent with it; inspire administrative and accounting staff, who are often relegated to bland spaces; and incorporate predominantly reclaimed materials.

#### **A mix of metaphors and materials**

At the heart of Chou's scheme for this space is the notion of "transformation." Emblematic of the effect of the Red Bull drink on those who consume it—as well the effect of the Red Bull company on the musicians, artists, and athletes it supports—a mix of visual






Floor Plan

1. RECEPTION / LOUNGE
2. OFFICES
3. OPEN WORKSTATIONS
4. BOARD ROOM
5. LAUNCH ROOM

metaphors work in tandem to subliminally “create a narrative for visitors that evokes the idea of a transformative experience,” says Chou. The Red Bull office is thus a predominantly minimalist setting that embraces contrasts and evokes its context.

Inside, a series of additional design elements and spaces continue to play off the idea of “transformative vessels,” enriching the visual narrative. Chou says the “boardroom interior is enclosed with rib-like maple strips that make it feel like you’re in a sauna—a reference to Canadian nature and landscape.”

Contrasting materials—granite, glass, felt, stainless and hot-rolled steel, reclaimed tamarack, oak, and cherry woods—add visual interest to the space. “There’s a mix of high and low, rough against smooth, dark against light,” says the designer. And playful touches—like a skateboard ramp that transforms into an extended work surface and a feather lamp in the lounge area—keep the mood light. The space is devoid of “overt advertising of the company,” says Chou. The only reference to the product is the series of wall-mounted, glass-fronted mini refrigerators containing cans of Red Bull in the bar, yet the unique spirit of Red Bull clearly shines through. “It’s not a traditional office. It’s a space full of laughter and people who enjoy being together,” says Chou. “I wanted to evoke a feeling of energy here.” Mission accomplished. 

Red Bull Canada office expansion. **Designer** Johnson Chou Inc. **Client** Red Bull Canada.  
**Where** Toronto, Ontario, Canada. **What** 5,000 total square feet on one floor.  
**Cost/sf** Withheld at client’s request.  
*For a full project source list, see page 130 or visit [www.contractdesign.com](http://www.contractdesign.com).*



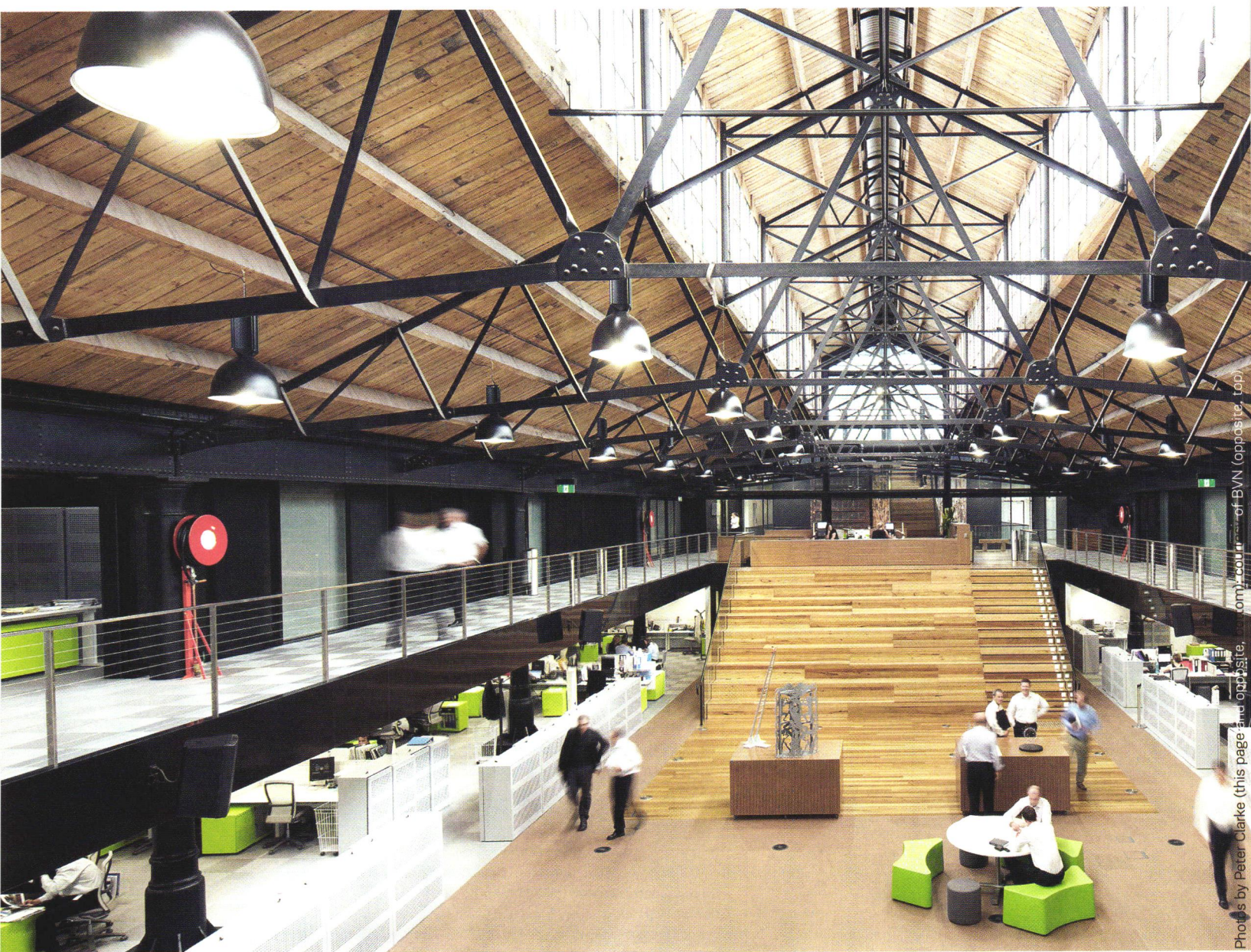
renovation / adaptive reuse

# all aboard

Creatively adapting and preserving an historic Melbourne train shed into contemporary open offices required BVN Architecture to rethink the entire structure

By Russell Fortmeyer

Photography by Peter Clarke and Anson Smart



Photos by Peter Clarke (this page) and opposite, top, courtesy of BVN





When architects talk about the challenges of adaptive reuse and renovation, rarely do they talk about runaway trains. Ninotschka Titchkosky, a principal in the Melbourne, Australia, office of Bligh Voller Nield (BVN) Architecture, found herself facing that subject head-on while planning new interiors for the complete restoration and adaptation of Melbourne's historic Goods Shed North.

"It's always a balance when working with these old buildings to enhance the character, while also making them functional for contemporary use," says Titchkosky, who led the interior design of the project. Originally built as a railway shed in 1889, the structure was damaged by a runaway train within just a few years, and was later abandoned in the 1980s after decades of neglect. BVN's charge was to convert the shed into open offices for two separate tenants: the Urban Renewal Authority (URA, formerly known as VicUrban) and the Building Commission and Plumbing Industry Commission (BC/PIC). BVN worked for the developer Equiset, with Lovell Chen as heritage architect. Goods Shed's key historical elements, including clerestory windows, exposed trusses and brickwork, and cast-iron columns, were retained and restored, and the renovation overall is touted as the most sustainable historic building in the state of Victoria, Australia.

In plan, the roughly 110,000-square-foot shed divides into three bays from east to west, with an approximately 40-foot-high central bay crowned by a lantern running the length of the building. The 265 employees of the URA (pictured opposite and below) occupy 70,000 square feet at the south end of the shed, where BVN added a new building that connects the site with the adjacent Collins Street bridge. The 200 employees of BC/PIC occupy two bays within 36,000

The Goods Shed interior was completely gutted (top) while maintaining the original clerestory windows, exposed trusses and brickwork, and cast-iron columns. The interior of the Urban Renewal Authority (URA) features a central timber staircase (opposite) connecting the mezzanine with the display and collaboration space on the ground floor. BVN designed wooden benches and tables, and the shed's original rolling doors are hung as sculptural elements (below).







square feet at the shed's north end (pictured on pages 76-79). The remaining north bay was converted to street-facing retail space. In the side bays, BVN increased floor area by creating mezzanines that look onto the central spine, taking advantage of the lack of windows on the warehouse's long sides.

The shed's renovation was especially important for the URA, since it is Melbourne's public agency responsible for city planning and projects such as the Docklands redevelopment, where the shed is located. The BC/PIC also plays a public role, overseeing the development and implementation of building and plumbing codes in the Australian state of

Victoria. So, both organizations required not only space for their employees, but also showpiece offices that would provide flexible collaboration spaces to engage developers, contractors, design professionals, and public employees who may be planning new building projects or consulting on code adoption.

### The BC/PIC interior

Even with the mezzanines, accommodating BC/PIC's employees into its space presented challenges. BVN addressed this by developing two typologies of standalone, double-height boxes in the central spine—one framed in black steel and clad in glass and the other a hybrid of





In BC/PIC, mezzanines (opposite, top left) overlook the ground floor. Wood-clad towers or "tree houses" with unique interior spaces punctuate the ground level. A café area with a long communal table is under one tower (opposite, bottom left). Another tower with messmate-slat cladding (opposite, right) has meeting spaces on both its upper level (left) and on the ground level (below). The tower structures afford visual warmth as well as acoustical and visual privacy that might be otherwise lacking in this vast, open building.



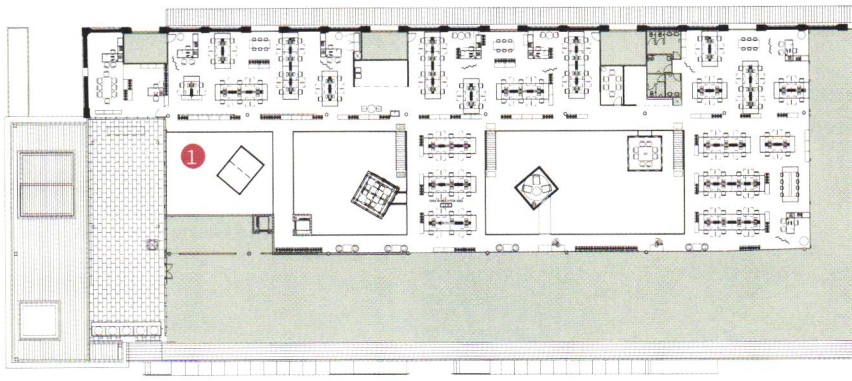
sustainably harvested messmate timber and steel bracing with messmate slat cladding. The timber box, or "tree house," as Titchkosky describes it, contains two floors for meeting rooms. The boxes provide acoustic and visual privacy typically lacking in open plan offices, while the finishes respond to the existing shed's prominent black steel ceiling truss structure and Baltic pine tongue-and-groove ceiling finishes. The open offices feature white Vitra Joyn and Level 34 office furniture. Other materials and furnishings also take cues from the existing historical conditions of the shed. Artemide's Nur 1618 pendant, used prominently in the glass meeting room, echoes the industrial look of high-bay lighting fixtures that are typical in warehouses. Chairs in

the lounges, meeting rooms, and breakout spaces include traditional bentwood Eames chairs from Herman Miller, as well as oak chairs from Melbourne-based Jordan and specialty furniture from Sydney-based Schamburg + Alvisse. The majority of the floor is a newly polished concrete slab, with strategically placed modular carpets and rugs.

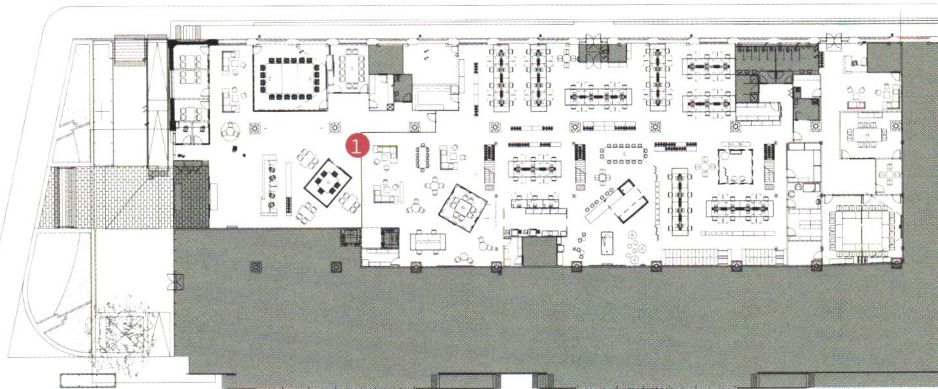
### The URA interior

The URA's offices (pictured on pages 75-76) is divided into active and passive spaces, with mobile furniture by Jordan, Mark Tuckey, Wilkhahn, Stylecraft, and Schiavello in the central spaces that allow for flexibility and collaboration. Furniture includes BVN-designed wooden





BC/PIC Mezzanine Floor Plan



BC/PIC Ground Floor Plan

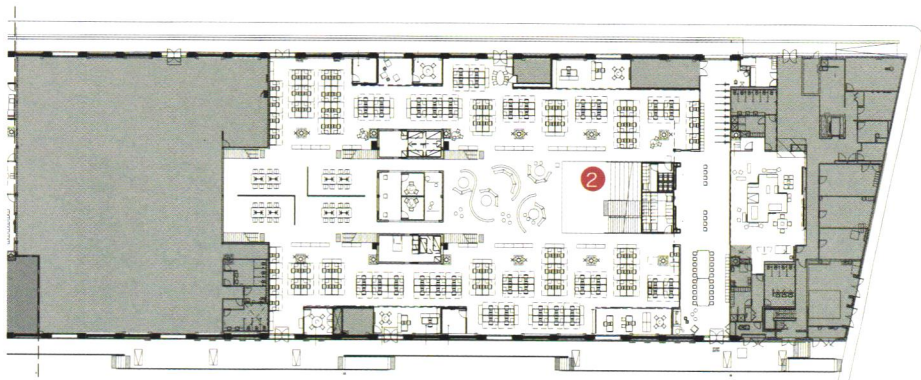
1. GLASS-AND-STEEL MEETING SPACE STRUCTURE  
(PICTURED BELOW)







URA Mezzanine Floor Plan



URA Ground Floor Plan

2. TIMBER STAIR CONNECTING FLOORS

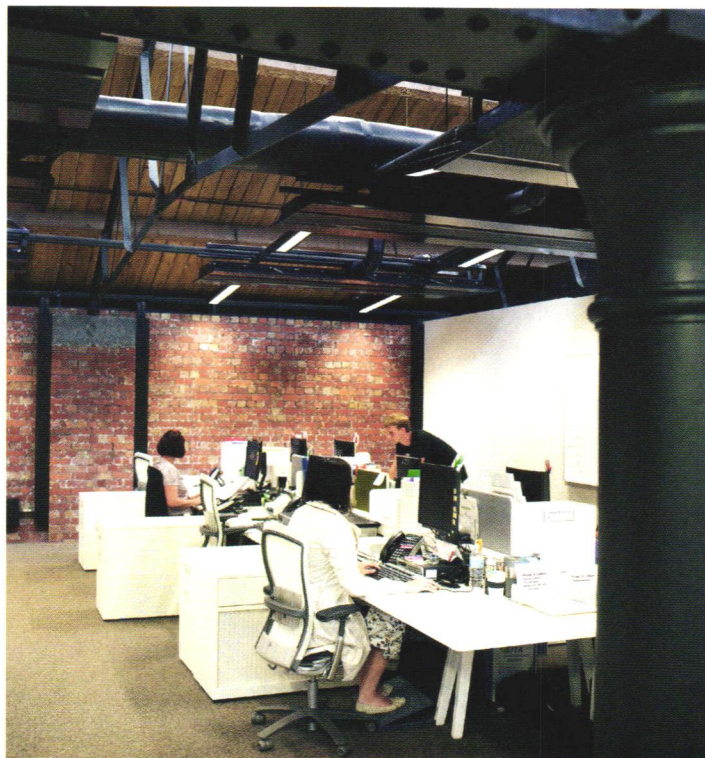
A black steel-and-glass tower surrounds a special meeting space in BC/PIC (opposite). Goods Shed's original Baltic pine tongue-and-groove ceiling, exposed brick wall, and cast-iron columns are readily visible at the BC/PIC workstations (right).

benches, self-contained Schiavello-designed green walls with potted plants, and the reuse of the shed's original rolling doors as hanging partitions under a large central stair of heavy timber. The doors were used again to make a table, topped with glass and supported by repurposed railway tracks, in URA's café space. The URA works on sensitive projects that require discrete conversations, so some executives accustomed to private offices inspired BVN to design metal mesh rolling screens on a steel track to flexibly divide up their offices along the perimeter brick walls. The flooring is a vinyl product by Bolon that subtly picks up the metal details of the interior.

In both PC/PIC and URA, the design challenge was to create quiet work spaces within the large shed structure. "We used the mezzanine level and bridges together with the freestanding towers to provide smaller, quieter spaces," says Titchkosky.

### A touchstone for the clients

The project has become a touchstone for its tenants, particularly the URA. Sam Sangster, acting CEO of the URA, says staff not only have enjoyed working there, but love giving tours to show off the building. And the project's success for BVN attests to the firm's current project, which is the restoration and adaptation of the adjacent Goods Shed South. "Needless to say, now that we know the building, working on Goods Shed South has been much easier," says Titchkosky. ■



Goods Shed North: offices of both Building Commission and Plumbing Industry Commission (BC/PIC) and Urban Renewal Authority (URA, formerly VicUrban).

**Designer** BVN Architecture. **Clients** BC/PIC and URA. **Where** Melbourne, Australia. **What** BC/PIC: 36,000 total square feet on two floors. URA: 70,000 total square feet on two floors. **Cost/sf** Withheld at clients' requests.

For full project source lists, see page 130 or visit [www.contractdesign.com](http://www.contractdesign.com).



renovation / adaptive reuse





# ship shape

## Sid Lee Architecture transforms a 1950s-era ferry into a world-class spa in Montreal's Old Port

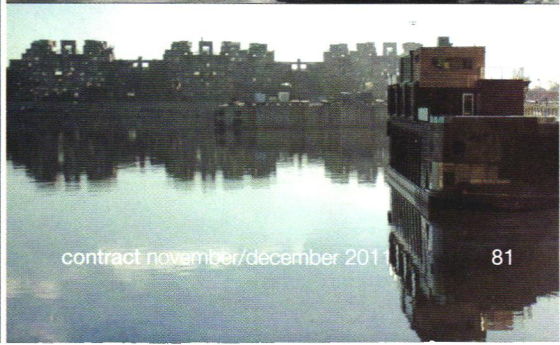
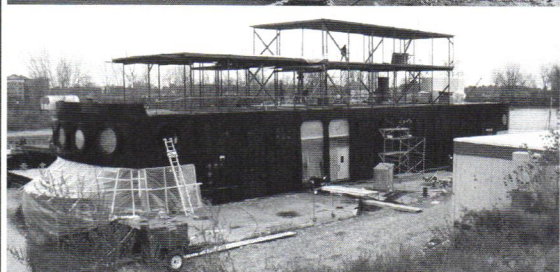
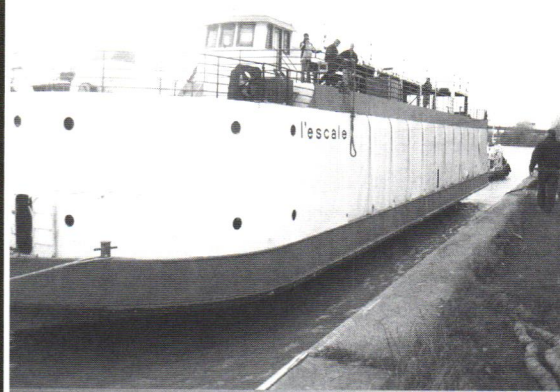
By Sheila Kim

Photography by Sid Lee Architecture

Luxurious staterooms. Dinner cruises. Barges-turned-music venues. It was only a matter of time before the spa would have its day on the water, too. In recent years spa boats have been popping up and pampering leisure enthusiasts in environments that offer the look and feel of a luxury liner, sans the hefty cost and actual travel. Bota Bota is one such floating resort, docked in Old Port, Montreal, and housed in a 1950s-era vessel that first served as a commuter ferry, then a floating performing arts center. It was adapted and redesigned into its current incarnation by Sid Lee Architecture.

From a distance, Bota Bota almost melds into the surroundings with its black-painted steel panels and, upon approach, has an unmistakable industrial look. "We wanted to respect the site by creating a new identity that doesn't move away from the fact that it's a ship," says Jean Pelland, a principal at Sid Lee Architecture. "We were looking at both the future and the past, marine inspiration, and the industrial side of nautical design."

Sid Lee Architecture devised oversized portholes constructed from rolled steel and covered in leatherette to act as introspection cocoons for clientele. The original 1950s ferry underwent transformations including additional floors, redesigned portholes, and a coat of black paint (right, from top to bottom). The bottom photo shows Bota Bota across the water from Habitat, designed by Moshe Safdie.





### Creating a sea of tranquility

Aside from the shape of a ship, there's nothing more recognizable about a nautical vessel than the porthole, and portholes, in turn, can offer uncommon lens-like views. So the architects incorporated them everywhere possible in the skin of the ship's main level. Steel panels perforated with 30 small portholes gently illuminate treatment rooms and provide unobstructed glimpses out to the city—a major factor for why the waterfront site was selected in the first place. "It represented

the physical land we couldn't find in Montreal," says Bota Bota co-owner and managing director Geneviève Emond. "We wanted to offer guests amazing panoramic views and a feeling of traveling without moving." The designers also inserted an operational vertical window in the panels, should a client want fresh air.

Extra-large portholes measuring 5 feet in diameter boast almost 40 inches of depth, affording guests a unique leatherette-covered perch-

Besides offering uniquely framed views of the city, new porthole panels shield clients in treatment rooms from cold Montreal winters via construction of thermal glass sandwiched between steel. The vertical window can be opened to let in fresh air. On the second level, glazing filters natural sunlight into a seating area that gives way to the onboard bistro (opposite, top left). The topmost level houses a traditional cedar-wood sauna (opposite, top center), as well as a mosaic tiled steam-bath area (opposite, top right). Sid Lee Architecture created a complete branding program, including graphics that act as way-finding signage on each level (opposite, bottom).











The ferry's previous machinery was removed to make way for the men's and women's locker rooms (above). The lockers are steel while the benching slats are cedar. The main level's relaxation zone offers the deep portholes for nesting, as well as club seating, paired with epoxy-coated, poured-concrete flooring (bottom).

ing spot and vantage point. "The portholes have a cocooning, as well as acoustical, effect. When you're sitting in one, you hear less of the surrounding noise, making it an introverted space," says Pelland.

Introversion was the intent throughout the project in order to create a state of contemplation for the client. In the same vein, the designers used an abundance of black both outside and inside to make the architecture vanish, as well as give it mystique. The spa's name, Bota Bota, sounds like a reference to boats, but in actuality, it is Chinese for "drop by drop." Sid Lee's office conceived the name to allude to patience and personal journey. Pelland elaborates, "The idea is to take time, drop by drop, to address a personal need to get away from activity and the intense nature of what you do on a daily basis. This design speaks more to the mind than the aesthetics." The black palette achieves this for the clientele aboard, but also for the passersby outside who, at night, witness a constellation of light emanating out of the darkness from the spa's portholes.

### The pitfalls of maritime design

At the project start, the architects had no idea how complex designing and building on a ship would be. The biggest constraint was working with existing tight spaces. The program mandated single and double massage and treatment rooms, lounging and dining, locker rooms, a yoga and meditation space, staff facilities, toilets and showers, a sauna, steam room, manicure/pedicure lounge, pools, and Nordic baths. To address this, the architects built upward from the vessel's footprint, essentially adding two floors. All components had to be



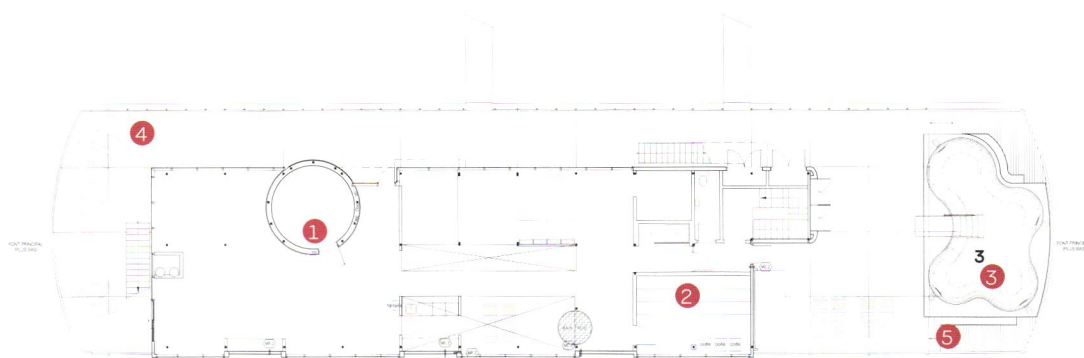




The boat's exterior (left) was painted black so that it does not overtly stand out against the Montreal skyline. Boto Boto even features a corner bistro (below), with sweeping views of the harbor.

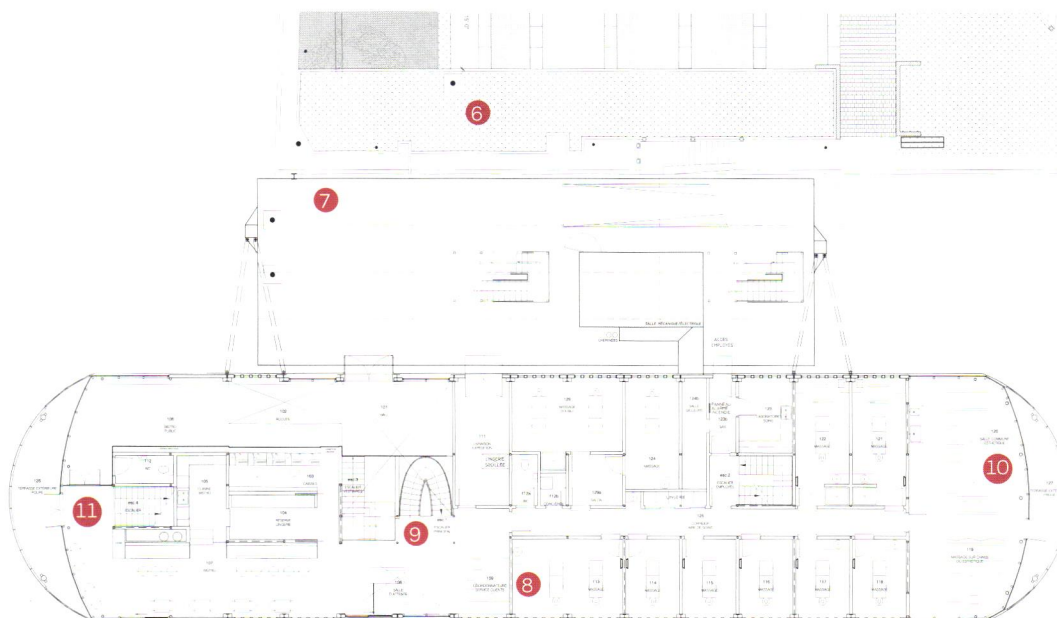






Combined Sundek and Promenade Level Floor Plan

1. HOT BATH
2. SAUNA
3. POOL
4. HEATED FLOORS
5. DECKING



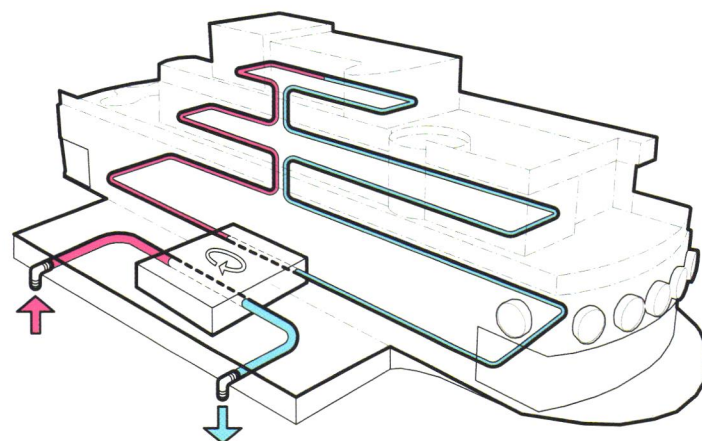
Dock and Main Level Floor Plan

6. ORIGINAL DOCK
7. BOARDING DOCK
8. TREATMENT ROOMS
9. MAIN STAIRS
10. LOUNGE
11. BISTRO

fabricated to precise specification to not waste space. Unnecessary machinery from when the ship used to operate was removed to make way for guest locker rooms.

Adding more floors, however, posed the next challenge—keeping the boat afloat despite an increase in volume. The team consulted naval engineers to learn more about flotation, and then devised their own plan for buoyancy. “Any time you build a prototype in architecture, you have to embed the learning curve as you’re doing it. So we had to twist and turn to design from these findings,” says Pelland. Those adjustments were largely material substitutions to decrease weight. For instance, a thick layer of poured concrete for heated floors was tweaked to a 1½-inch-thick Styrofoam substrate through which heated pipes run, a thinner layer of lightweight concrete, and ceramic tiling on top. Thin steel was used for the porthole panels. The designers specified residential glass and aluminum guardrails for the deck zones, as opposed to the thicker commercial-grade product. And instead of wood, the team used narrow-gauge steel for the lockers. Two buoys, running the length of the ship on either side, assist in flotation.

Finally, there was an issue of regulating temperature. Montreal is notorious for its cold winters, so the skin of 670 portholes had to be strategically implemented. The solution was to prefabricate the port-



Geothermal Loop

The main staircase (opposite, top) features a mesh guardrail and maple stair treads. It provides access to the Pont Soleil (top level sundek), where guests enjoy terraces, pools and baths, and the sauna. A freeform pool (opposite, bottom) offers city views; the adjacent tiled floor covers a heated concrete-and-styrofoam substrate. In the geothermal loop (above), the coil extends into the water below the boat.





hole panels with a layer of thermal glass sandwiched within, creating a barrier from the cold that typical porthole glazing doesn't provide. Conversely, summer sun combined with the ship's black-painted surfaces can result in overheating. The architects devised a geothermal loop (opposite page) that works just like other such systems, except the coil is in the water beneath the boat instead of soil. The natural climate control is just as effective as a land-based one. Air exchange vents regularly release heat from the ship, and what the geothermal loop doesn't do, supplemented electrical and gas machinery will.

### The people have spoken

Sid Lee Architecture designed Bota Bota as a cohesive package, complete with branding, logo and font concepts, and signage. The studio's holistic approach yielded such a hip and successful spa that *Condé Nast Traveler* named it in its 2011 Hot Spa list. "It seems unreal when we think about it," says Pelland. "It was an ugly duckling before that would have ended up as scrap metal somewhere, but we made it a tribute to adapting architecture." ©

Bota Bota. **Where** Montreal, Quebec, Canada. **Architect** Sid Lee Architecture. **What** 22,125 square feet over five floors. **Cost/sf** Withheld at client's request. For a full project source list, see page 130 or visit [www.contractdesign.com](http://www.contractdesign.com).



renovation / adaptive reuse



# reanimating a white elephant

A southern California building takes on a new role

By Michael Webb  
Photography by John Ellis







Formerly a restaurant on the waterfront in Newport Beach, the iconic structure built in 1961 (opposite) is now a boutique clothing store called A'maree's. Inside, the designers made the most of the openness and natural light, painting walls white for a bright interior. In the same vernacular of the building's shell, displays are clean, modern, and minimal.





Before

The building had a drab interior (above) previously. The architect for A'maree's, Paul Davis, chose to make the most of the building's extensive glass and relationship between indoors and outdoors, with themes of transparency, reflectivity, layering, and memory. Spot lights on the exterior highlight the original structure (top) and interior suspended lights are computer-controlled for efficiency. Davis says, "Broad vistas (opposite) complement the modular rooms defined by the domes and columns, giving the space a grand sweep and a human scale."

The three sisters who run A'maree's, a high-end fashion emporium in affluent Newport Beach, had long admired a graceful white pavilion overlooking the harbor. Built in 1961 as a restaurant, it had sat empty for 13 years, awaiting the right tenant. The sisters sought the advice of Paul Davis, a modernist architect with a deep respect for historic buildings, and he offered to restore it as the new home for their store. "I advocated a guerilla approach that would be very smart and strategic in recovering the glories of the original building," says Davis. His meticulous restoration delighted the owners and their customers, and the project won a 2011 Design Award for Rehabilitation from the California Preservation Foundation.

### Elegant and spatially rich

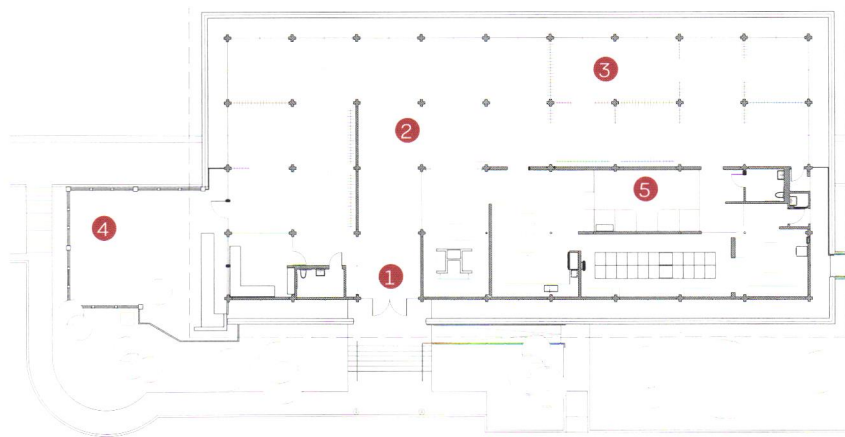
Davis had glimpsed the building on previous visits to Newport Beach, and describes it as "an enigmatic white elephant that was incredibly elegant and spatially rich." Having just returned from a trip to Istanbul, he recognized the classical associations of the tall round arches and the slender columns that support shallow domes and a scalloped roofline. "It's a period piece, like Lincoln Center," says Davis, "and we felt the concrete structure had to be treated in a very deferential way, while stripping out the accretions of successive tenants."

A'maree's was moving from two conventional storefronts and the clients shared their architect's vision of a soaring, gallery-like space









Floor Plan

- 1. ENTRY
- 2. TRANSACTION DESK
- 3. SALES FLOOR
- 4. TERRACE
- 5. DRESSING AREA

A lounge area provides seating adjacent to the dressing area (below). In this back area, the light brown and beige earthy colors are in contrast to the bright white of the daylit sales floor. Clothes are neatly arranged on linear metal-tube racks and tables (opposite). The store owners intend the space to be a flexible lifestyle gallery for clothes, art, and furniture.

that would highlight the drama of color and texture in their merchandise and lift the spirits of their clientele. Davis identified some basic themes—transparency, reflectivity, layering, and memory—to guide his firm's work. The building projects out over the water and the interior is flooded with natural light. "Broad vistas complement the modular rooms defined by the domes and columns, giving the space a grand sweep and a human scale," says Davis. "We had a lot of fun with glass and mirrors, bringing glazing into the interior to produce a variety of reflections and dematerialize our interventions."

The original plan is asymmetrical, with a kitchen occupying one corner of the building and the entrance off-center. Davis retained that division and the raw, unfinished surfaces of the "back-stage" area. A customer lounge, changing rooms, offices, and bathrooms occupy this space, and the exposed ductwork and rough edges are the perfect counterpoints to the pristine finishes of the main space. A new sheer wall was inserted to meet the seismic code, and all







the clutter—including fretted screens and ornamental ironwork—was torn out, leaving only two ornate bronze chandeliers that were painted white. Incongruous as these relics are, they serve as historic markers, along with the scars left in the floor from the original booths and partitions, which have been filled with seashells. The horseshoe counter of the open kitchen has become the sales transaction desk. At the clients' suggestion, glass portholes were inserted in the polished concrete floor to reveal the water below.

### A light and systematic touch

"We felt it was critical to touch the building only in a very light and systematic way," says Davis. He devised a hanging system of stainless steel tubes embedded in the floor on the grid lines of the columns, subtly partitioning the space. The vertical posts of fixtures are canted to maintain an even four inches of separation from the flared columns. Each unit can be pulled out of its sockets and relocated; others are mounted on casters. The architects would have designed all of the display cases, employing a minimalist aesthetic, but the client decided to re-utilize some of the units they already had. The interior accommodates this eclectic mix of fittings, resulting in a much cooler and crisper atmosphere than that of the space's previous neo-rococo one.

Every month, the sisters stay late at night reconfiguring the space to display the latest stock. "It's like the stage of a theater, everything is

constantly shifting around," says Denise Schaefer, one of the owners. "We wanted to exploit the volume to create a lifestyle gallery for art and furniture as well as clothes, and we've collaborated with Donna Karan and other designers to create special installations."

Climate control and lighting were crucial issues in the makeover. A pale blue film was applied to the expansive, single-glazed windows to cut 99.9 percent of ultraviolet rays, without recourse to shades. Those properties are sufficient enough to protect delicate fabrics, while still allowing the winter sun to warm the thermal mass of the floor slab. The microclimate of Newport Beach is benign, but skylights have been inserted in the service areas to discharge hot air in summer; operable doors allow for cross-ventilation, and a high-efficiency air conditioning system has replaced the old plant. Specialists were hired to create a computer-controlled lighting system with new suspended fixtures that enhance the purity of the architecture.

A landmark has been given new life, and the potential of the original building shell is more apparent than ever before. **C**

A'maree's. **Architect** Paul Davis Architects. **Client** A'maree's. **Where** Newport Beach, California. **What** 8,100 total square feet on one floor.

**Cost/sf** Withheld at client's request.

For a full project source list, see page 130 or visit [www.contractdesign.com](http://www.contractdesign.com).



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# brandreport

# 2011

The 2011 *Contract* Brand Report Awareness Survey asked *Contract* readers to identify their top three preferred manufacturers in each of 32 categories. This online survey utilized a random sample of subscribers, and a total of 433 respondents participated.

As a quality control measure, respondents were double screened by list identification and self-reported occupation/company affiliation to restrict participants to solely architecture or design professionals in one of four types of companies: an architectural firm, a design firm, a firm providing both architectural and design services, or a corporate architectural or design function (not affiliated with an industry manufacturing or distribution company).

Readers were asked to comment only on categories with which they have familiarity. Due to the breadth of the survey, not all respondents answered every category. All replies were unaided, and no brand name prompts or lists were provided to ensure unbiased responses. This survey, administered by Aspen Media and Market Research, provides a statistically valid comparison of results for the 2011 *Contract* Brand Report Awareness Survey with an overall margin of error of +/- 4.8 percent at the 95 percent confidence level. In a given category, when multiple companies received the same number of responses, a tie is indicated.

## The most environmentally sustainable manufacturers

Respondents were asked this question about sustainability across all product type categories: *Which do you consider to be the most environmentally sustainable manufacturer(s) serving our industry? Please name the top three manufacturers.*

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2. **Herman Miller**  
[www.hermanmiller.com](http://www.hermanmiller.com)
3. **Steelcase**  
[www.steelcase.com](http://www.steelcase.com)
4. **Shaw Contract Group**  
[www.shawcontractgroup.com](http://www.shawcontractgroup.com)
5. **Knoll**  
[www.knoll.com](http://www.knoll.com)
6. **Haworth**  
[www.haworth.com](http://www.haworth.com)
7. **Armstrong**  
[www.armstrong.com](http://www.armstrong.com)
8. **Forbo**  
[www.forbo.com](http://www.forbo.com)
9. **3form**  
[www.3-form.com](http://www.3-form.com)
10. **Milliken**  
[www.millikencarpet.com](http://www.millikencarpet.com)

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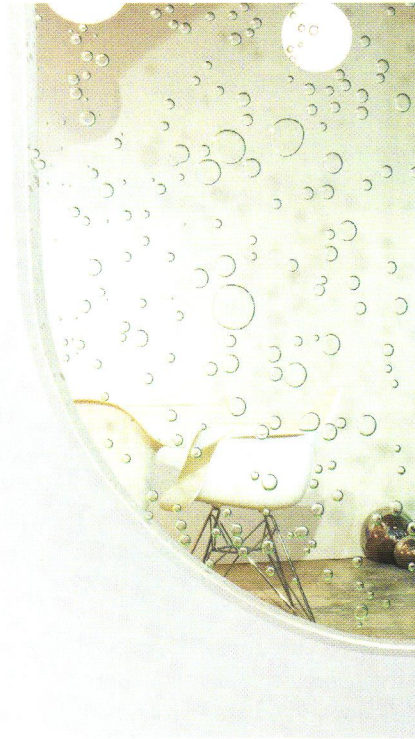
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# architectural glass



Skyline Design



3form

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2. **Joel Berman Glass Studios**  
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4. **Bendheim**  
[www.bendheim.com](http://www.bendheim.com)
5. **Pilkington**  
[www.pilkington.com/na](http://www.pilkington.com/na)
6. **3form**  
[www.3-form.com](http://www.3-form.com)
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[www.oldcastle.com](http://www.oldcastle.com)
8. **Viracon**  
[www.viracon.com](http://www.viracon.com)
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10. **Pulp**  
[www.pulpstudio.com](http://www.pulpstudio.com)



Nathan Allan Glass Studios



Joel Berman Glass Studios



PPG



Bendheim

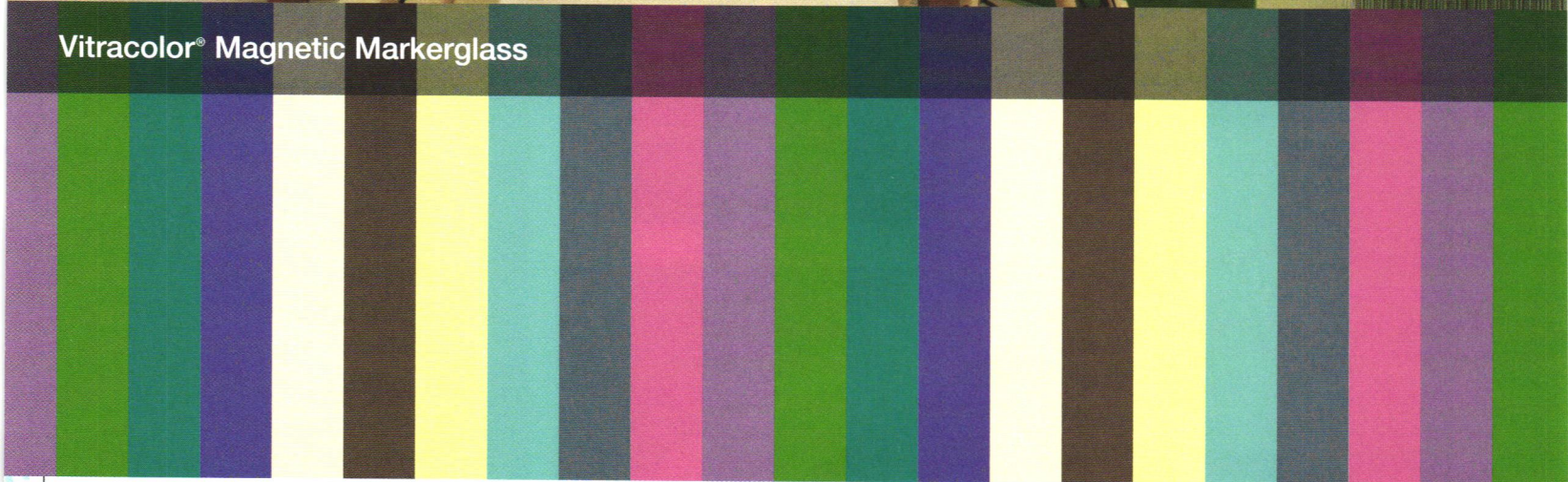


Pilkington





Vitracolor® Magnetic Markerglass



S | Skyline Design

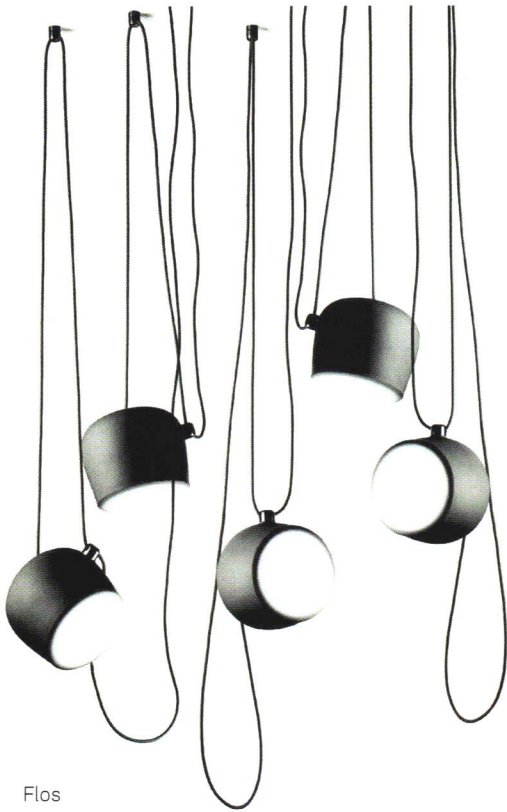
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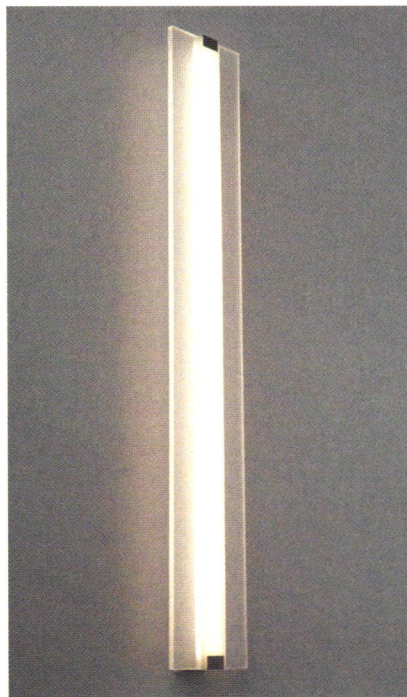
# architectural lighting



Flos



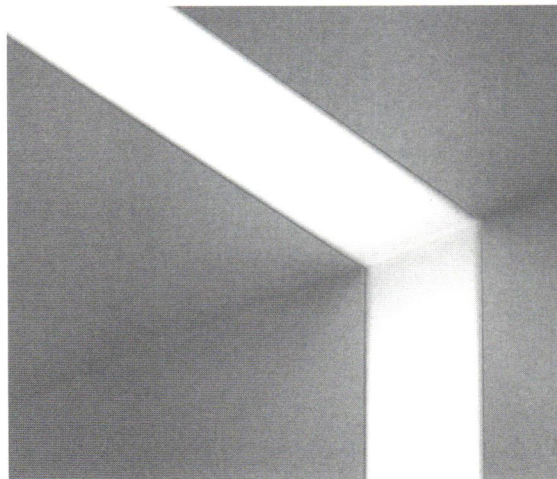
Lightolier



Visa



Boyd Lighting



Focal Point



Artemide

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2. **Louis Poulsen**  
[www.louispoulsen.com](http://www.louispoulsen.com)
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[www.artemide.com](http://www.artemide.com)
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5. **Lithonia**  
[www.lithonia.com](http://www.lithonia.com)
6. **Zumtobel Staff**  
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7. **Visa**  
[www.visalighting.com](http://www.visalighting.com)
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9. **BEGA**  
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9. **Boyd Lighting**  
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## carpets broadloom



Shaw Contract Group



Bentley Prince Street



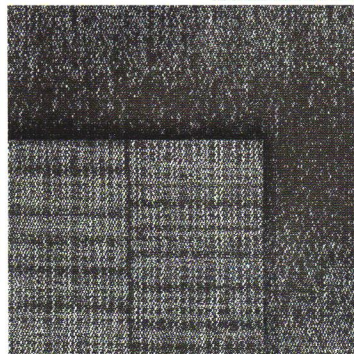
Constantine (Milliken)

1. **Shaw Contract Group**  
[www.shawcontractgroup.com](http://www.shawcontractgroup.com)
2. **Bentley Prince Street**  
[www.bentleyprincestreet.com](http://www.bentleyprincestreet.com)
3. **Atlas**  
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4. **Constantine (Milliken)**  
[www.constantine-carpet.com](http://www.constantine-carpet.com)
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[www.leescarpets.com](http://www.leescarpets.com)
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[www.karastan.com](http://www.karastan.com)
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[www.tandus.com](http://www.tandus.com)
10. **J+J/Invision**  
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## carpets modular



InterfaceFLOR



Mannington



Patcraft Designweave

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[www.interfaceflor.com](http://www.interfaceflor.com)
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[www.shawcontractgroup.com](http://www.shawcontractgroup.com)
3. **Tandus**  
[www.tandus.com](http://www.tandus.com)
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[www.millikencarpet.com](http://www.millikencarpet.com)
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6. **Mannington**  
[www.manningtoncommercial.com](http://www.manningtoncommercial.com)
7. **Bentley Prince Street**  
[www.bentleyprincestreet.com](http://www.bentleyprincestreet.com)
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# casegoods



Steelcase



Kimball Office



HBF



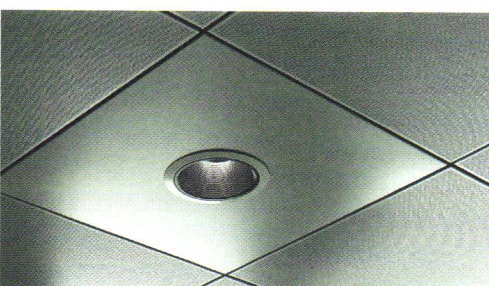
Tuohy

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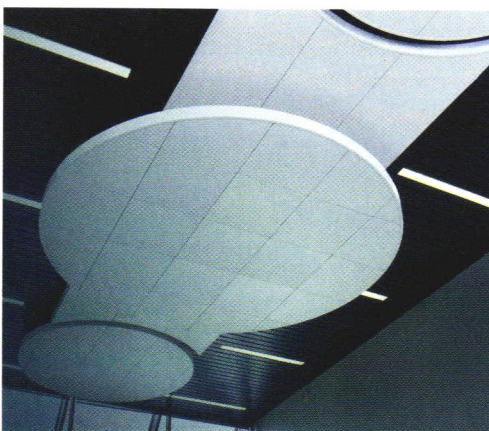
# ceiling tiles & systems



Armstrong



Hunter Douglas



USG

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# conference tables



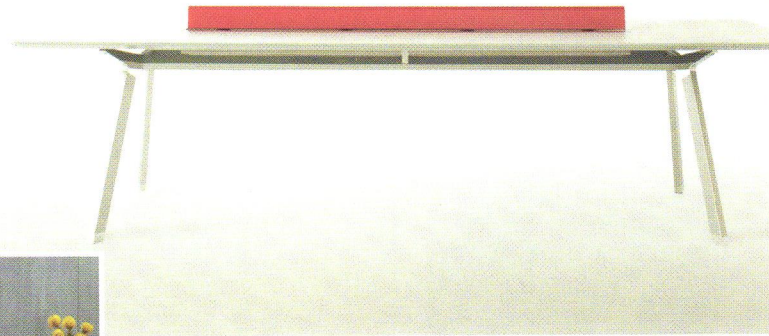
Nucraft



Knoll



Davis



Nienkämper

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[www.hermanmiller.com](http://www.hermanmiller.com)
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Gunlocke



Haworth



Ekko

Wolfgang C.R. Mezger



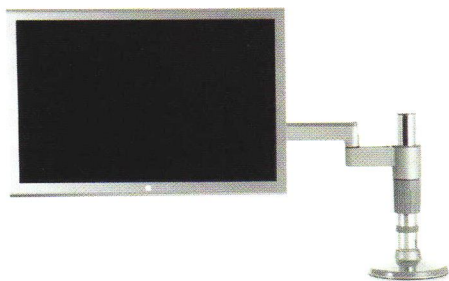
DAVIS

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# computer support



Humanscale



Allsteel



Herman Miller



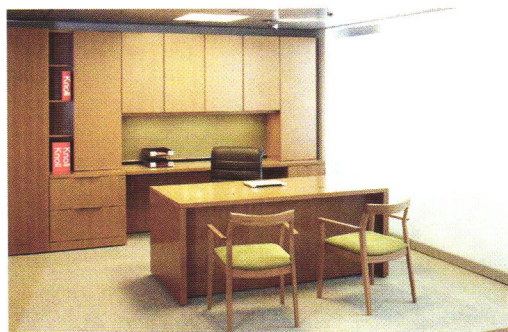
Bretford



Teknion

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7. **Bretford**  
[www.bretford.com](http://www.bretford.com)
8. **Details**  
[www.details-worktools.com](http://www.details-worktools.com)
8. **Allsteel**  
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8. **Teknion**  
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9. **Workrite**  
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# desks & credenzas



Knoll



Kimball Office



Herman Miller



Steelcase

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2. **Kimball Office**  
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3. **Steelcase**  
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4. **Herman Miller**  
[www.hermanmiller.com](http://www.hermanmiller.com)
5. **Gunlocke**  
[www.gunlocke.com](http://www.gunlocke.com)
6. **Haworth**  
[www.haworth.com](http://www.haworth.com)
7. **Tuohy**  
[www.tuohyfurniture.com](http://www.tuohyfurniture.com)
8. **National**  
[www.nationalofficefurniture.com](http://www.nationalofficefurniture.com)
9. **HBF**  
[www.hbf.com](http://www.hbf.com)
10. **Geiger**  
[www.geigerintl.com](http://www.geigerintl.com)



# ergonomic seating



HON



Steelcase



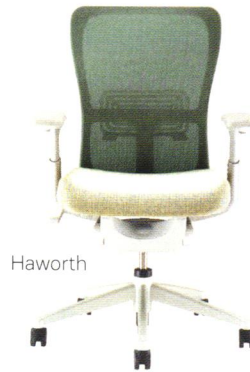
Herman Miller



Humanscale



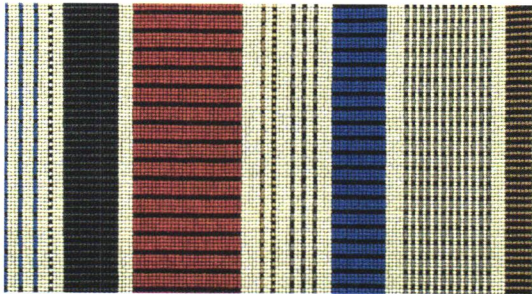
SitOnIt



Haworth

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[www.steelcase.com](http://www.steelcase.com)
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[www.knoll.com](http://www.knoll.com)
4. Humanscale  
[www.humanscale.com](http://www.humanscale.com)
5. Haworth  
[www.haworth.com](http://www.haworth.com)
6. Allsteel  
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[www.hon.com](http://www.hon.com)
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# fabrics & textiles



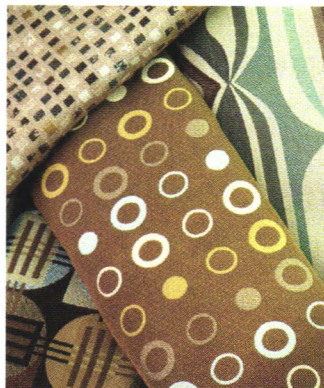
Maharam



Carnegie



Knoll



Architex



Designtex

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8. Luna  
[www.lunatextiles.com](http://www.lunatextiles.com)
9. Kravet  
[www.kravetcontract.com](http://www.kravetcontract.com)
10. Fabricut  
[www.fabricut.com](http://www.fabricut.com)



# education solutions

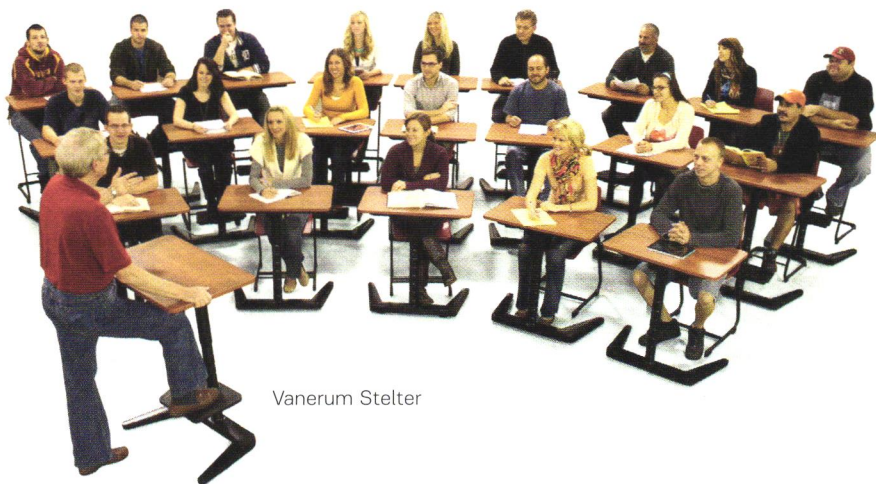


Versteel



KI

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3. Herman Miller  
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# furniture systems



Haworth



Herman Miller



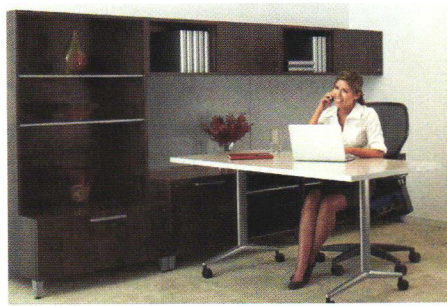
Teknion



Kimball Office



Knoll



Allsteel



KI



Steelcase



Inscape

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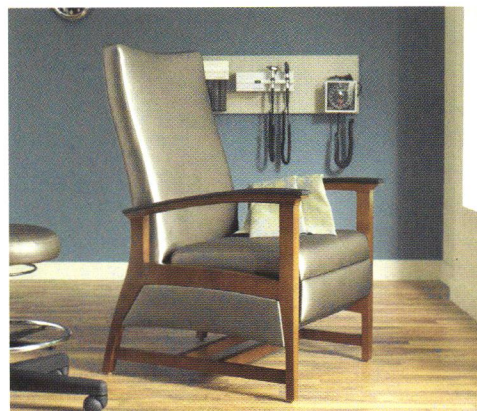
Haworth.com



# healthcare furniture



Wieland



Carolina



Herman Miller



Brayton (Coalesse)



Nurture (Steelcase)



KI



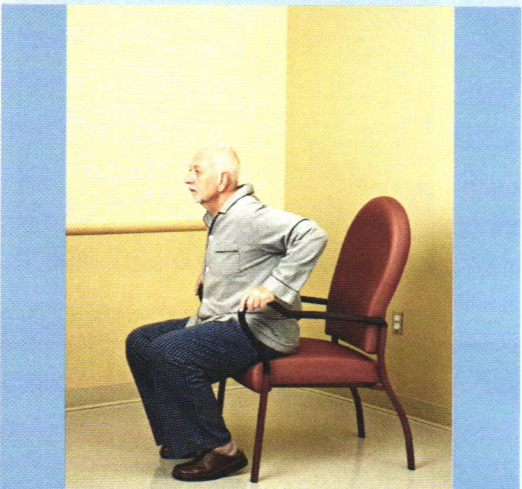
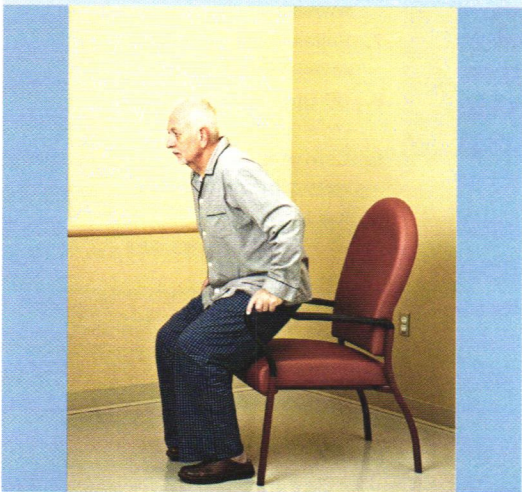
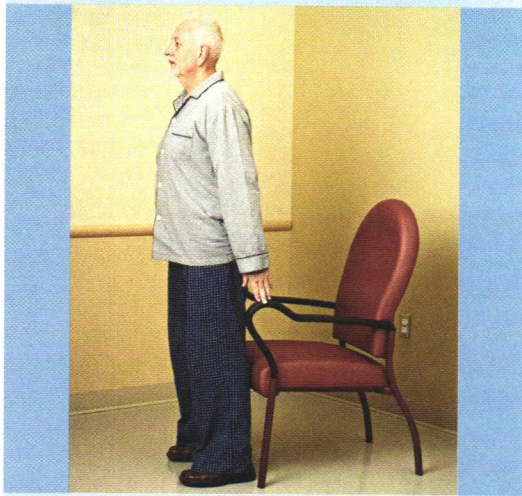
Nemschoff



Brandrud (Nemschoff)

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3. **Herman Miller**  
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[www.ki.com](http://www.ki.com)
6. **Steelcase**  
[www.steelcase.com](http://www.steelcase.com)
7. **Brandrud (Nemschoff)**  
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8. **Krug**  
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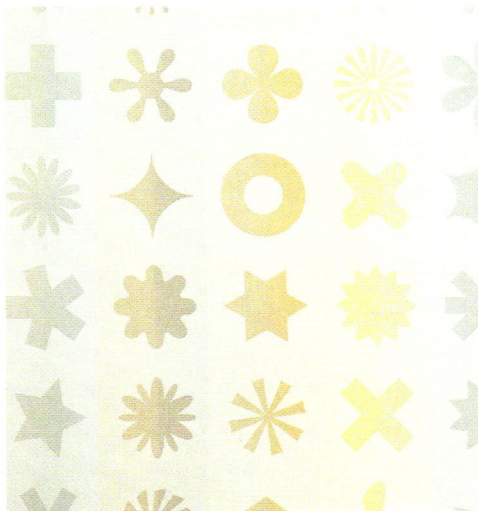


Designtex



Arc-Com

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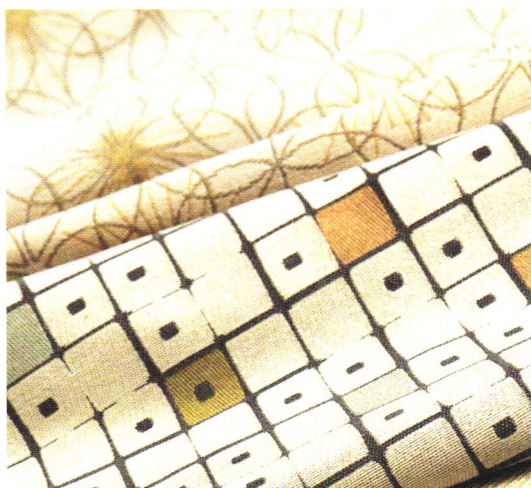
Maharam



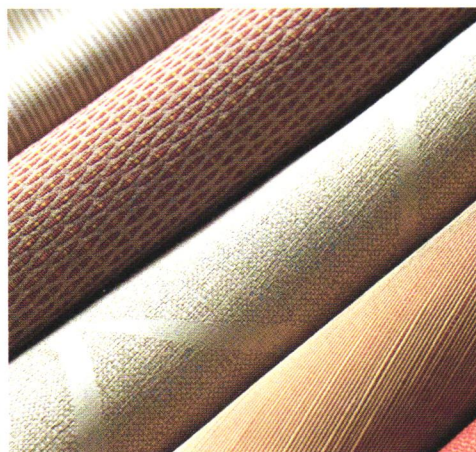
CF Stinson



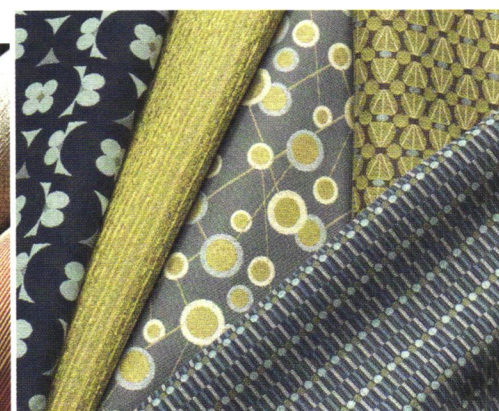
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Momentum



Carnegie



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CONSOLE

SNACK

SURF

SYMPATHIZE

READ

TALK

KICK-BACK

DINE

SIT

HANG OUT

EAT

MEET

GREET

CHILL

LOUNGE

COMFORT

HELP

RELATE

RECUPERATE

VISIT

RECOVER

LAY

BOND

EMPATHIZE

TIMEOUT

CONVERSE

SPRAWL

REINVIGORATE

RECHARGE

ZZZZZZ

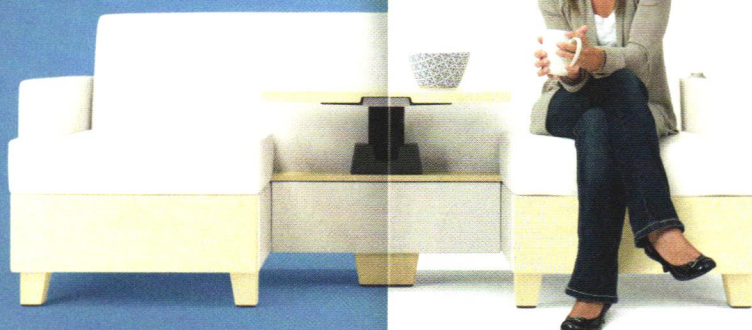
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UNWIND

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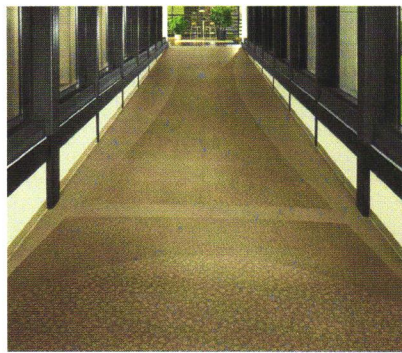
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# flooring



Mannington



Armstrong



Johnsonite



Forbo



Nora

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4. **Mannington**  
[www.manningtoncommercial.com](http://www.manningtoncommercial.com)
5. **Forbo**  
[www.forbo-flooring.com](http://www.forbo-flooring.com)
6. **Tandus**  
[www.tandus.com](http://www.tandus.com)
7. **Johnsonite**  
[www.johnsonite.com](http://www.johnsonite.com)
8. **Mohawk**  
[www.themohawkgroup.com](http://www.themohawkgroup.com)
9. **Nora**  
[www.nora.com](http://www.nora.com)
10. **Bentley Prince Street**  
[www.bentleyprincestreet.com](http://www.bentleyprincestreet.com)

# guest & occasional seating



Coalesse

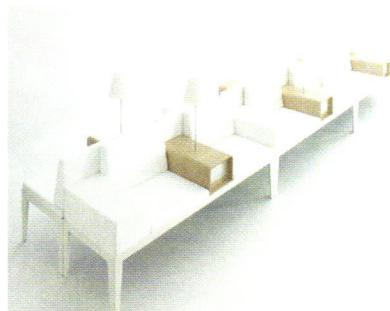


David Edward

1. **Bernhardt**  
[www.bernhardtdesign.com](http://www.bernhardtdesign.com)
2. **Knoll**  
[www.knoll.com](http://www.knoll.com)
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4. **Steelcase**  
[www.steelcase.com](http://www.steelcase.com)
5. **Davis**  
[www.davisfurniture.com](http://www.davisfurniture.com)
6. **Herman Miller**  
[www.hermanmiller.com](http://www.hermanmiller.com)
7. **David Edward**  
[www.davidedward.com](http://www.davidedward.com)
8. **Coalesse**  
[www.coalesse.com](http://www.coalesse.com)
9. **Arcadia**  
[www.arcadiacontract.com](http://www.arcadiacontract.com)
10. **Loewenstein**  
[www.loewensteininc.com](http://www.loewensteininc.com)



HBF



Loewenstein



Arcadia



# movable walls



DIRTT



KI



Teknion



Modernfold

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2. **Modernfold**  
[www.modernfold.com](http://www.modernfold.com)
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4. **Haworth**  
[www.haworth.com](http://www.haworth.com)
5. **Teknion**  
[www.teknion.com](http://www.teknion.com)
6. **Steelcase**  
[www.steelcase.com](http://www.steelcase.com)
7. **Hufcor**  
[www.hufcor.com](http://www.hufcor.com)
8. **Nana Wall**  
[www.nanawall.com](http://www.nanawall.com)
9. **Herman Miller**  
[www.hermanmiller.com](http://www.hermanmiller.com)
10. **Skyfold**  
[www.skyfold.com](http://www.skyfold.com)

# occasional tables



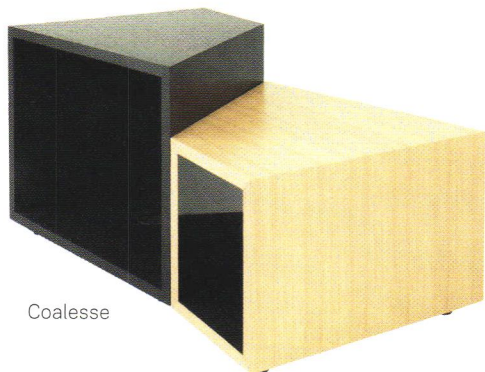
David Edward



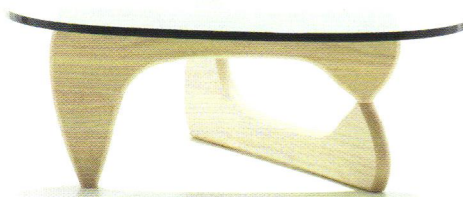
Steelcase



HBF



Coalesse



Herman Miller

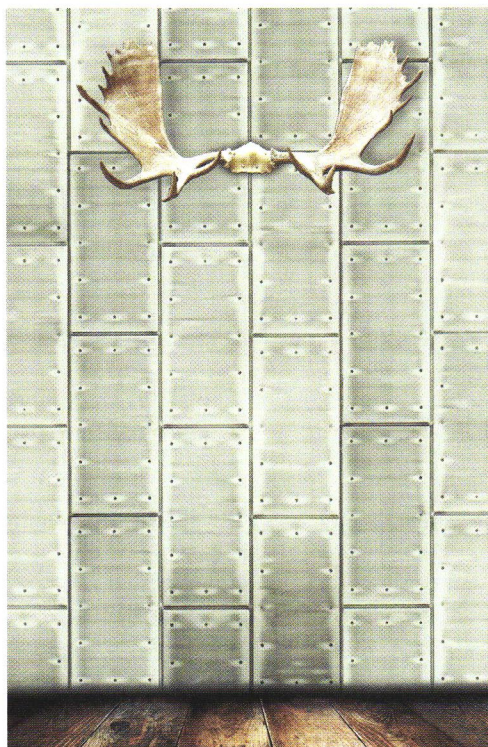
1. **HBF**  
[www.hbf.com](http://www.hbf.com)
2. **Bernhardt**  
[www.bernhardtdesign.com](http://www.bernhardtdesign.com)
3. **Knoll**  
[www.knoll.com](http://www.knoll.com)
4. **Coalesse**  
[www.coalesse.com](http://www.coalesse.com)
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[www.hermanmiller.com](http://www.hermanmiller.com)
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[www.steelcase.com](http://www.steelcase.com)
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[www.davisfurniture.com](http://www.davisfurniture.com)
8. **Nucraft**  
[www.nucraft.com](http://www.nucraft.com)
9. **David Edward**  
[www.davidedward.com](http://www.davidedward.com)
10. **OFS**  
[www.ofs.com](http://www.ofs.com)



# laminates

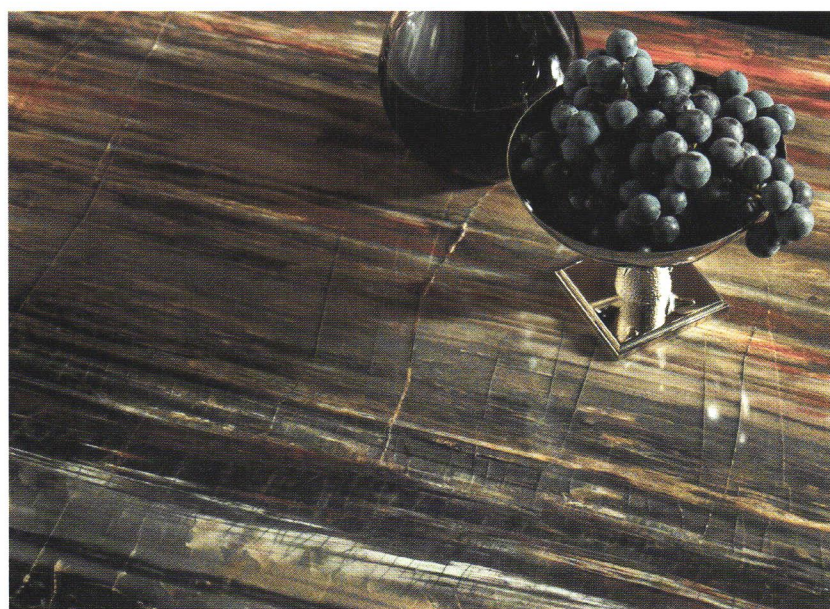


Abet Laminati



Chemetal

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2. **Formica**  
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3. **Nevamar**  
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4. **Pionite**  
[www.pionite.com](http://www.pionite.com)
5. **Abet Laminati**  
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6. **Lamin-Art**  
[www.laminart.com](http://www.laminart.com)
7. **Chemetal**  
[www.chemetal.com](http://www.chemetal.com)
8. **Arpa**  
[www.arpausa.com](http://www.arpausa.com)
9. **Arborite**  
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# lounge seating



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4. **Coalesse**  
[www.coalesse.com](http://www.coalesse.com)
5. **Herman Miller**  
[www.hermanmiller.com](http://www.hermanmiller.com)
6. **David Edward**  
[www.davidedward.com](http://www.davidedward.com)
7. **Arcadia**  
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8. **Davis**  
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[www.keilhauer.com](http://www.keilhauer.com)
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David Edward



Steelcase



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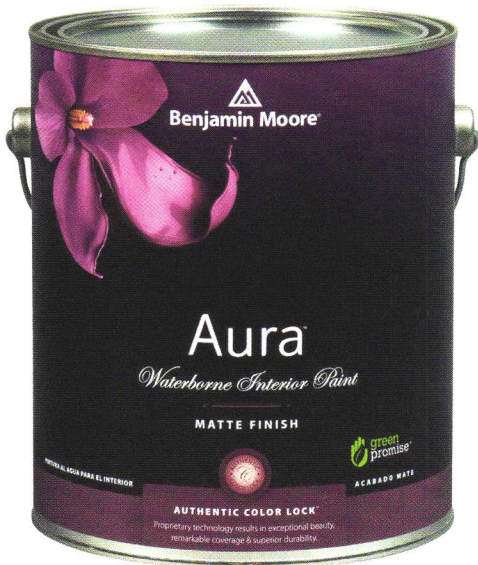


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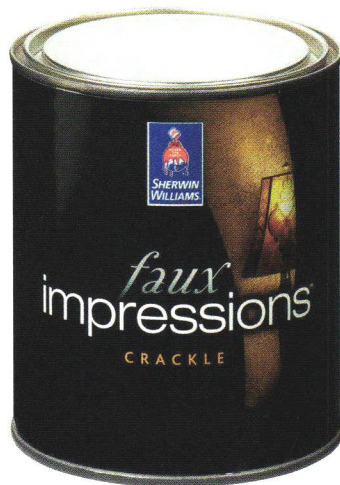
# paints & coatings



Benjamin Moore



Glidden



Sherwin-Williams



Frazee

1. Benjamin Moore  
[www.benjaminmoore.com](http://www.benjaminmoore.com)
2. Sherwin-Williams  
[www.sherwin-williams.com](http://www.sherwin-williams.com)
3. ICI  
[www.akzonobel.com/paints](http://www.akzonobel.com/paints)
4. Dunn Edwards  
[www.dunnedwards.com](http://www.dunnedwards.com)
4. Glidden  
[www.glidden.com](http://www.glidden.com)
5. Pittsburgh  
[www.ppgpittsburghpaints.com](http://www.ppgpittsburghpaints.com)
6. Frazee  
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## office accessories

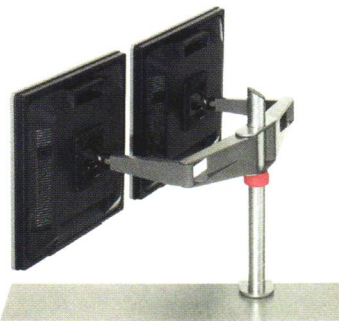


Details



Humanscale

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[www.peterpepperproducts.com](http://www.peterpepperproducts.com)
2. **Knoll**  
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3. **Magnuson Group**  
[www.magnusongroup.com](http://www.magnusongroup.com)
4. **Herman Miller**  
[www.hermanmiller.com](http://www.hermanmiller.com)
5. **Steelcase**  
[www.steelcase.com](http://www.steelcase.com)
6. **Humanscale**  
[www.humanscale.com](http://www.humanscale.com)
7. **Details**  
[www.details-worktools.com](http://www.details-worktools.com)
8. **Forms + Surfaces**  
[www.forms-surfaces.com](http://www.forms-surfaces.com)
9. **Landscape Forms**  
[www.landscapeforms.com](http://www.landscapeforms.com)
10. **Ekitta**  
[www.ekitta.com](http://www.ekitta.com)



Knoll



Herman Miller



Magnuson Group

## plumbing fixtures



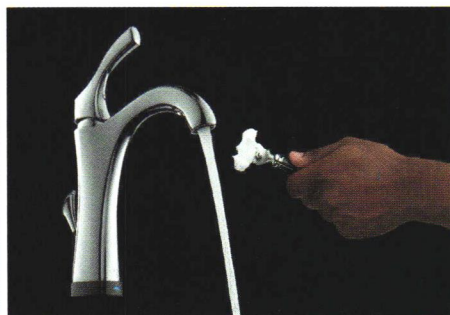
American Standard



Kohler



TOTO



Delta



Grohe

1. **Kohler**  
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2. **American Standard**  
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5. **Delta**  
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7. **Elkay**  
[www.elkay.com](http://www.elkay.com)
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[www.moen.com](http://www.moen.com)
9. **Hansgrohe**  
[www.hansgrohe-usa.com](http://www.hansgrohe-usa.com)
10. **Dornbracht**  
[www.dornbracht.com](http://www.dornbracht.com)



# signage & systems



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Inpro



Peter Pepper Products



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2. Takeform  
[www.takeform.net](http://www.takeform.net)
3. APCO Signs  
[www.apcosigns.com](http://www.apcosigns.com)
4. 2/90 Sign Systems  
[www.290signs.com](http://www.290signs.com)
5. Peter Pepper Products  
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6. Inpro  
[www.inprocorp.com](http://www.inprocorp.com)
7. Custom
8. Vista  
[www.vistasystem.com](http://www.vistasystem.com)
9. Egan Sign  
[www.egansign.com](http://www.egansign.com)

# solid surfacing



Cambria



Formica

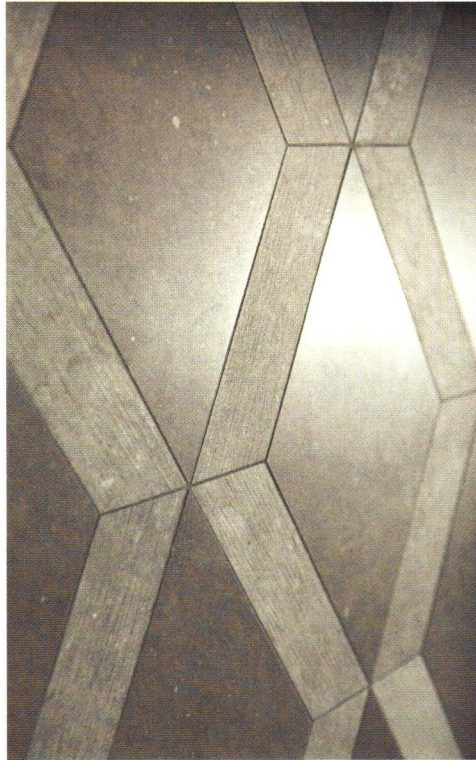
1. Dupont Corian  
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2. Formica  
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3. Caesarstone  
[www.caesarstoneus.com](http://www.caesarstoneus.com)
4. Silestone  
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5. Avonite Surfaces  
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6. Wilsonart  
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7. Zodiac  
[www.zodiac.com](http://www.zodiac.com)
8. Cambria  
[www.cambriausa.com](http://www.cambriausa.com)
9. IceStone  
[www.icestoneusa.com](http://www.icestoneusa.com)
10. LG Hi-Macs  
[www.lgsurfaces.com](http://www.lgsurfaces.com)



# tiles & stones

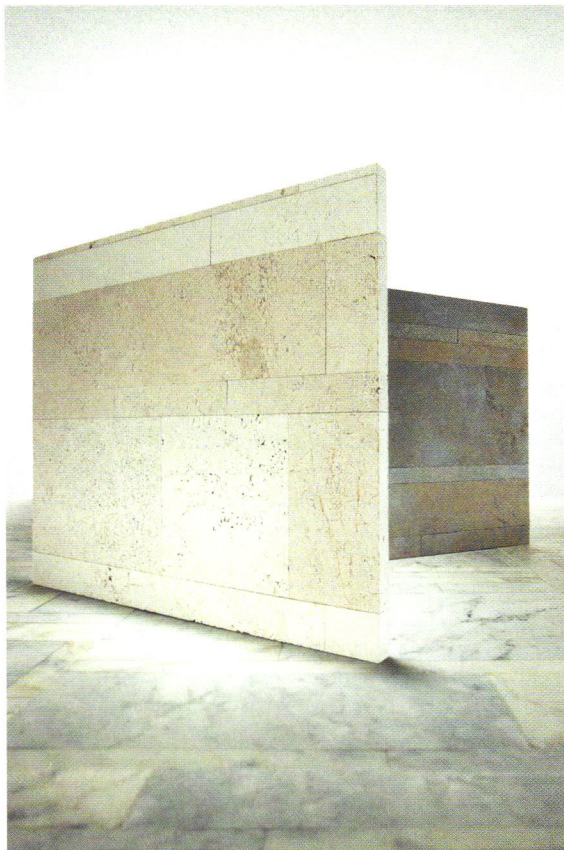


Crossville



Walker Zanger

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[www.crossvilleinc.com](http://www.crossvilleinc.com)
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[www.americanolean.com](http://www.americanolean.com)
4. **Stone Source**  
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[www.caesarstoneus.com](http://www.caesarstoneus.com)
7. **Graniti Fiandre**  
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8. **Florida Tile**  
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9. **Royal Mosa**  
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10. **Ann Sacks**  
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## stacking/ganging chairs



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SitOnIt



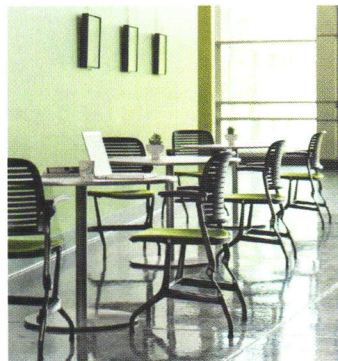
Haworth



Fixtures (Izzy+)



KI



Steelcase

1. **KI**  
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2. **Steelcase**  
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[www.sitonit.net](http://www.sitonit.net)
7. **Stylex**  
[www.stylexseating.com](http://www.stylexseating.com)
8. **Davis**  
[www.davisfurniture.com](http://www.davisfurniture.com)
8. **Versteel**  
[www.versteel.com](http://www.versteel.com)
8. **Vitra**  
[www.vitra.com](http://www.vitra.com)

## storage & filing



Haworth



Steelcase



HON



Meridian (Herman Miller)



Herman Miller



Knoll

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2. **Herman Miller**  
[www.hermanmiller.com](http://www.hermanmiller.com)
3. **Knoll**  
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4. **HON**  
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5. **Haworth**  
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9. **KI**  
[www.ki.com](http://www.ki.com)
10. **Inscape**  
[www.inscapesolutions.com](http://www.inscapesolutions.com)



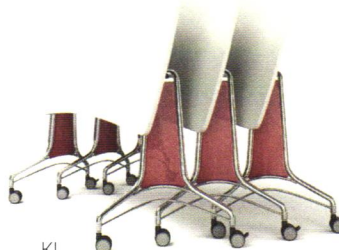
# training tables



Versteel



Steelcase



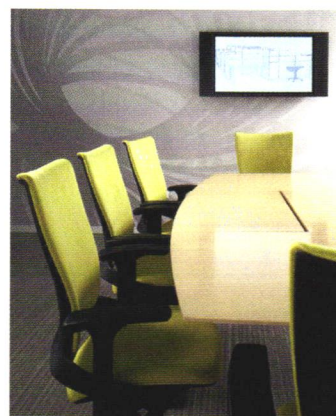
KI



Vecta (Coalesse)



Nucraft



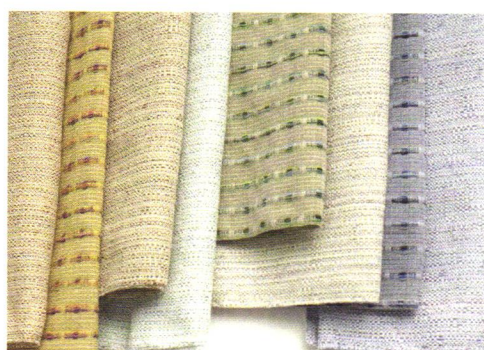
Allsteel

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5. **Haworth**  
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[www.howe.com](http://www.howe.com)
10. **Knoll**  
[www.knoll.com](http://www.knoll.com)

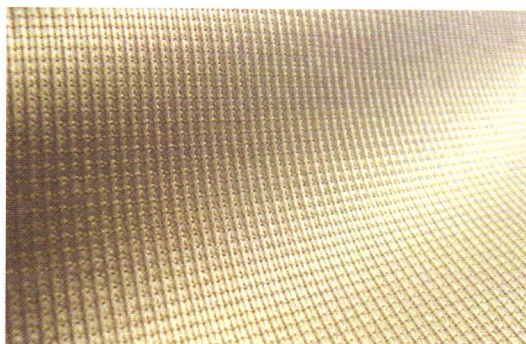
# window treatments



MechoShade



Herman Miller



Hunter Douglas

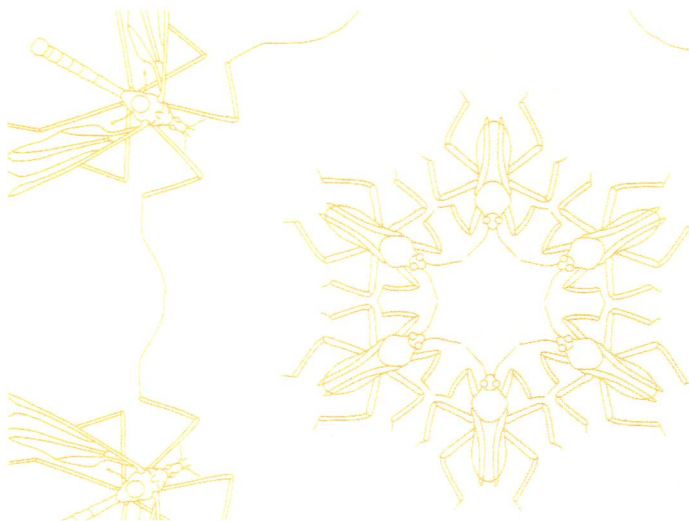


Bali

1. **MechoShade**  
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3. **Levolor**  
[www.levolor.com](http://www.levolor.com)
4. **Lutron**  
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5. **Knoll**  
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6. **Maharam**  
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7. **Bali**  
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# wall treatments

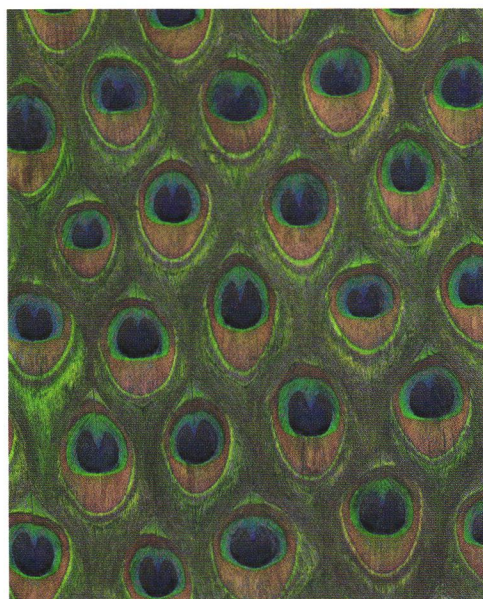


Maharam



Wolf-Gordon

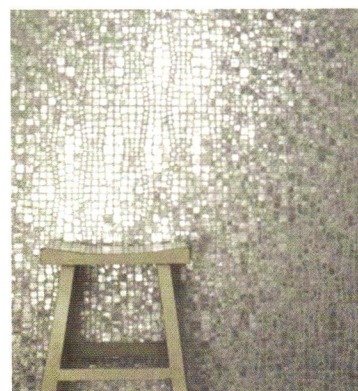
1. **Maharam**  
[www.maharam.com](http://www.maharam.com)
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3. **MDC**  
[www.mdcwall.com](http://www.mdcwall.com)
4. **Koroseal**  
[www.koroseal.com](http://www.koroseal.com)
5. **Designtex**  
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6. **Knoll**  
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7. **Carnegie**  
[www.carnegiefabrics.com](http://www.carnegiefabrics.com)
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9. **D.L. Couch**  
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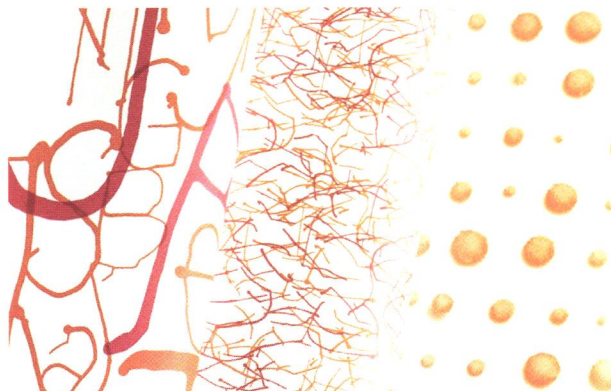
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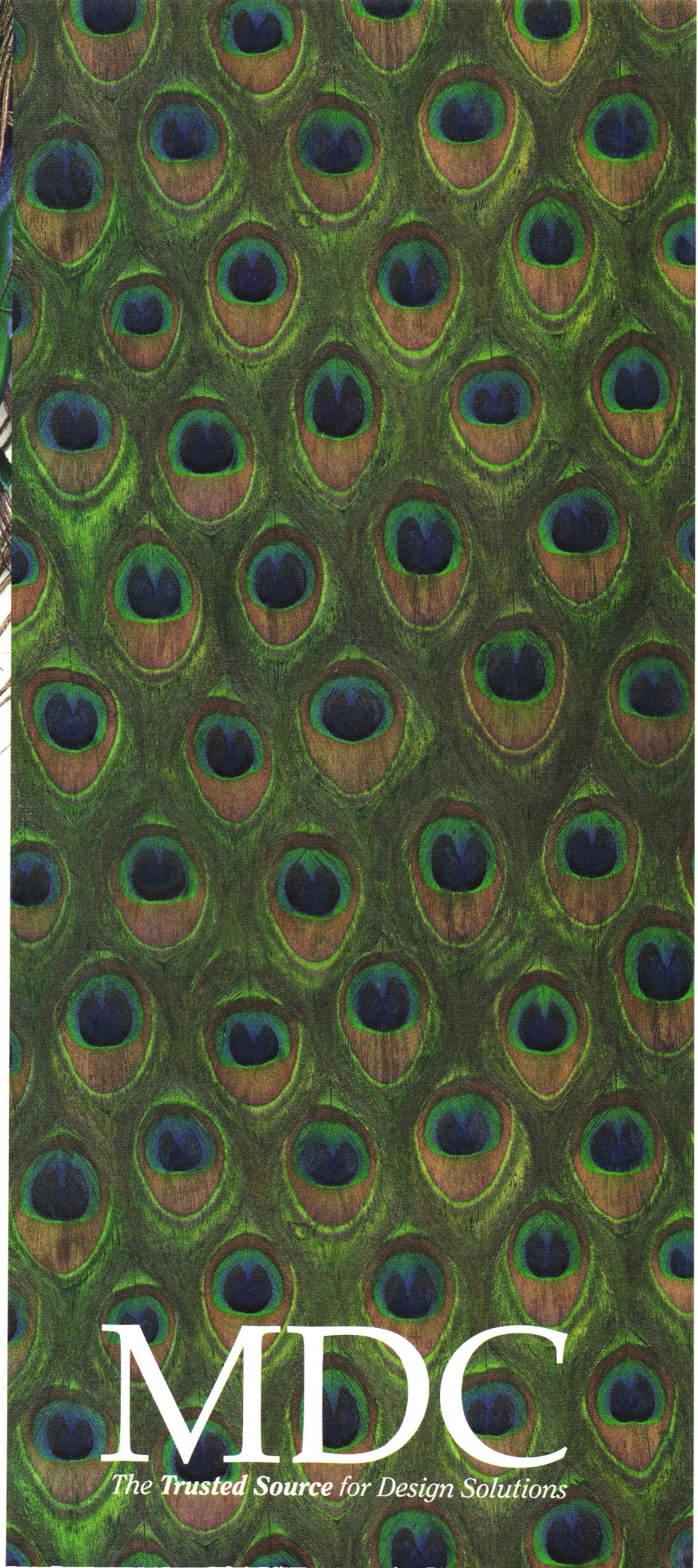
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**Project: Gelfand Partners Architects (page 52)**

**who** Interior designer and architect: Gelfand Partners Architects. Architecture project team: Lisa Gelfand, FAIA, LEED AP; James Fagler, AIA; Steve Brezovec, LEED AP. Interior design project team: Lisa Gelfand, FAIA, LEED AP; Sandra Kovtun, LEED GA; Ken Rackow, LEED AP; Steve Brezovec, LEED AP. Contractor: Fine Line Construction. Lighting: EDesignC. Engineering: Tennebaum-Manheim Engineers (structural); List Engineering (mechanical); EDesignC (electrical).

**what** Wallcoverings: Nova Cork. Carpet tile: Tandus. Lighting: Ikea (task lights); Litecontrol (fixtures); Lutron (controls). Glass: PRL Glass. Workstations: custom built from reused solid core doors. Workstation seating: Humanscale. Files: Hon. Shelving: Hoot Judkins. Architectural woodworking: Zomadic LLC (CNC); Plywood and Lumber Sales (supplier). Radiant heat panels: Runtal.

**Project: Sorg Architects (page 54)**

**who** Architect and interior designer: Suman Sorg, FAIA, of Sorg Architects. Architecture project team: Suman Sorg, FAIA. Contractor: Euro Design.

**what** Paint: Sherwin-Williams. Carpet: Milliken. Lighting: Lytespan (recessed); Lightolier (track). Architectural glass: Del Ray Glass. Window treatments: Next Day Blinds. Workstations: Topdeq. Workstation seating: Herman Miller. Conference seating: Eames. Lounge/reception seating: Eames. Conference table: Topdeq.

**Project: Sauerbruch Hutton (page 56)**

**who** Architect and interior designer: Sauerbruch Hutton. Architecture and interior design project team: Vera Hartmann (project architect); Matthias Sauerbruch; Louisa Hutton; Juan Lucas Young; Karolin Möllmann; Florence Girod; Jörg Albeke. Contractor: TBG GmbH. Engineering: Andreas Külich (structural); HHPberlin (services). Fire consultant: Weistplan.

**what** Paint: Brillux. Windows: Tischlerei Voigt. Flooring: Dinesen. Ceiling: EchoElbe; Knauf Plaster; Brillux. Lighting: Litelab. Shelving: Wowerat Tischlerei. Counter: Roy Edelstahl. Glass: Tischlerei Voigt. Table stand: Egon Eiermann.

**Project: Roth Sheppard Architects (page 58)**

**who** Architect: Roth Sheppard Architects. Architecture project team: Jeffrey L. Sheppard, AIA; Kelly W. Smith, AIA; Tim Politis, AIA; Brandon Anderson, AIA; Adam Smith. Contractor: Williams Construction Corporation. Engineering: Performance Engineering (structural); McDonald Consulting + Design Inc. (mechanical); R2H Engineers (electrical).

**what** Paint: Sherwin-Williams. Laminate: Wilsonart. Solid surface: Corian. Dry wall: USG. Flooring: Custom beetle kill wide plank pine. Carpet: Interface. Ceiling: USG. Lighting: Con-Tech (recessed); Artemide (task); George Kovacs (pendants/chandeliers); Ledalite (pendants/chandeliers). Door: Roth Sheppard; MWE Hardware (hardware); CR Laurence (hardware). Architectural glass: Colorado Plastics. Window treatments: Insolroll. Workstations: Herman Miller. Lounge/reception seating: Modern Furniture Warehouse. Other seating: Where Wood Meets Steel. Tables: E&J Cabinets (conference and reception desk). Files: Crate & Barrel. Shelving: Where Wood Meets Steel. Drawers: Herman Miller. Architectural woodworking: E&J Cabinets; Where Wood Meets Steel. Plumbing fixtures: Elkay.

**Project: AOL West Coast Headquarters (page 60)**

**who** Interior designer: Studio O+A. Architect: Clem Soga, AIA, NCARB, CCS. Interior design project team: Primo Orpilla, principal-in-charge; Denise Chery, director of design; Perry Stephney, director of projects; Liz Guerrero, designer; Albert Claxton, designer; Justin Ackerman, designer; David Hunter, designer; Kroeun Dav, designer. Contractor: Novo Construction. Engineering: KPFF. Graphics: Studio O+A. Furniture dealer: POD Office. Graphics: Studio O+A.

**what** Wallcoverings: Custom vinyl wallpaper. Laminate: Formica. Carpet: InterfaceFLOR; Constantine Carpet. Lighting: Barn Light Electric; Lite Control; Jielde Holophane; Tech Lighting; Nora Lighting; Oliver DiCicco. Window treatments: Mechoshades. Workstations: Inscape. Workstation seating: Herman Miller. Lounge seating: Blu Dot; Coalesse; De la Espada; West Elm. Other seating: Herman Miller; SitOnIt Seating; Haworth. Upholstery: Maharam; KnollTextiles; Archtex. Conference table: Mash Studios; Blu Dot. Cafeteria dining tables: Mash Studios.

**Project: Red Bull Canada (page 68)**

**who** Interior designer: Johnson Chou Inc. Interior design project team: Johnson Chou, B.Arch, ARIDO, MRAIC, RCA; Silke Stadtmueller; Anne Ehlers; Dorna Ghorashi; Shant Krichelian. Contractor: Ira Idzkowski. Consultants: Toews Engineering (mechanical); HCC Engineering (electrical); Halcrow Yolles (structural); Johnson Chou Inc. (lighting).

**what** Paint: Benjamin Moore. Moveable wall: Matrix Alloy Fabricators. Flooring: existing floor stained. Carpet: Interface. Ceiling: Drywall. Lighting: Eureka (recessed and track); EuroLite (recessed, track and suspended fluorescents); Viso Thins (suspended fluorescents); Trianon Design Ltd (feather suspension lamp). Glass: Durham Glass (architectural glass/glazing and decorative glass panels); Treehouse Furniture Company (Open workstations); Northwest Custom Cabinet (private offices). Workstation seating: Eco-Fit; Cooper's Office Furniture. Conference seating: Sayl Chair; Herman Miller; Workplace Resource. Conference table: Treehouse Furniture Company. Files: Global. Shelving: Northwest Custom Cabinet Inc. Drawers: Northwest Custom Cabinet Inc. Architectural woodworking: Treehouse Furniture Company; Northwest Custom Cabinet Inc.

**Project: Goods Shed North, BC/PIC (page 74)**

**who** Interior designer: BVN Architecture. Architect: Elenberg Fraser. Interior design project team: Ninotschka Titchkosky, project principal; Trudy-Ann King, previous project director; Megan Ronnfeldt, project director; Ulrike Bauerle, project architect; Peter Richards, technical advisor; Peter Bonfig, architect; Nikhat Karim, interior designer. Contractor: Equiset Construction. Lighting: Meinhardt. Engineering: Meinhardt (services); Winward (structural). Graphics: Kiss Chasey. Acoustician: Marshall Day Acoustics. Base building architect: Elenberg Fraser. Heritage architect: Lovell Chen. Building surveyor: Gardner Group. Quantity surveyor: Riber Levett Bucknell.

**what** Paint: Dulux. Laminate: Laminex. Timber: Recycled messamate. Flooring: Polished concrete; rubber. Carpet: Ontera Carpet; Ege Epoca; Designer Rugs. Lighting: Pendant Artemide. Workstations: Vitra. Workstation seating: Zenith/Formway. Lounge seating: Jordan Furniture. Cafeteria, dining, auditorium seating: Jordan Furniture. Other seating: Herman Miller; Eames; Schamberg+Alvisse. Upholstery: Kvadrat. Conference table: Thinking Ergonomix. Cafeteria, dining, training tables: Jordan Furniture; Schamberg + Alvisse. Other

tables: Jordan Furniture. Files: Planex. Shelving: Anibou. Architectural woodworking: Equiset Construction. Planters: Planex Planters. Coat rack: Busk + Hertzog.

**Project: Goods Shed North, URA (page 74)**

**who** Interior designer: BVN Architecture. Architect: Elenberg Fraser. Interior design project team: Ninotschka Titchkosky, project principal; Trudy-Ann King, previous project director; Kylie Robinson, project architect; Peter Richards, technical advisor; Kate Grenville, architect; Priyanki Sharma, architect; Nikhat Karim, interior designer; Alice Chow, interior designer; Alice Penna, interior designer. Contractor: Equiset Construction. Lighting: Aurecon. Engineering: Aurecon (services + ESD); Windward (structural). Graphics: Diadem. Acoustician: Watson Moss Growcott Acoustics. Base building architect: Elenberg Fraser. Heritage architect: Lovell Chen. Fire engineer: NDY. Building surveyor: Gardner Group. Quantity surveyor: Riber Levett Bucknell. Project manager: Basso Project Management.

**what** Wallcoverings: Woven Image; recycled messamate. Paint: Dulux. Joinery finishes: Schiavello. Drywall: Panelwall. Flooring: Recycled messamate; Bolon. Carpet: Whitecliffe; Fletco. Lighting: Ilite; Herman Miller; Hub Furniture; EuroLuce. Window treatments: Reflex. Workstations: Schiavello. Workstation seating: Formway. Lounge seating: Jordan Furniture. Cafeteria, dining, auditorium seating: Mark Tuckey; Jordan Furniture; Living Edge. Other seating: Wilkhahn; Stylecraft; Schiavello. Upholstery: Kvadrat; Instyle; Softline; Contemporary Leathers. Conference table: Koskela. Cafeteria, dining, training tables: Mark Tuckey. Other tables: Wilkhahn; Koskela; Stylecraft; Interstudio. Shelving: Schiavello. Planters: Schiavello (vertical garden walls).

**Project: Bota Bota (page 80)**

**who** Architect and interior designer: Sid Lee Architecture. Contractor: Mikado. Consultants: Raymond Daoust, (naval architecture). Lighting consultant: Luxtec. Engineering: Blondin Fortin; Anand Swaminadhan. Furniture dealer: Mobilier Flirt.

**what** Flooring: Céramique Vachon. Carpet: Couper Croiser. Glass and porthole: Fonderie de l'Estrie; Groupe Lessard. Other seating: Mobilier Flirt. Architectural woodworking: Expo-Rénovation. Signage: Imafix. Lockers: EspaceMax. Sauna: Anthony Lylekian. Pools: Moules PCM.

**Project: A'maree's (page 88)**

**who** Architect and interior designer: Paul Davis Architects. Architecture and interior design project team: Paul Davis, AIA, principal-in-charge; Gabriel Leung, project designer; Sarah Knize, project team; Ken Vermillion, project team; Jennifer Williams, project team. Original architects: Ladd & Kelsey. Contractor: Summit General Contractor. Lighting: Kaplan Gehring McCarroll Architectural Lighting; Conor Sampson Design. Engineering: Structics, Inc. (structural); RPM Engineers, Inc. (MEP).

**what** Paint: Benjamin Moore. Lighting: Architectural Works Lighting (sales floor); Prudential Lighting (kitchen); Bartco (dressing lounge); Nippo (dressing lounge). Window treatments: World Linen and Textile Company Inc. Sales floor seating: KnollStudio. Kitchen seating: Arne Jacobsen. Dressing lounge seating: Peter Marino. Upholstery: Roche Bobois (white sofas); Knoll (ottoman); Dosa (pouffes). Sales floor table: Hart Concrete Design. Occasional tables: Peter Marino. Tube display fixtures: Paul Davis Architects. Jewelry display: Peter Marino. Dressing room mounted mirrors: Paul Davis Architects. Bronze sculpture: Patricia Roach.



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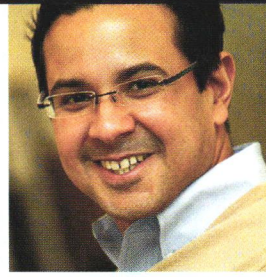
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interior designer,  
Callison  
New York



**Benita Welch**  
principal,  
GKV Architects  
New York



**Jennifer Tuttle**  
director of interior  
architecture,  
HDR Architecture  
Charlotte, North Carolina



**Edwin Beltran**  
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## Clay Whitman

**1. Concrete Collaborative: Solana Honed Concrete**  
[www.concrete-collaborative.com](http://www.concrete-collaborative.com) Reader Service No. 230  
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## Benita Welch, AIA

**2. Newmat: Stretched Ceilings**  
[www.newmatusa.com](http://www.newmatusa.com) Reader Service No. 231  
When looking for a modern, clean, and elegant solution for lighting, I look to Newmat stretched ceiling systems. When backlit, the PVC material has an ethereal glow, and the perforated versions offer better acoustical properties.

## Jennifer Tuttle, IIDA

**3. Modular Arts: InterlockingRock® in Dune**  
[www.modulararts.com](http://www.modulararts.com) Reader Service No. 232  
With construction budgets decreasing every year, it has become critical that designers find products that are versatile, cost effective, and LEED-friendly, yet have a powerful "wow" factor. These decorative panels are all of the above.

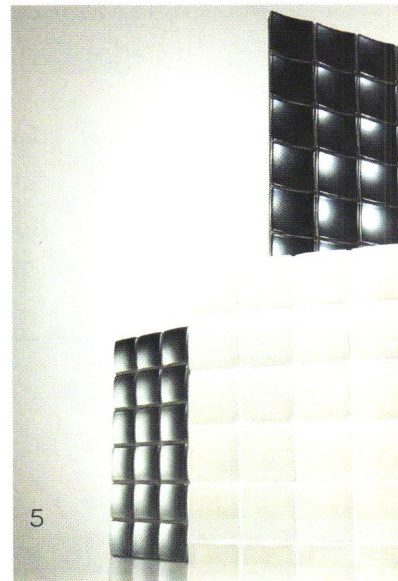
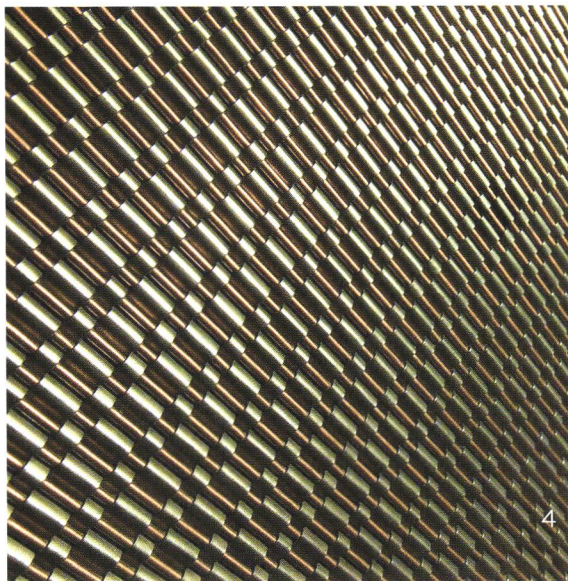
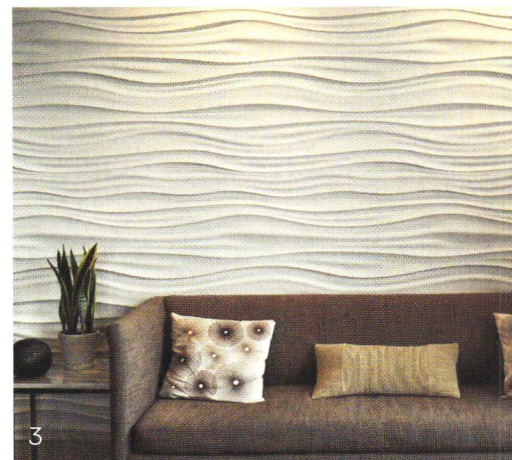
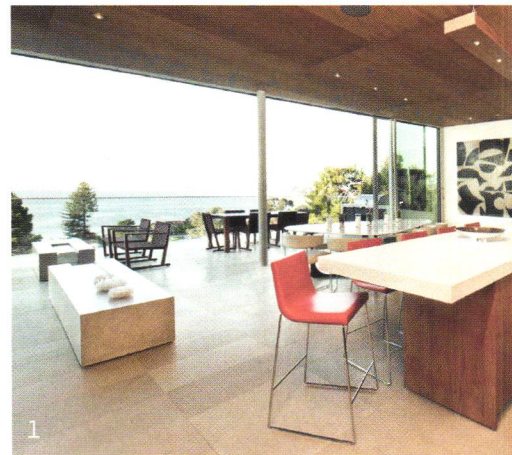
## Edwin Beltran

**4. Cambridge Architectural: Channel**  
[www.cambridgearchitectural.com](http://www.cambridgearchitectural.com) Reader Service No. 233  
This architectural mesh is my go-to product when I need a strong and highly durable finish for environments exposed to wheelchair and cart traffic. I don't have to compromise visual interest and tactile delight, and the stainless steel and brass combination can turn any elevator cab into a showstopper!

## Verónica Zurita, NCIDQ, IIDA

**5. Stone Source: Visore by Inax**  
[www.stonesource.com](http://www.stonesource.com) Reader Service No. 234  
This tile is a faceted dimensional porcelain mosaic with a glossy pearlescent finish. We recently used it to create a focal shimmer wall in a retail space; love at first sight!

For this end-of-year issue, *Contract* asked designers to name their favorite building products of 2011.





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## Johnson's viewpoint...

**Johnson Chou**  
**Johnson Chou Inc.**  
**Toronto, Ontario, Canada**

**Johnson Chou, designer of the Red Bull office (on the cover and page 68) in Toronto, founded his eponymous multidisciplinary design practice in 1999. The Toronto firm's work encompasses architectural and industrial design, furniture and interiors, graphic identity, and corporate communications.**

Do you have a particular design philosophy? How would you describe it?

I would describe my work as a form of "narrative" architecture that engages on intellectual, emotional, and physiological levels of experience. The creation of a narrative forms the conceptual point of departure for all of our work. Distinct and unique to each client, the narrative is comprised of two parts: ritual and metaphor. Ritual is manifested as a "scripting" of movement and views—the architectural promenade. It is intended to elevate one's experience of the mundane or commonplace. Metaphor is invoked as a means of generating form—to facilitate one's "reading" of a space.

How selective are you with the clients that you work with?

We are very selective for two reasons. The first is that we, as a team, invest so much time, creativity, and passion into our projects that we cannot squander on clients whose primary concern is expediency. The second—and most important—reason is that clients are instrumental in the success of their own projects. Clients who find creativity in what they do are inclined to appreciate innovation, art, and design.

Do you have a particular approach to a dialogue with a client in a project's early stages to understand what they want in the project?

Most of our clients are already well versed in design, but sometimes conversations can be deceptive, both for what is said and what is not. I often ask our clients to compile a selection of images of objects, music, or literature that they find inspirational to enable them to articulate their thoughts.

Is there a particular material that you enjoy incorporating into your current work? Why?

Currently, in addition to concrete, clear and acid-etched glass, and stainless steel, I am appreciating figured, natural materials such as statuario marble, flat-cut walnut, rosewood, and ebony. There is so much life in these materials. I am also using reclaimed wood for many of my projects for the same reasons.

What would be your dream project?

A museum or an art gallery because of the building type's inherent narrative potential.

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

It is vital for students to gain practical experience, especially in internships. It is important for students to recognize that there is a cost incurred by an employer in training an intern, and one must treat an internship experience seriously.

Which interior space—anywhere in the world, designed by anyone—inspires you? Why?

The one space that was most formative and illustrated to me the power of architecture was Le Corbusier's chapel in Ronchamp, France. It was both a revelation and one of the most moving experiences of my life. The building seemed alive. Le Corbusier's brilliant use of natural light as a hidden source—along with the iconic interior forms—verged on the metaphysical and sublime.

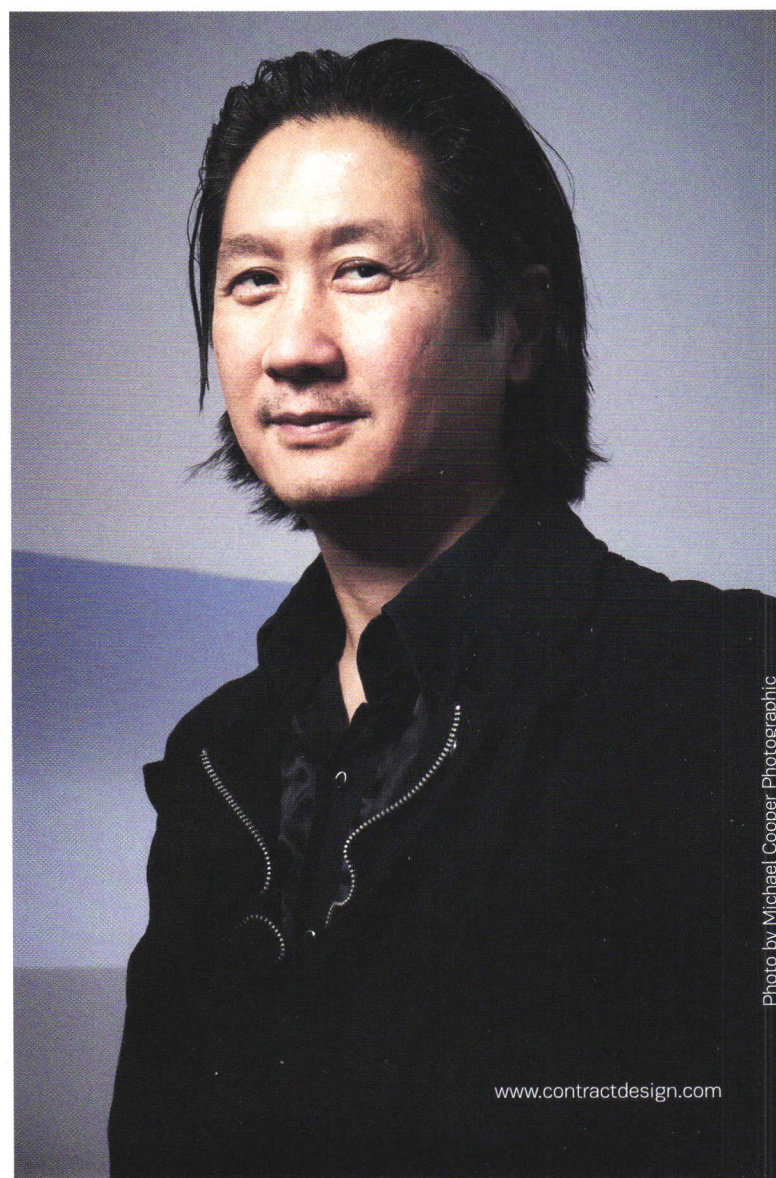


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