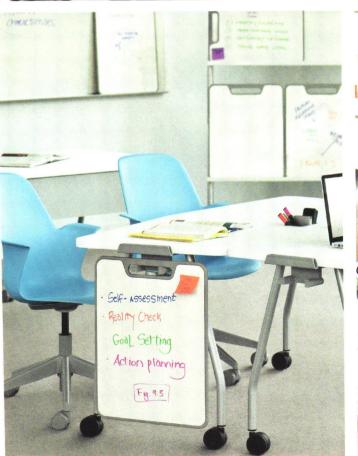




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civic/cultural

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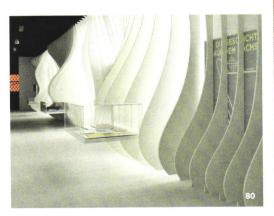
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cover: Cranbrook Art Museum, renovation and addition by SmithGroupJJR. Photo by James Haefner. Featured prominently in the center of the photo is Roy Lichtenstein's "Modular Painting with Four Panels #7" (1970).



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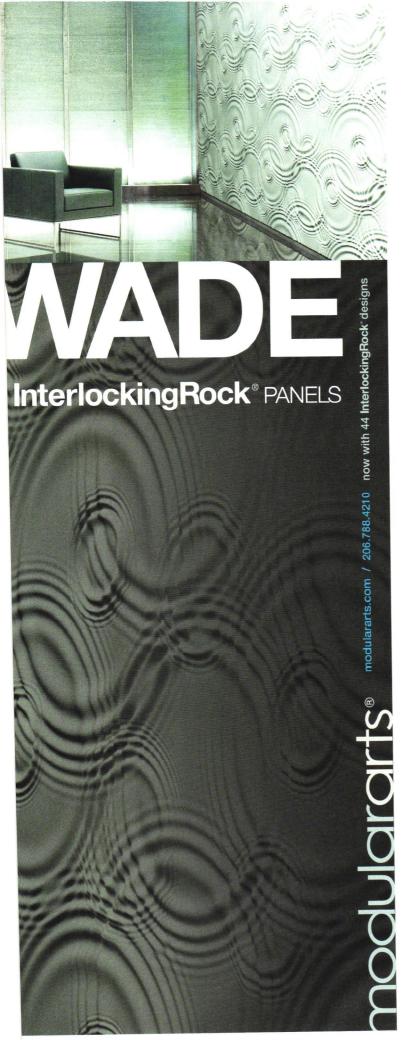
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HOK Designs University at Buffalo's New Medical School

The winning design for a new downtown campus will become a collaborative center for students, faculty, biomedical researchers, and clinicians

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ASID Billings Report Shows Improvement in First Quarter of the Year

Firms with between two and nine employees showed the greatest gain in billings

contractdesign.com/asidq1billingsindex

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Liset Robinson, interior design instructor at SCAD Atlanta, honored at IIDA annual meeting at NeoCon® contractdesign.com/educatorofyear

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The Cooper-Hewitt National Design Museum has named Clive Wilkinson Architects the winner for the interior design category, Mack Scogin Merrill Elam Architects for architecture design, and TED conference creator Richard Saul Wurman, FAIA, for lifetime achievement contractdesign.com/nationaldesignawards

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Sustainable building, ADA guidelines, and contract project management are among site's course offerings contractdesign.com/aiawebportal

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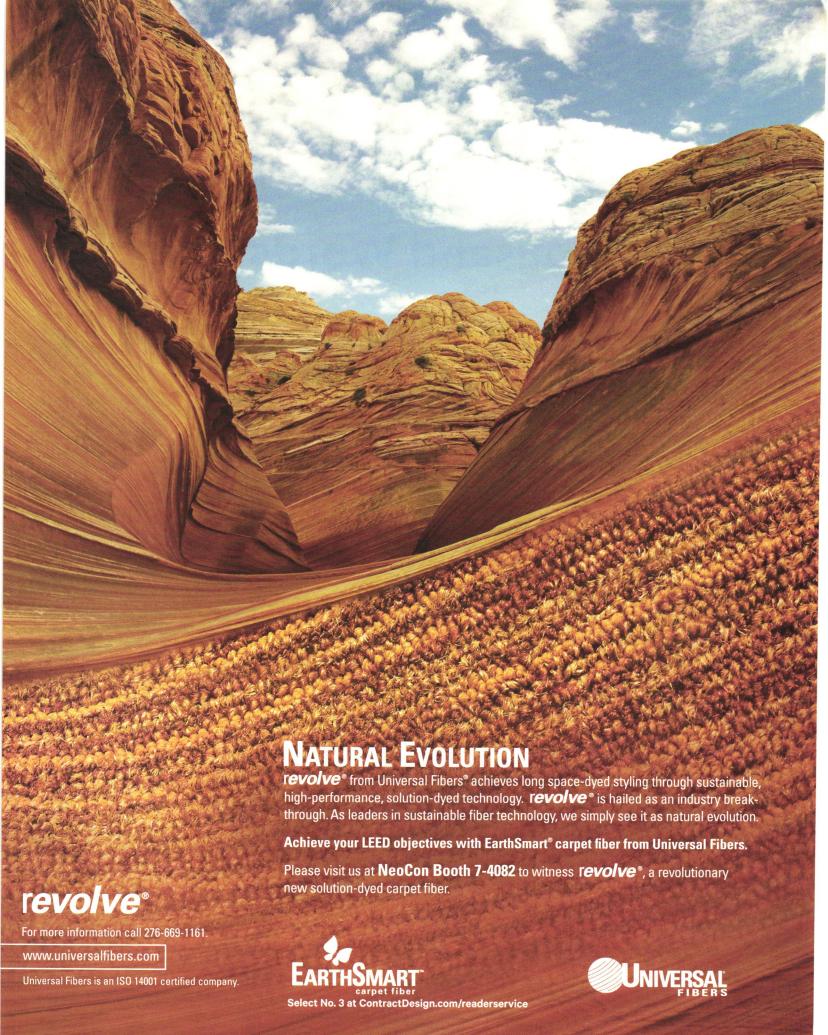
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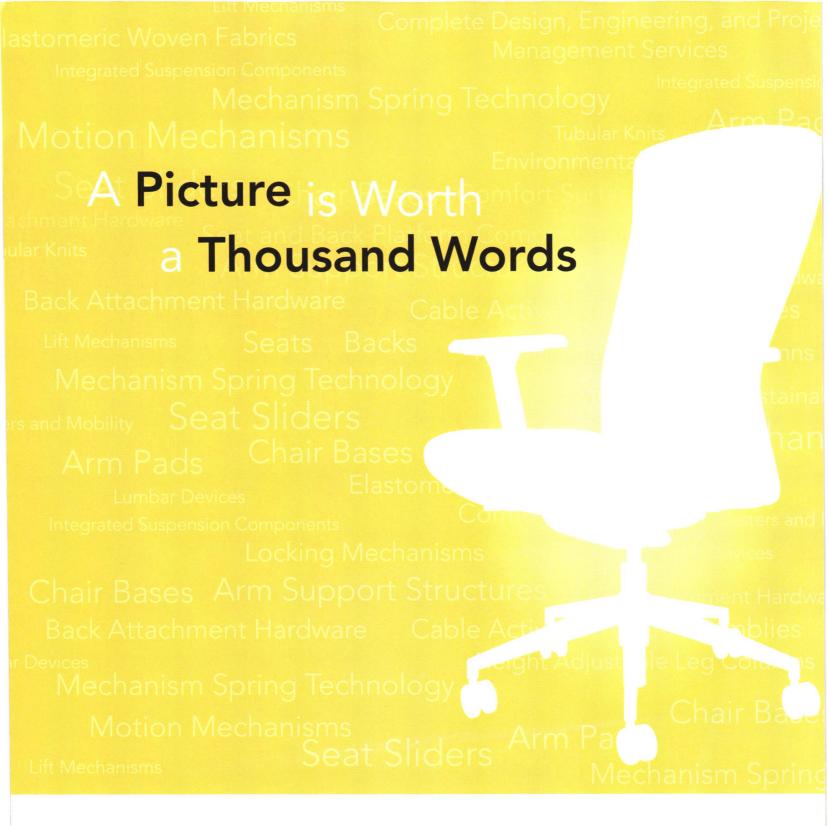
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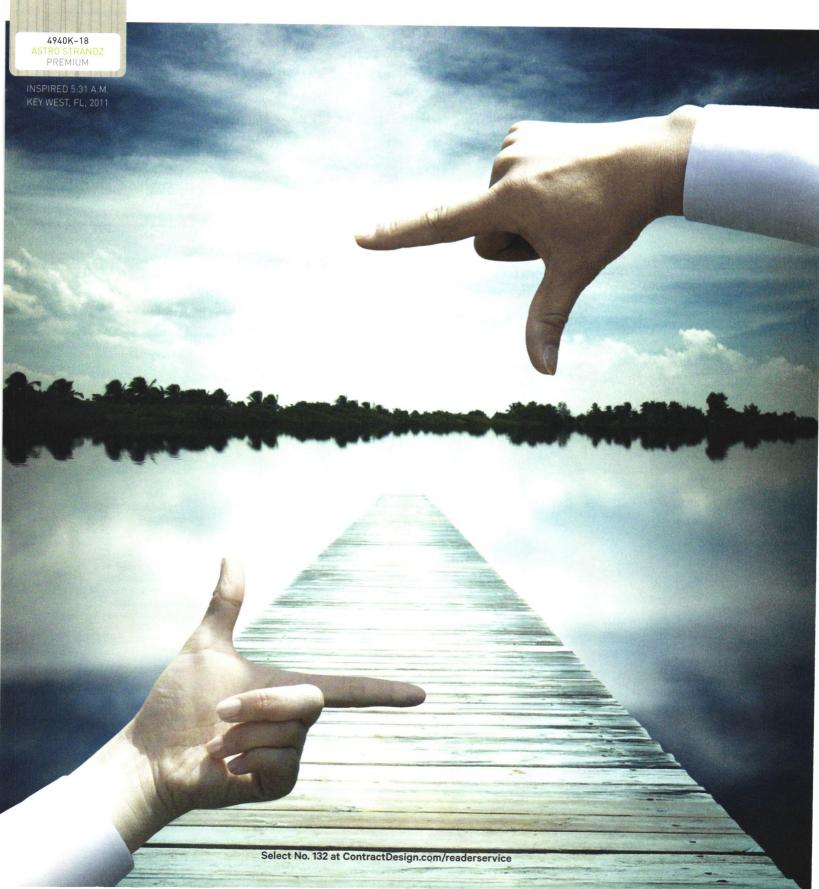
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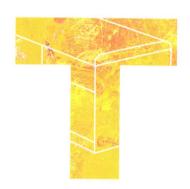
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Spirit of collaboration and connection

As design professionals have gathered for NeoCon®—and in recent weeks for ICFF, HD Expo, and the AIA national convention as well—there is a sense that perhaps the worst of the economic downturn is behind us, but the question of "what's next?" hangs in the air. I believe there are positive signs for the profession, and that's due to signs of three Cs: collaboration, communication, and connection. I'm seeing that particularly with the professional organizations: IIDA, ASID, and the AIA's Interior Architecture Knowledge Community.

At the AlA's national convention in Washington, D.C. last month, the AlA Interior Architecture Knowledge Community (IAKC) held its annual Interior Architecture Annual Roundtable discussion. Led by Mary Burke, FAIA, Elizabeth Peterson, AIA, and Contract magazine's 2005 Designer of the Year Ken Wilson, FAIA, FIIDA, the two-hour forum allowed attendees to step up and openly express their concerns about the profession today. To be sure, some of the discussion was the usual griping about the architect-interior designer divide. But here is what was significant: More than 100 people attended this session, including yours truly, compared to past years when it might have attracted 30 or so people. And many of the attendees who spoke conveyed thoughtful ideas for how interior designers and architects can collaborate together, and how they can illicit greater support from the AIA.

During the IAKC roundtable, when the discussion turned to how designers can have that discourse with AIA leadership, ASID Executive Vice President and CEO Randy Fiser identified himself from the audience, and said he welcomes that discussion and wants ASID to be a part of it. That's right. The ASID executive vice president purposefully attended this session at the AIA's convention, and specifically made it known to the audience of primarily architects that he wants ASID to be part of the broader dialogue with AIA. That's progress.

Later that same day, I visited with Jim Williamson, IIDA, at Gensler's Washington, D.C. office. Williamson, a principal at Gensler, took office as president of IIDA on the Sunday before NeoCon®. He has been looking forward to leading IIDA, and as a principal with a global firm he is in a key position to help plan for IIDA's growth internationally. Williamson also expressed an openness to communication with ASID

and is encouraging collaboration where possible. He takes a big picture view of the profession that is progressive and necessary at this time.

A month earlier, I had a long lunch with IIDA Executive Vice President and CEO Cheryl Durst, Hon. FIIDA, who noted that she has met with Fiser—her counterpart at ASID—a few times in his first three months on the job. The fact that the executives of the two interior design associations are meeting and talking is progress. Both Fiser and Durst have expressed to me that they have a mutual respect for each other, and acknowledged that ASID and IIDA, together, share significant common ground and goals for design professionals.

That spirit of collaboration will be evident at NeoCon® on Wednesday with the Student Program, in which IIDA and ASID will collaborate with their IIDA Career Bootcamp and ASID Career Exchange. Kudos to ASID and IIDA for working together to make the NeoCon® Student Program worthwhile for the future of the profession. I think that is just the beginning.

The landscape for communication in the design profession is stronger today than ever. Recent changes in leadership in related organizations and the reality that the recent recession has brought to both the interior design and architecture professions present a basic need to cooperate to do what is best for designers. I'm heartened by this. The time for even greater collaboration is now.

As Contract covers NeoCon® from showroom to reception to our Best of NeoCon® winners, we want to connect further with our readers. Check out our website, contractdesign.com, and our enhanced blog: talkcontract.contractdesign.com. On LinkedIn, join the group Contract magazine. On Twitter, follow us at twitter.com/contractmag. Like our Facebook page at facebook.com/contractmag, and check out our new TumbIr site: contractdesign.tumbIr.com.

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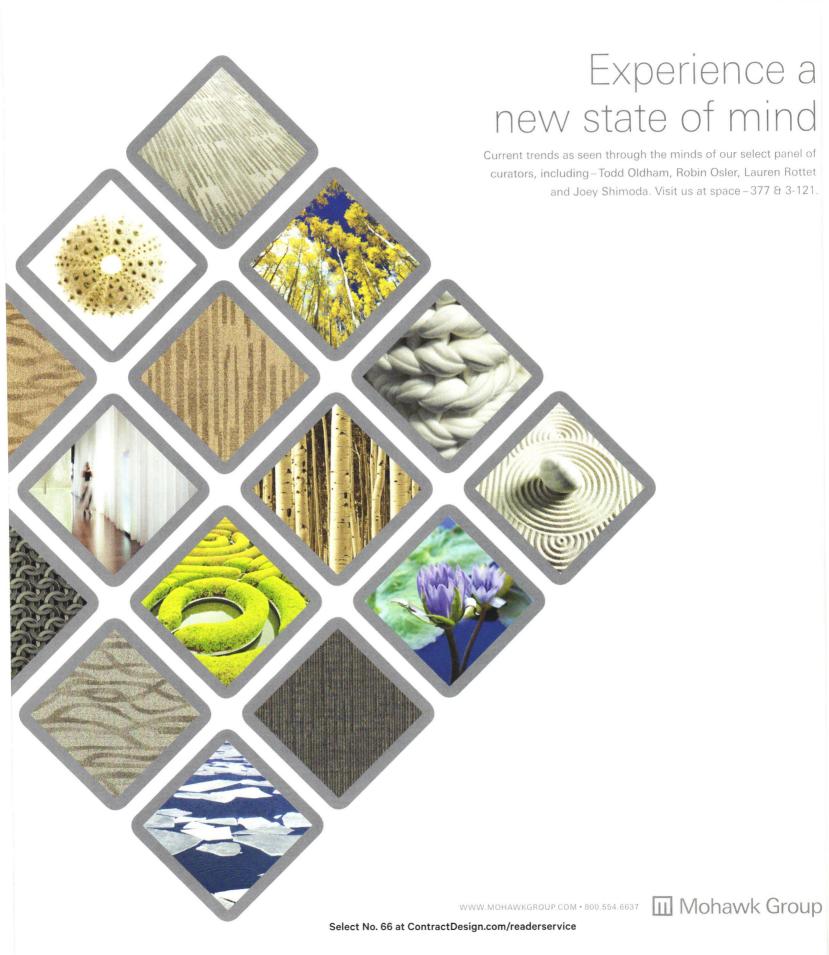
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IIDA announces winners of The Office Exhibition Interior Design Competition



The Pavilion in Dubai (above), designed by Studio M, was named Best of Competition in The Office Exhibition Interior Design Competition.

The International Interior Design Association (IIDA) has announced winners of The Office Exhibition Interior Design Competition, held in conjunction with The Office Exhibition in Dubai in May. Honoring the best in Middle East design, the winners and honorable mentions were:

Best of Category, Large Corporate Space:

Sima Malak & Alssamoure Design Associates, Saudi Arabia, for Arcapita Building in Bahrain Bay, Manama, Bahrain Honorable Mention, Large Corporate Space:

dwp, Thailand, for Zain Headquarters, Bahrain Seef, Bahrain Best of Category, Small Corporate Space:

Naga Architects, Designers & Planners, UAE, for French Trade Commission in Dubai, UAE

Honorable Mention, Small Corporate Space:

Topos Design Studio Pte Ltd, Singapore, for SKA Energy in Dubai, UAE

Honorable Mention, Small Corporate Space:

Arun Nalapat Architects, India, for 33 BUSINESS BAY in Dubai, UAE Best of Category, Cultural/Institutional/Educational:

Studio M, UAE, for The Pavilion in Dubai, UAE

Honorable Mention, Cultural/Institutional/ Educational:

Sima Malak & Alssamoure Design Associates, Saudi Arabia, for Arcapita Mosque in Bahrain Bay, Manama, Bahrain Best of Category, Hotels:

Wilson Associates, USA, for Armani Hotel Dubai in Dubai, UAE Honorable Mention, Hotels:

Wilson Associates, USA, for Park Hyatt Abu Dhabi on Saadiyat Island in Abu Dhabi, UAE

Best of Category, Restaurants:

Draw Link Group, UAE, for Roberto's Restaurant in Dubai, UAE Honorable Mention, Restaurants:

dwp, Thailand, for Rib Room, Jumeirah Emirates Towers Hotel in Dubai, UAE

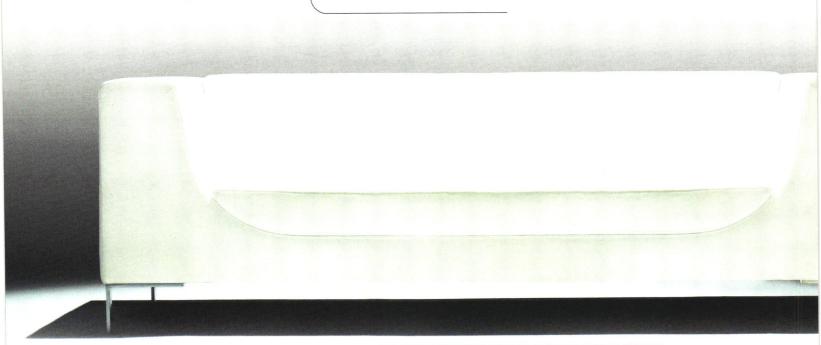
Best of Competition:

Studio M, UAE, for The Pavilion in Dubai, UAE

IIDA also announced winners of the The 2012 Middle East Office & Hospitality Product Design Awards, in which The Best of Competition winner was the Sail Chair by Andreu World. Learn more about both competitions at iida.org.



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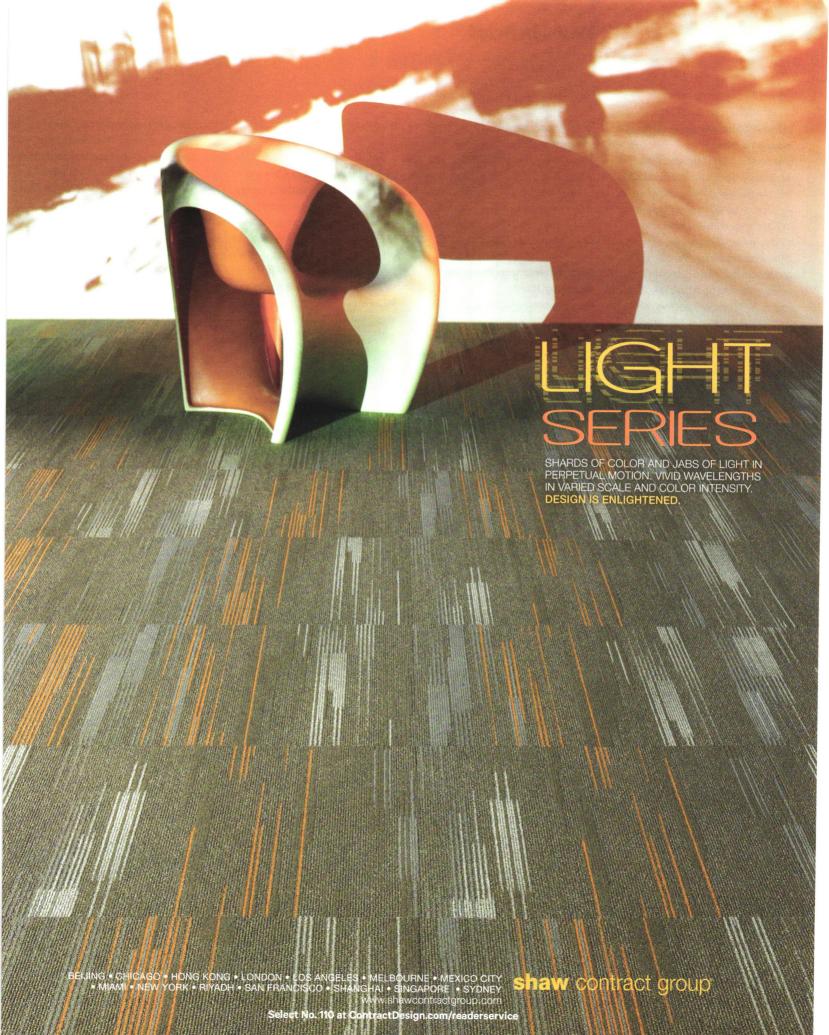


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News in Brief

Latest ASID Interior Design Billings Index is Positive

Interior design firms are reporting increases in billings through early 2012. The Interior Design Billings Index of the American Society of Interior Designers (ASID) shows increased billings for the third consecutive month, ending March 2012 with an index score of 62.5, up 13 points from the previous quarter, and up nearly five points from the same time one year prior. "This is very positive news for the building industry, and in particular for interior design services," says ASID economic advisor Jack Kleinhenz, Ph.D. "The ASID Billings Index has shown a solid pattern of increased activity over most of the past year, led by continued demand for remodeling projects." asid.org

Dreiling Elected 2014 AIA President

Helene Dreiling, FAIA, currently the executive director of the Virginia Center

for Architecture and a former vice president on staff at the AIA national office, has been elected 2013 first vice president and 2014 president-elect of the AIA. In December 2013, she will take office as 2014 president. She will be only the third woman to be AIA president since the AIA's founding in 1857. aia.org

Enter the Healthcare Environment Awards by July 2

The submission deadline is July 2 for the Healthcare Environment Awards. Learn more about the entry requirements on page 107 of this issue. Categories include acute (inpatient) care, ambulatory (outpatient) care, long-term care/assisted living, health and fitness, landscape design, conceptual design, and student work. The award is sponsored by Contract magazine in association with The Center for Health Design, the 2012 HEALTHCARE DESIGN Conference, and

the Vendome Group. contractdesign.com/competitions

By Replicating Interiors, Barnes Foundation Opens to Controversy

The Barnes Foundation opened its new gallery in downtown Philadelphia in May, housing the foundation's vast collection of paintings by Matisse, Picasso, Renoir, Cézanne, and others. Barnes relocated from a 1920s-era Italianate building in Merion. Pennsylvania, a suburb of Philadelphia, to a new Philadelphia building designed by Tod Williams Billie Tsien Architects. The new building, which appears modern on the exterior, has interior galleries designed to largely replicate those that composed the Barnes's previous home. James Russell of Bloomberg News writes that, "The imposing architecture is beautifully crafted, dignified, deferential." But the replicated interiors garnered some

particularly harsh criticism. Lance
Esplund, also writing for Bloomberg
News, called it "the greatest preventable
cultural tragedy of our era." Esplund goes
on to say it represents "a worst-case
example of philistinism, provincialism,
and avarice masquerading as public
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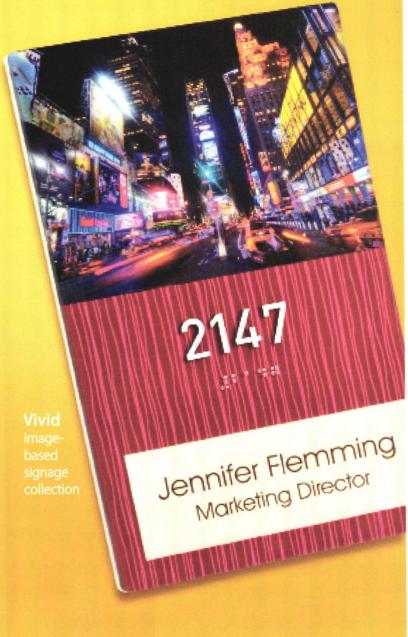
barnesfoundation.org



Inside the lower lobby of the Barnes Foundation, looking into the gallery garden and library.







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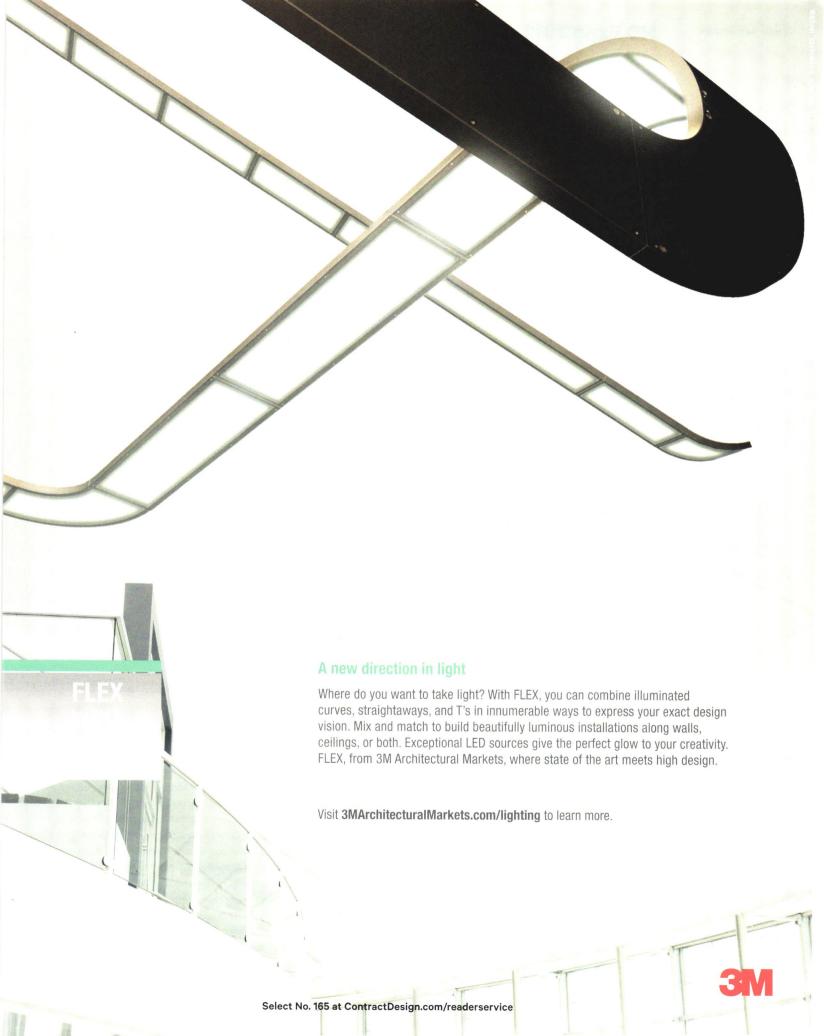
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HD Expo 2012

This year's exhibitors emphasize the importance of guest experience by showcasing thoughtful design



1. Tangent modular lounge seating from Loewenstein offers multiple configurations. 2. Mode seating from Humanscale addresses meeting and conferencing needs at hotel properties. 3. Designed by acclaimed architect Matteo Thun, the Onto bath suite from **Duravit combines the warmth** of wood with ceramic surfaces. 4. Carnegie debuted its first indoor/outdoor textile line. Voyage, which includes the exotic large-scale pattern Amulet wallcovering.

Lasting success in hospitality often correlates with how an environment appeals to the senses. So furnishings, materials, and objects used in hospitality design should aim to be more than just durable. At this year's Hospitality Design Expo + Conference (HD Expo) in Las Vegas, exhibitors addressed this through arresting pattern, saturated color, luxurious hand, and ultimate comfort, while some rethought the often overlooked facets of the hospitality market (see designers' favorites from HD Expo in Designers Select on page 106).

Standard ballroom chairs typically furnish meetings at hotels. Recognizing that these aren't ideal for long sessions, **Humanscale** conceived Mode, an ergonomic chair with a flexible back, cushioning that follows the body's contours, and a lightweight, stackable frame. Optional slipcovers dress up the piece substantially for social affairs.

Loewenstein tackled adaptability with Tangent modular seating. The storage-integrated lounge units—for use in hospitality venues, as

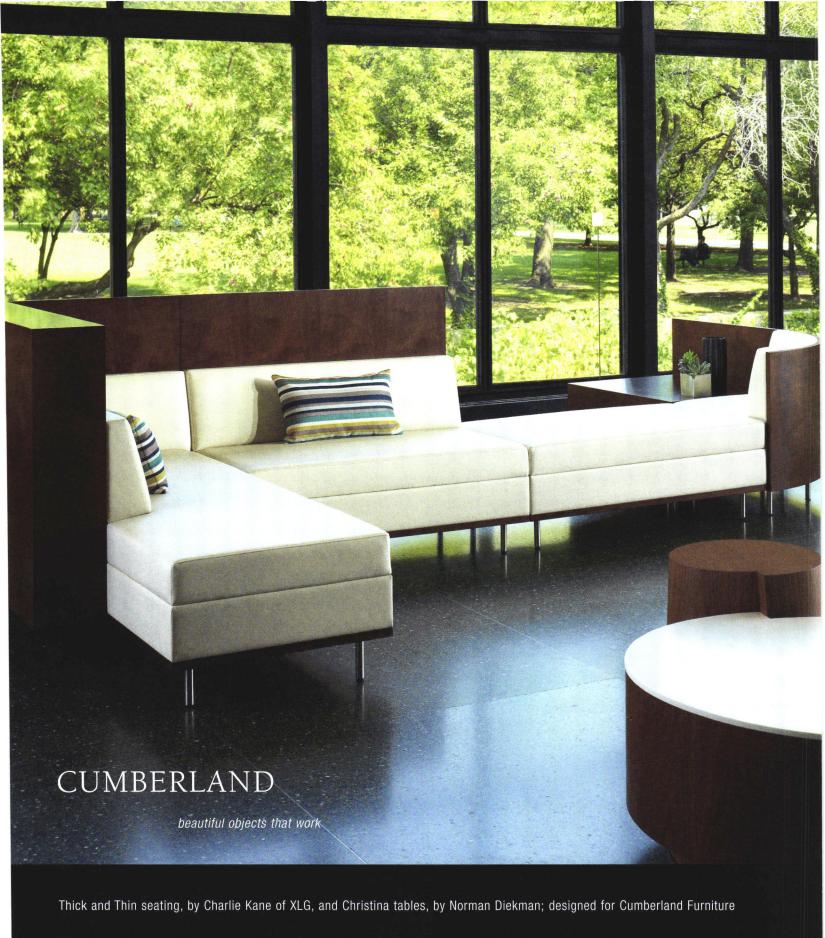
well as receptions or casual sitting areas in offices and retail stores—reconfigure in numerous ways. A highly useful configuration is combining the units to share backs, which not only decreases its physical footprint, but also encourages interaction. Optional features include integrated power and movable veneer table surfaces.

Carnegie debuted its first indoor/outdoor textile line—the aptly named Voyage collection. Its nine styles draw on various cultural motifs such as classic gate scrollwork, lkat patterns, and talisman forms.

It would not be HD Expo without luxury bath fixtures that offer guests spa-like experiences. A truly elegant offering that surprises with its use of wood is the Onto bath suite, designed for **Duravit** by Italian architect Matteo Thun. Bonded, anti-warp plywood mingles with ceramic to create a clean furniture-like aesthetic for the bath. The line comprises wall-mounted sink consoles with gently curved counter edges for user comfort, and soaking tubs for relaxation. —SHEILA KIM

carnegiefabrics.com





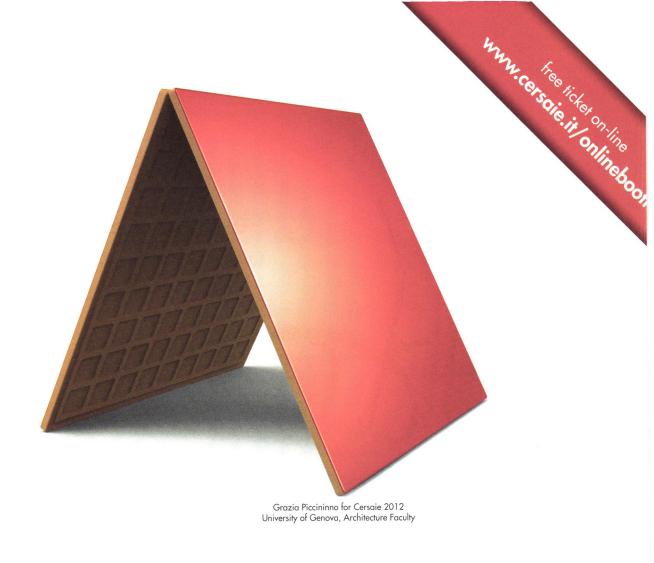
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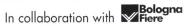


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Bright Lights, Big City

Spanish lighting company LZF outshines the Vegas neon at HD Expo 2012



Manipulating wood veneer as if it were paper for origami, Valencia, Spain-based company LZF (formerly known as Luzifer) has been impressing designers and architects with exquisite light-fixture designs since it was founded in 1994. Eighteen years later, the company continues to push the limits of what it deems a "noble material" with the help of a bumper crop of talented collaborators, and has earned such distinctions as the Good Design Award and the Red Dot Prize. And just last month, the company snagged an IIDA/HD Product Design Award in the lighting category at the Hospitality Design Expo + Conference (HD Expo) in Las Vegas.

LZF's introductions at HD Expo—Link Chain, Raindrop, and Spiro—all exhibit the sculptural quality that the company is best known for, but each design has a decidedly different personality. **Link Chain** (1) is built on a previous award-winning design from 2007. Created by Ray Power, the original Link utilized the moebius strip to achieve a fluid

form; for Link Chain, Power collaborated with Mariví Calvo to stack the strips three and four times, reaching lengths up to 43 or 57 inches for a dramatic effect

Raindrop (2) looks just as it sounds, with a teardrop-shaped body finished in one of eight hues ranging from a juicy orange (pictured above to a soft ivory. Designed by Javier Herrero Studio, Raindrop pendants coin four sizes with different drop lengths, as well as in clusters of three, five or seven pendants varying in drop length and shade size.

For the third introduction, **Spiro** (3), designer Remedios Simón has taken the traditional drum pendant to new heights by incorporating an intricate composition of spirals within the shade. Currently available in a 30- or 38-inch diameter version, the lamp can be further customized with contrasting colors for the circular modules.—SHEILA KIM

Izf-lamps.com Reader Service No. 219

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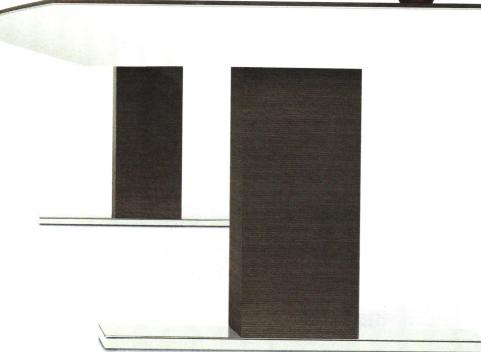
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1. Artistic Tile: Seismic

artistictile.com

Space 106 Reader Service No. 221

The science of geological displacement and movement of the Earth's rocky layers are recreated in Seismic mosaics. The design is a rocky terrain of hexagonal Bianco stones in varying directional planes at random heights, with gray veining that visually ties it all together.

3. Koncept: Sobre LED Modular Task Light

koncept.com

Space 7-6114 Reader Service No. 223

A minimalist, lightweight aluminum bar with 42 LED bulbs, Sobre provides up to 50,000 hours of energy efficient task lighting. When installed, it may look fixed, but the light bar can be rotated forward or backward another 135 degrees. Options include occupancy sensor, touch-activated controls, and a choice of either metallic black or silver finish.

2. Maya Romanoff: Slink

mayaromanoff.con

Space 6-167 Reader Service No. 222

Part of the company's line of Type II vinyI wallcoverings hand-painted in the Chicago studio, Slink sports an iridescent, color-shifting ground with a snakeskin-like embossed pattern and three layers of paint. Slink utilizes water-based, nontoxic pigments, is backed with Osnaburg, and comes in 11 shimmery colorways.

4. Rich Brilliant Willing: Delta

richbrilliantwilling.com

Space 8-7078 Reader Service No. 224

Making its NeoCon® debut, this New York design studio founded by RISD grad friends will be presenting its full range of edgy furniture and lighting, including the Delta suspension lamp series. The line takes cues from a number of lamp styles, including traditional box pleating, Japanese lanterns, and industrial fixtures, and is available in translucent white or opaque black with gold interior.

North America's largest design exposition and conference, the NeoCon® World's Trade Fair is running June 11 to 13 at the Merchandise Mart in Chicago, and showcases the latest products from more than 700 exhibitors and showrooms. NeoCon® 2012 also features a stellar lineup of speakers, including former Chicago Mayor Richard M. Daley, past Contract Designers of the Year Primo Orpilla, Verda Alexander, and Gary Lee, and celebrated boutique hotelier lan Schrager. Special exhibits and networking events, more than 100 CEU-accredited seminars, parties and tours, and student-focused programs are the perfect complement to the show.

The editors of *Contract* offer a sneak peek of products that will be on view in the Mart's showrooms and booths—both large and small.



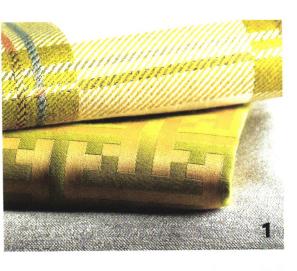
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3rd floor





2



1. HBF Textiles: Spring/Summer 2012 Collection

hbftextiles.com

Space 387 Reader Service No. 225

Vibrant hues and home fashion trends marry high performance for the Spring/Summer 2012 collection, making it suitable for education, healthcare, corporate, or hospitality applications. Highlights include a plaid rendered large scale for a more modern look, a textural solid, and a small interlaced, multicolored check. A full-grain, semi-aniline dyed leather in a range of complementing colors rounds out the collection.

2. Arcadia: Ovate Lounge

arcadiacontract.com

Space 340 Reader Service No. 226

Designed by Christopher Panichella, the Ovate collection of lounge, bench, and modular seating beckons sitters with dense cushioning that includes an ovoid back. Tapered wood legs, contrasting upholstery combinations, and rich tailoring details make this an elegant option for almost any setting.





3. Humanscale: Symtra

humanscale.cor

Space 351 Reader Service No. 227

At once both high-tech and minimalist, Symtra is a testament that beauty and brains can go hand in hand. The contemporary lamp features a flat-plane head as opposed to a traditional lampshade, and advanced LED technology with optical waveguide to produce a warm, glare-free, and broadly distributed light. Symtra is offered as a wall sconce, desk light, or table lamp.

4. Bernhardt: Duet Conference Chair

bernhardt.com

Space 399 Reader Service No. 228

With the evolving, shrinking office in mind, designer Joe Doucet set out to create a well-crafted, smaller-scale conference chair that would blend in with and complement the room and table. His sophisticated Duet chair is the result. The simple-yet-elegant product features a five-point base—finished in black or polished aluminum—on casters, saddle-stitched or channel back and seat upholstery, and tube or flat polished stainless-steel arms.

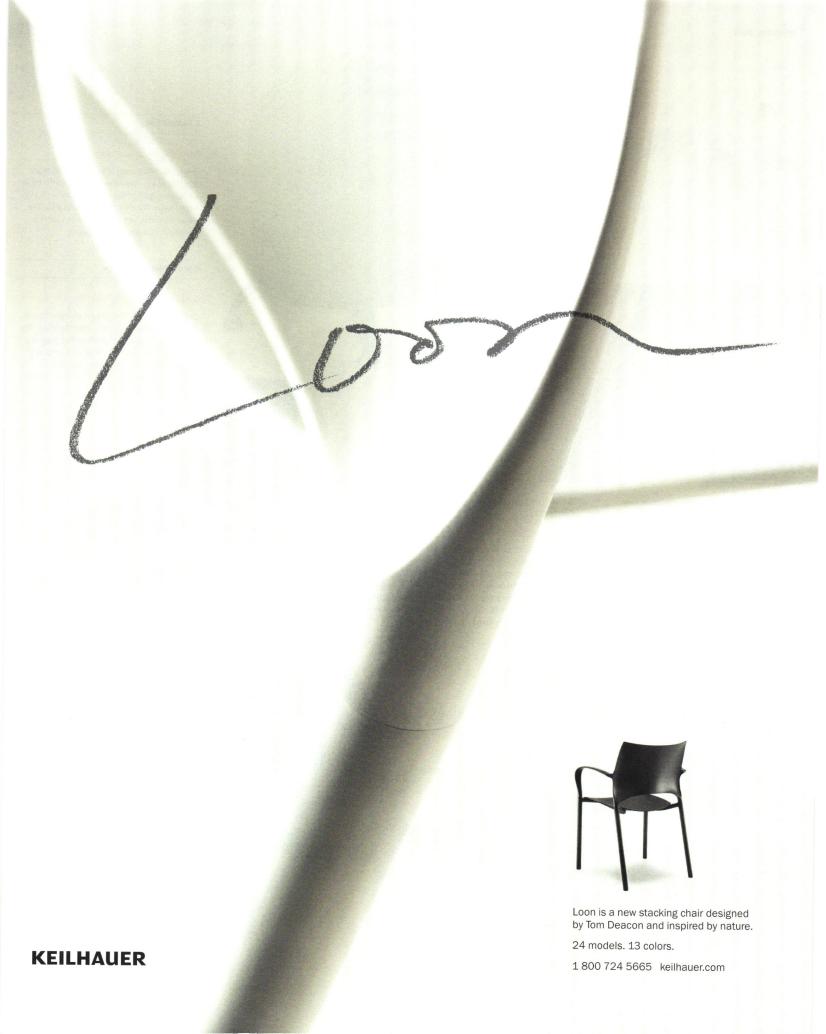
5. HBF: Flight

hbf.cor

Space 387 Reader Service No. 229

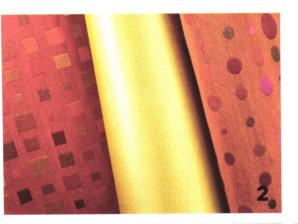
The ergonomic Flight office and conference chair series was designed by Switzerland-based Carmen and Urs Greutmann Bolzern as a composition of layers that can be dismantled for recycling or replacement as needed, giving the product longevity and staying power, as well as a green bent. Flight boasts full adjustability, but also a polished-aluminum V-carrier design on the back, creating an elegant jewelry-like detail.

5



3rd floor







nine different colors.

lelandinternational.com Space 337 Reader Service No. 230

Fast tables address the need that workplaces have for multi-use tables by offering multiple configurations. This is achieved thanks to a pivoting X-base that opens to different positions to accommodate various tabletops. Two base sizes are available, and can be powdercoated in one of



For the 10th anniversary of the company's Alexander Girard-inspired Cosmopolitan collection, the company has recolored two of its timeless patterns—Look and Wink. Look, Too features a square pattern in 10 new colors including a bold red, while Wink, Too sports a dot pattern in an intense



Space 365 Reader Service No. 231







Space 331 Reader Service No. 232

Zenergy is multitasking at its core. The backless seat utilizes exercise ball design to keep the body actively engaged while supporting posture during seated tasks. The chrome powdercoat legs have stationary glides for stability. The nylon cover is available in Crimson, Grass, or Black.

4. Martin Brattrud: Kurve

Space 347/349 Reader Service No. 233

Designed to please the eye from all angles, Kurve is a sculptural counterpoint to linear furniture. The wingback chair, ancillary tables, and ottoman can be grouped or placed individually. A four-prong base with return swivel comes in polished or brushed stainless steel, and tabletops are available in wood, glass, and stone.





Space 346 Reader Service No. 234

Brooks has the appearance of designer guest seating, but boasts more practicality. Stackable and lightweight, it has a frame of %-inch tubing, and can be specified with seat and back in plastic (four color choices), fully upholstered seat and back, upholstered seat and plastic back, or upholstered seat with wood back in 10 finish options.

6. Nienkämper: Ingmar

nienkamper.com

Space 365 Reader Service No. 235

The bentwood and tapered framing of Ingmar lounge chair presents a slim, minimalist appearance, but the chair's low-slung design and generous scale make it the comfortable chair you want to sink into. The frame is available in either natural maple or walnut, and the seat and back come in black polymer mesh or leather.





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1. TOTO: Aquia One-Piece

totousa.com

Space 7-3062C Reader Service No. 236

Easy on the eyes, Aquia One-Piece toilet is also easy on the environment thanks to its EPA WaterSense-certified dual-flush feature, which enables the user to choose either 1.6 gallons or 0.9 gallons of water. The sculptural fixture is also available as a wall-mounted toilet.

2. Apco Signs: InfoLock

apcosigns.com

Space 7-7050 Reader Service No. 237

InfoLock patient information system minimizes error in healthcare environments by clearly denoting pertinent information, as well as any conditions that medical care professionals need to be aware of. Users have the ability to update and customize the inserts.







3. Configura: CET Designer 3.0

configura.com

Space 7-7046 Reader Service No. 238

The software developer will demonstrate at NeoCon® its CET Designer 3.0, a tool that simplifies designing, specifying, and rendering, as well as ordering contract furniture. Among enhancements is the addition of a cloud-based portal that allows users to work when and where they want without being tied to a specific computer.

4. Universal Fibers: Revolve

universalfibers.net

Space 7-4082 Reader Service No. 239

Using a proprietary technology, Universal Fibers has created Revolve, a solution-dyed nylon fiber for both tile and broadloom carpet products. Its superior colorfastness, fade resistance, and color uniformity also make it an ideal fiber for use in long space-dyed styling.



5. Smith System: Chat Chair

smithsystem.com

Space 7-6094 Reader Service No. 240

Ample backing and wider seats define the Chat Chair, which is best suited for lounge and conference settings. Options include casters, tilt-level personalization, and nylon or felt glides. Available in 17 colors, the chairs can be lined up or linked via wedge tables.

6. Versa: Lombard

versawallcovering.com

Space 8-7038 Reader Service No. 241

Named for the seemingly endless steps running alongside San Francisco's famously crooked and steep Lombard Street, Lombard is a wallcovering that features an abstract step pattern formed by regimented ridges. The low-VOC, Type II vinyl covering is offered in 18 sophisticated colors ranging from copper to amethyst.

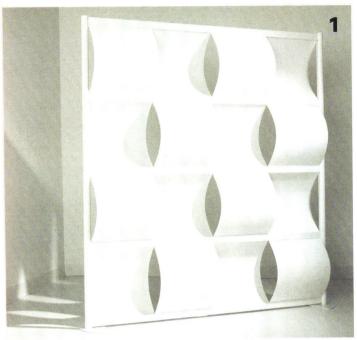
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1. LOFTwall Divider Solutions: Wave

loftwall.com

Space 8-7034 Reader Service No. 242

The Wave divider screen provides a contemporary solution for both living and work environments with its wave-inspired design. Not only an aesthetic treatment, the undulating panels enhance sound dampening qualities and redirect ambient light.

2. Johnsonite: iQ Natural

obneonite com

Space 8-4080 Reader Service No. 243

Johnsonite has introduced iO Natural, a sustainable vinyl sheet flooring product that uses a bio-based plasticizer that is both natural and renewable.

The result is a high-performance material that is 100 percent recyclable after use. iO Natural features a subtle tone-on-tone pattern and comes in 24 colorways.







6

3. Treefrog Veneer: Groove

treefrogveneer.com

Space 8-4029 Reader Service No. 244

Italian-made Treefrog Groove wood veneer laminates are textured to mimic the natural material, but are sealed with a matte top coat. The FSC-certified product is available in 4-by-10-foot sheets in species such as wenge, black oak, walnut, and zebra wood.

4. Lamitech: PORO

lamitech.cor

Space 8-4101 Reader Service No. 245

The realistic wood texture of PORO finish will have you taking a second look. In actuality, the product is a high-pressure decorative laminate that replicates all the grooves and natural lines found in wood grains. The laminates are low-VOC and GreenGuard certified, and are made using material sourced from FSC-certified forests.

5. Camira: Hemp

camirafabrics.com

Space 8-9058 Reader Service No. 246

Made of wool from English farms and hemp fibers harvested from rapidly renewable tree bark, Hemp has been called the company's most sustainable fabric to date. Hemp requires no fire retardant chemicals, post treatments, or back coating, and comes in 25 natural hues.

6. Robert Allen Contract: Exquisite

robertallendesign.com

Space 8-1030 Reader Service No. 247

Drawing on glamour and celebrity, hospitality designer Kirk Nix created the Beverly Boulevard textile collection with a palette of jewel tones and playful names like Rockstar and No Photos Please. In addition to its energetic patterns, the line features complementary solids including the plush cotton-velvet Exquisite.

C.R. Lounge

Designed by Wolfgang C.R. Mezger





10th floor

Andreu World America: Tao

andreuworld.com

Space 10-132 Reader Service No. 248



amseco.coi

Space 10-148 Reader Service No. 249



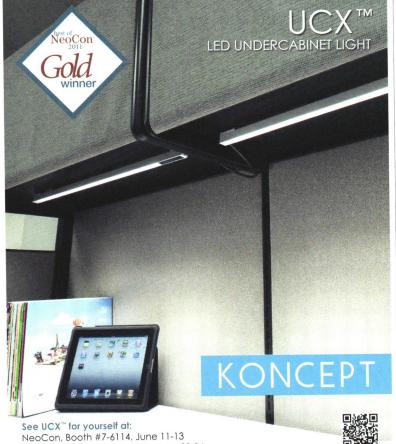


A frequent collaborator, design studio Lievore Altherr Molina has created another attractive, modern piece for Andreu World. The clean-lined Tao table features a base of shadowbox-like frames standing upright and forming a T shape. Available in three sizes, Tao is composed of solid wood and oak veneer, and can be finished in a range of shades. Us is a streamlined chair meant to fill the needs of various university spaces, whether in lecture halls, dining facilities, administrative offices, or dorms. While the shell is a universal design offered in 15 colors, the base can be specified as four-legged, sled, stacking stool, or caster, and there are further customizable options within each category.

AIS: Compete

ais-inc.con

Space 1086 Reader Service No. 250





Compete casegoods combine stylish storage with functional work surfaces suitable for reception areas and offices. Components—from cabinets to shelves to drawers—provide unique combinations that address various needs in a one-inch profile, or larger one-and-a-half dimensions of Compete Plus. Several finishes and colors are available.

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10th floor

CF Stinson: Cartouche

Space 10-150 Reader Service No. 251



Robert A.M. Stern Designs has collaborated with CF Stinson to create the high-performance textile collection, Cartouche. Just as its name has architectural meaning, the series draws from details of traditional American buildings—both large and small in scale—for seven upholstery textiles in refined color palettes. For instance, Balustrade reimagines Beaux-Arts balusters with a Pop Art lens, creating a graphic, interlocking pattern.

Global—The Total Office: Wind Linear

globaltotaloffice.com

Space 1035 Reader Service No. 252



Wind Linear expands the Wind lounge series with a line of new sofas, benches, bridges, and tables. With clean lines and functional components, the collection accommodates any number of configurations. Wind Linear seating can be specified in textiles and leathers from Momentum, Maharam, Designtex, KnollTextiles, Ultra Fabrics, Dani Leather, and Spinneybeck, and tables are available in 20 different laminates.

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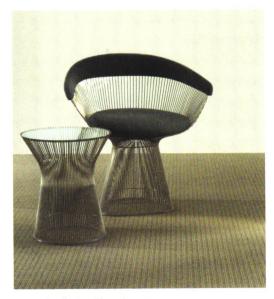
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10th & 11th floors

Masland Contract: Chrome Collection

maslandcarpets.com

Space 10-102 Reader Service No. 253



A versatile collection with varying pattern scales, the Chrome Collection features six textural patterns meant to work in conjunction with one another for corporate spaces. Among them, Trimline is a textured broadloom product constructed of 100 percent Antron Lumena nylon and is certified NSF Gold and Green Label Plus.

Sandler Seating: Up Chair

sandlerseating.com

Space 1099 Reader Service No. 254

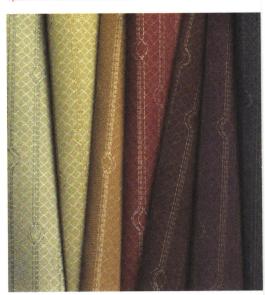


Winner of the German Design Council's Interior Innovation Award for 2012, the Up Chair, designed by Martin Ballendat, boasts a shapely urethane shell achieved through a freeform advanced manufacturing process. Available in seven colors, the chair comes with matte or polished chrome legs; solid oak or black walnut legs; and polished chrome or white lacquered steel cruciform base.

Pallas Textiles: Infinite Helix

nallasteytiles con

Space 1181 Reader Service No. 255



Part of the mathematics-inspired Add It Up collection, Infinite Helix alludes to geometric equations minus the geek quotient. The upholstery fabric is constructed of polyester and rayon, can withstand up to 100,000 Wyzenbeek double rubs, and comes in 14 color palettes including Tangerine, Sangria, and Sapphire.













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11th & 18th floors

Vitra: Verto by Belux

vitra.com

Space 1192 Reader Service No. 256



The architectural floor light Verto, designed by Naoto Fukasawa for Swiss company Belux, fuses the classic standing form of torchiere lamps with a minimalist and industrial aesthetic, as well as modern technology. LEDs are compactly arranged in the lamp's neck, while the reflector above it deflects light to cover the area of two workstations evenly. The reflector additionally directs ambient light toward the ceiling.

David Sutherland: Road Trippin'

perennialsfabrics.com

Space 1800 Reader Service No. 257



Exotic patterning and bold colors define the Road Trippin' collection from Perennials Outdoor Fabrics. The soil-, mildew-, and UV-resistant acrylic fabric line consists of eight patterns including the Ikat-like Odyssey, Zig Zag, and the ornate Bazaar, all of which are offered in colorways ranging from fruity reds to cool blue tones.

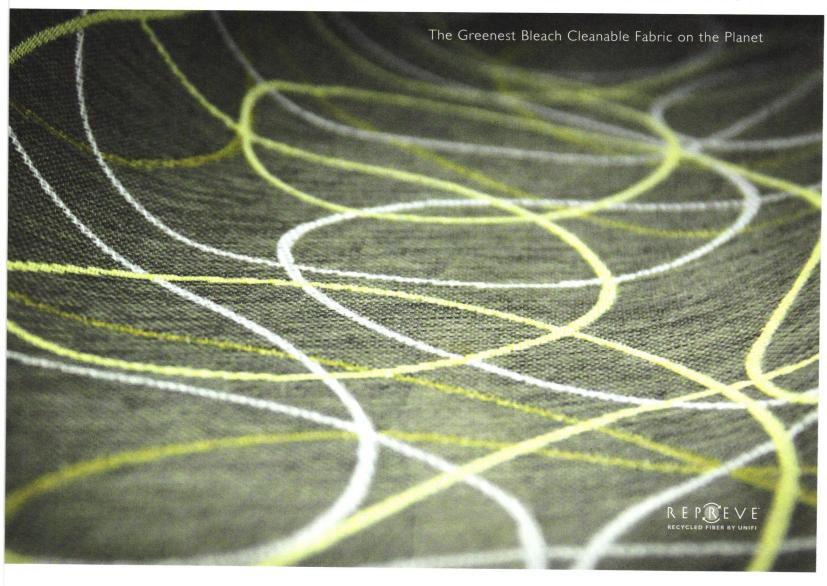
Atelier Gary Lee: Side Sling Chair by Gratz

ateliergarylee.com
Space 1868 Reader Service No. 258

A Contract Designer of the Year, Gary Lee has opened a new showroom in the Mart that is showcasing some revived modern classics, such as the midcentury Side Sling Chair by Gratz Industries. While the original is composed of polished stainless steel and leather, Gratz is unveiling finishes to be offered on reproductions of the chair, including antique bronze and hair-on-hide.



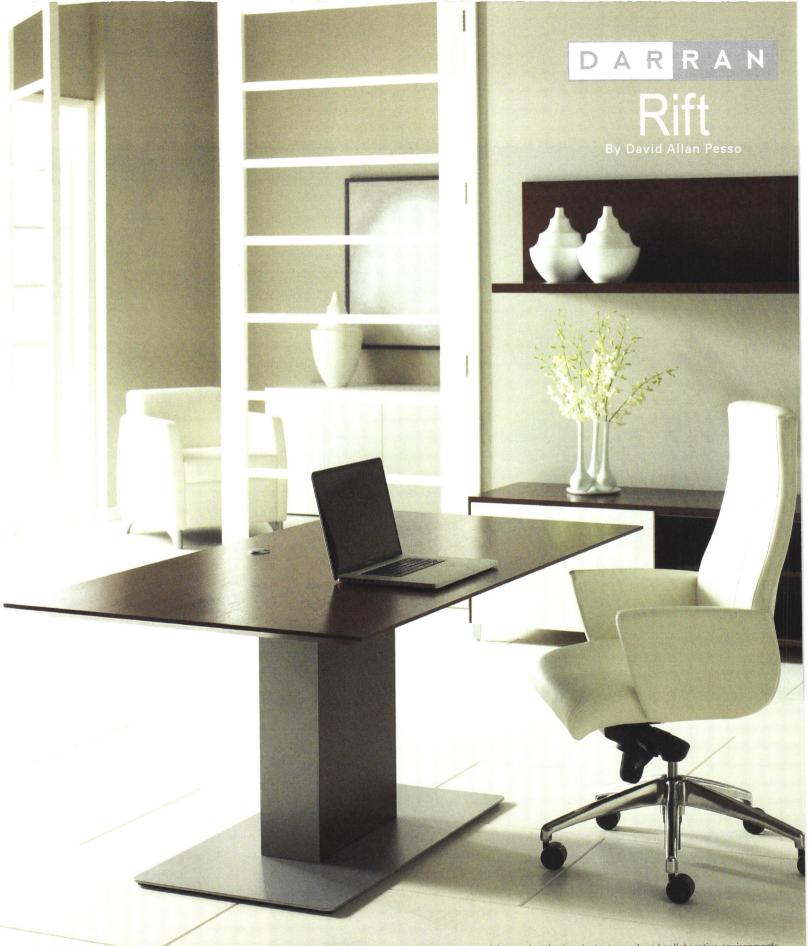
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darran.com

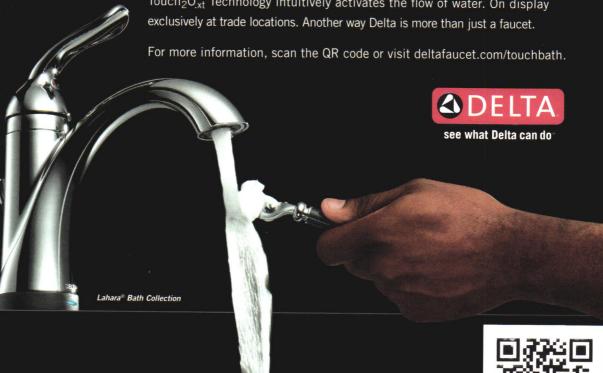
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Christopher Blackadder is head of interiors at Woods Bagot in New York



Mary Burke is principal of the eponymous firm Burke Design & Architecture in New York, and an adjunct associate professor at Pratt Institute.



Elizabeth Peterson is senior vice president at VOA Associates in Washington, D.C.

Best of NeoCon® jurors: What they look for

We asked three designers who are all veteran jurors of Contract magazine's Best of NeoCon® program for personal insight on what they look for in new product launches. Christopher Blackadder, Mary Burke, and Elizabeth Peterson are three of the more than 40 jurors of this year's Best of NeoCon® competition.

What are the qualities, in general, you personally are looking for in new products introduced at NeoCon®?

Blackadder: I look for innovation: How new products are evolving with new ways of working and changing technologies.

Burke: I'm always looking for products and enhancements that make something I like or rely on even better. And every once in a while, I see something that gets it really right: well designed, well balanced, intuitive—that's an "ah-ha" moment that makes the effort worthwhile.

Peterson: I seek out items that will withstand the test of time since more companies are keeping products longer. Manufacturers need to provide the end user with options to change as the workforce changes with younger generations.

What are the trends you personally are looking for in new products?

Blackadder: I look for companies that tie global trends into the workplace with furniture solutions; it shows an understanding of how global design impacts organizations.

Burke: Something I haven't seen before, and that I may not even realize I had a need for; I want something that surprises me.

Peterson: I look for product integration with technology; bad wire management is one of my pet peeves.

If you are looking at new floor coverings (carpet, resilient, etc.), what qualities do you personally look for?

Blackadder: Resilience in carpet and flooring is now critical with more mobility in the workplace. Also, comfort underfoot is key.

Burke: Either something very neutral that acts as background, or something signature that signals a design "event," which can be used separately or together. But the integrity of the design of each piece

alone should not be compromised by being together.

Peterson: As someone who designs many spaces for a single client

over many lease renewals and relocations—and the facilities managers know me and will call me if there is a problem with a product—I think flooring should be able to be maintained using standard methods. If you have to instruct cleaning people of care methods more more than once, then the flooring will probably not be maintained properly. Overall, I like products that have recycled content and/or otherwise will not harm the environment, since flooring is a large component on any project.

If you are looking at seating, which qualities are you personally looking for?

Blackadder: Seating now needs to be flexible with simple adjustment for multiple users.

Peterson: Simple, ergonomic, and not too many manual adjustments. No one ever really knows how to adjust their chair properly so it may be a waste of money to have all the bells and whistles. Also, as a tall person, I love lumbar support!

Is there a recent trend that you want to see end?

Blackadder: Sometimes, manufacturers launch benching products solely for revenue. Instead, they should make products suitable to their existing ones, supporting their brand and ethos. Benching is a minimal part of environments and shouldn't be considered a standalone product. Burke: The idea that a "kit of parts" will solve all. The Garanimals approach isn't always applicable or appealing. We are still designers, after all, and inclined to mess with things.

Peterson: I hate seeing a company promote a product that is so expensive that the average end user would never be able to afford it.

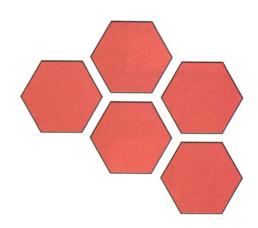
If a product claims it is "sustainable" in some way, then what expectations do you have for that product?

Blackadder: That it lasts a long time.

Burke: That we don't discover that there is a secondary production story that negates the green credentials.

Peterson: When we ask for backup to assist in the documentation, they should produce the facts. Sometimes products are not as green as the salespeople claim they are. "Greenwashing" is not going away!



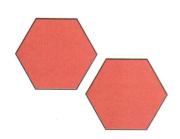


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By Jan Lakin Photography by James Haefner and Jason Robinson

With reverence to Saarinen, SmithGroupJJR renovates and adds to the museum

The Cranbrook Academy of Art in Bloomfield Hills, Michigan, is known for its famed roster of teachers and students—Ray and Charles Eames, Florence Knoll, and Harry Bertoia among many—who helped to define art and design for decades. But it is also renowned for the masterful campus planning and architecture by Eliel Saarinen. Inspired by the Arts and Crafts movement, the Academy's founder, publisher George Booth, enlisted Saarinen to design an arts community—complete with studios, classrooms, workshops, a library, and art museum—that would foster craft, the intense study of the arts, and a spirit of discovery.

Additions to the campus have been few and judicious over the years. But the school's art collection had grown to more than 6,000 pieces, with much of it stored in the lower level of the Art Museum's gallery space. Its 70-year-old mechanical system put the collection at risk and limited the ability to lend and receive art from other institutions. With a \$22 million budget, the Detroit office of SmithGroupJJR was engaged to renovate the museum and design a new building to serve as archival space.

"I gained tremendous respect for Saarinen," says SmithGroupJJR project designer Paul Urbanek, FAIA, of the restoration process. "His knowledge of how the space would function is incredible." Urbanek points to Saarinen's innovative plaster coffered-ceiling lighting, which creates a soft glow perfect for a museum environment, as well as his inventive hanging gallery walls, framed in rift-cut white oak, that protect the artwork by mediating the temperature of the exterior wall.

Collections Wing is a new attraction

While the renovation has beautifully restored the art museum to its original 1942 splendor, the new 31,200-square-foot Collections Wing has become an attraction itself. It provides rare access to thousands of pieces of fine art, furniture, prints, paintings, and sculpture, while recapturing Saarinen's genius for materials, detail, function, and transition that is so evident throughout the Cranbrook campus.

The Collections Wing addition is composed of three stepped-back rectangular volumes that decrease in width and height as they recede from the Art Museum. SmithGroupJJR's goal was to "be respectful of Saarinen while creating a dialog with the museum and the neighboring Studios Building [designed by Rafael Moneo and opened in 2002]," says Urbanek.



Key Design Highlights

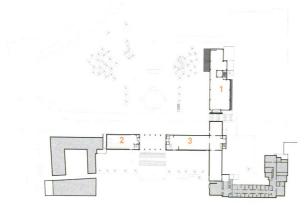
Saarinen's museum building was renovated with extra attention to lighting and upgraded mechanical systems.

A climate-controlled Collections Wing remedies previous storage space that lacked adequate controls and hampered the museum's ability to borrow and lend art.

Honoring Saarinen's fascination with thresholds and doorways, the new Collections Wing features doors that are each unique with custom hardware.

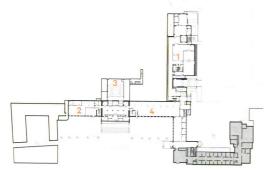
The new Collections Wing is accessed through a sliding steel door, located on the lower level of the Art Museum, which appears as a wallpanel until it dramatically slides open.



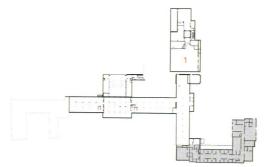


Plaza Level

- Collection storage, photo shop, and wood shop
- 2 Existing library
- 3 Existing museum
- Existing auditorium



Loading Level



Basement Level

The east façade is clad in the same red brick as the Moneo building. Details are minimal. The brick is punctuated by a solitary low projecting window with steel surrounds that echoes similar windows in the Moneo building. Here, the red brick meets a strip of richer glazed brown brick that corresponds to the art museum and wraps around from the west façade. A zinc-clad steel service area enclosure at the northeast corner references lead-coated copper panels also from the Studios Building.

It's in the interiors of the Collections Wing with its finely crafted details and transitional moments where Saarinen's presence is felt most, however. "Saarinen was fascinated with thresholds and doorways, creating over 300 door designs on the campus," says Reed Kroloff,



director of the Cranbrook Academy of Art and Art Museum.

SmithGroupJJR seized the opportunity to explore these themes in the new addition. The entrance to the Collections Wing itself is through a striking curved stainless steel door at the museum's lower level.

Without visible hardware, it appears to be a wall panel until it dramatically slides open to the Collections Wing.

SmithGroupJJR used utilitarian concrete masonry unit blocks, but gave the blocks a powdery finish and recessed joints for a refined effect. In contrast to the uniform grey concrete, surprising details await at every turn. Each threshold opening is elegantly framed in galvanized steel, and no two doors are alike. Some are mahogany while others are metal, but all are richly articulated with custom stainless steel hardware in the spirit of the school's Arts and Crafts legacy. And, especially in the case of the 20-foot-long sliding mahogany door, they accentuate the moment of crossing.

A new teaching model

It's no coincidence that doors are to be pushed or pulled—the Collections Wing is about participation. "We realized we had an opportunity to create more than just a storage facility, that we could create a new model where we could be actively teaching," says Greg Wittkopp, director of the Art Museum. To that end, the program includes a seminar room, and the different collections are housed in vaults expressly designed to be explored. Sliding metal racks reveal prints and paintings, a glass enclosure displays the ceramics collection, and the 8,000-square-foot main vault on the top floor is a veritable attic filled with the history of 20th century Modern furniture design.

Wittkopp feels the environment creates a very different mindset for the visitor. "The experience is still mediated [as in the Art Museum], but you are not seeing an isolated object that someone has decided you should be looking at," Wittkopp said. "Instantly everyone gets to be in the role of the curator."

The Collections Wing's main vault stores a wide variety of 20th Century modern furnishings (top). Niches for student artwork and a bench are built into the walls along circulation corridors (bottom, left). Each door in the Collection Wing is unique, with finely crafted custom hardware (bottom, right).









Cranbrook Art Museum

Architect and designer
SmithGroupJJR

Client Cranbrook Academy of

Art and Art Museum

Where Bloomfield Hills, Michigan

What 31,200 total square feet on three floors

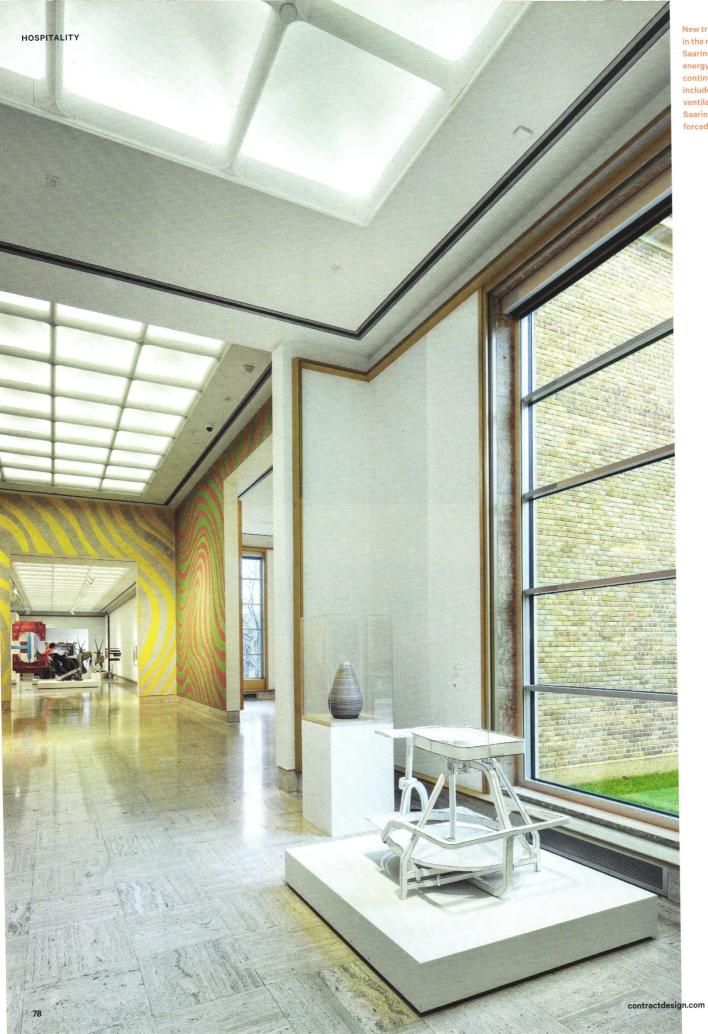
Cost/sf \$705

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





The print study room (above) in the new Collections Wing provides layout and research space while maintaining temperature and humidity at constant levels. Numerous artworks are meticulously stored in the new climate-controlled building (left).



New triple insulated windows in the renovated original Saarinen building facilitate energy efficiency. In addition, continuous airflow slots were included for more uniform ventilation, replacing Saarinen's ceiling-mounted forced air vents.

What to enter

Any interior design project that was occupied or first open for business no sooner than January 1, 2011. Older projects will be disqualified. Previous publication is acceptable.

Categories

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

If you win

You and your client will be honored at the 34th Annual Interiors Awards Breakfast in New York on January 25, 2013. Winners are expected to attend. Your project will also be published in the January 2013 issue of Contract magazine.

Note: Winners will be notified by October 31, 2012. All winners will be required to provide professional-quality, high-resolution electronic project photographs, drawings, renderings, and floor plans for publication and use at the Annual Interiors Awards Breakfast. A completed project source list of products also will be required.

Fees

Entry fees are \$225 for the first project submitted and \$195 for each subsequent project. (For design school students or class of 2012 graduates who submit student work in category 15, the fee is \$75 per project.)
Please submit fee online at contractdesign.com/interiorsawards2013.

How to enter

01

Go to: www.contractdesign.com/

interiorsawards2013 to submit your entry fee by Thursday, September 20, 2012. Find more information on the entry requirements online.

02

Prepare one binder for each project entered. The binder should include:

- No more than 10 color prints (8-by-10 inches in size) of professional architectural photography of the project, each image enclosed in a clear binder page. Do not send slides.
- At least one floor plan enclosed in a clear binder page.
- Students should submit renderings, each enclosed in a clear binder page.
- Enclosed in a clear plastic binder page, include a brief description of your project (no more than 500 words), including client objectives, design program, square footage, and budget, and date of occupancy typed on a single sheet of paper. If you are submitting student work, indicate the school and assignment. Do not reveal your firm's identity in this description.
- Enclosed in a business-sized plain envelope placed into the front pocket of the binder, include the name and number of the category entered, name and location of project, date occupied or open for business, and full name of submitting firm. For student entry: name of school, and names of individual students.
- Do not reveal your firm's identity on the binder or the outside of the envelope.

03

Mail your binder for receipt by Thursday, September 20, 2012, to:

Contract Interiors Awards

770 Broadway, 15th floor

New York, NY 10003

NOTE: Both the entry fee submitted online and the binder entry must be received by Contract by Thursday, September 20, 2012.

Stephen Apking, FAIA

Interior Design Partner, Skidmore, Owings & Merrill

Dina Griffin, AIA, NOMA

President and Partner, Interactive Design, Inc. (IDEA)

Nancy Keatings

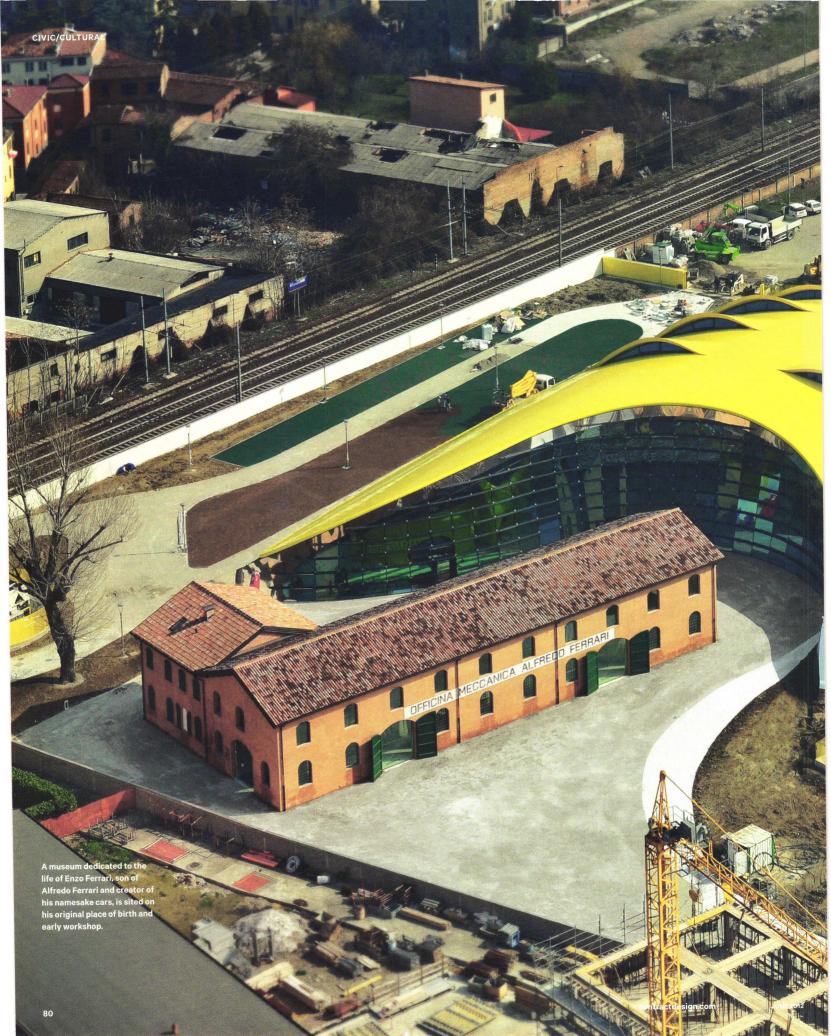
President and Partner, Felderman Keatinge + Associates

Alan Ricks

Co-Founder and Chief Operating Officer, MASS Design Group

Margaret Sulliva

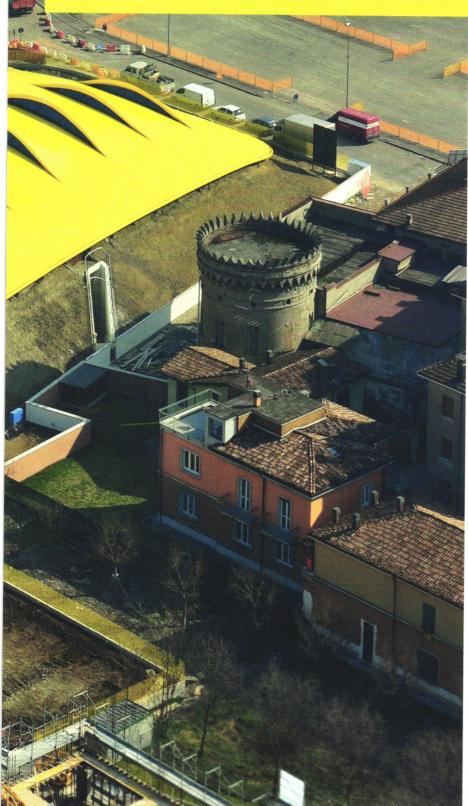
Director of Interior Design, H3 Hardy Collaboration Architecture





By Murrye Bernard Photography by Studio Cento29 and Andrea Morgante

Enzo Ferrari Museum



In his hometown, a museum narrates the story of Ferrari and his automobiles

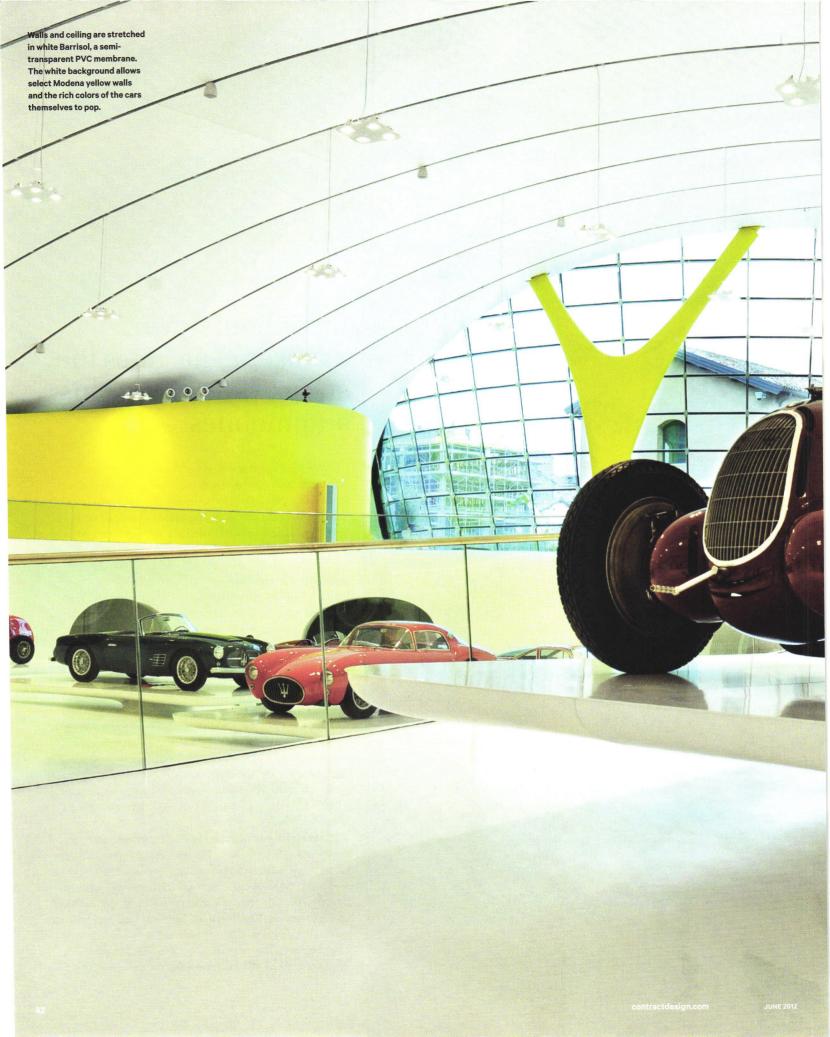
Ferraris conjure speed, status, and seduction, so it's fitting that a museum dedicated to the man behind the automobile evokes such notions through its striking form. However, the new Enzo Ferrari Museum in Modena, Italy, is not a private showroom devoted to the brand. Funded by the city of Modena as a gift to citizens and visitors, the Museum is a testament to the legacy of Motor Valley.

Navigating a complex context

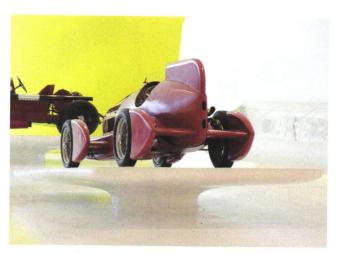
The site for the Museum—near the city's historic center but also surrounded by industrial developments—is significant because Ferrari was born there in a two-story early 19th century house with an adjoining workshop. The Museum's program called for the restoration of the house and workshop and the construction of a new building to exhibit a collection of vintage cars including models by Ferrari, Alfa Romeo, Stanguellini, De Tamaso, and Maserati—all manufactured in the area.

The initial shareholders of The Casa di Enzo Ferrari Foundation—the Municipality and Province of Modena, Modena Chamber of Commerce, Ferrari S.p.A., and Automobile Club d'Italia—requested in their brief a museum space that was "capable of transmitting the atmosphere and emotions associated with an heroic era in motoring." However, they did not want a time capsule, but an eye-catching, contemporary work of architecture.

Jurors of an international competition selected a design by London-based Future Systems. Entitled "Open Hand," the concept features a new building that responds to the adjacent Ferrari House, rising to approximately the same height and hugging its edge—a blend of history with modernity that is anything but subtle. The founder of Future Systems, Jan Kaplický, died in 2009 after the competition win and the Future Systems office was dissolved. But his associate, Andrea Morgante, now director of Shiro Studio of London, oversaw the completion of the design and its construction.







Inserting a new structure within the site necessitated a bold approach. "If you don't create something that generates debate between people, then somehow you've already lost in terms of conveying a message," believes Morgante. The new building's most dynamic feature is its yellow aluminum roof that echoes the sensual curves of 1960s-era Ferraris. Ten curves in the roof surface resemble the car air intake vents that inspired them, allowing natural light to penetrate the museum's interior.

A soft, meditative backdrop interior

In contrast to the bold exterior, the interior is soft and meditative. All-white surfaces blend together; the walls and ceiling are stretched with Barrisol, a semi-transparent PVC membrane. Future Systems sunk the interior volume partially, pulling visitors down a gently sloping ramp—not unlike sinking into the driver's seat. The cars float on plinths, their glossy paint pops against the predominantly neutral backdrop, aside from the brief splashes of Modena yellow that enclose the bookshop, café, and washrooms. "Car museums often look very technical," explains Morgante, "but we conceived the space more as an art gallery than a car museum—it's the classic white cube, allowing visitors to appreciate the subtle tones of a certain blue, gray, or blood-red paint on the cars."

The Enzo Ferrari Museum, with its racy roof and mystique embodied in the Ferrari name, will draw many visitors to Modena—and not just the automobiles fanatics. "The Museum has all it takes to become a dynamic cultural container able to arouse interest not only among engine enthusiasts but more generally among the younger generations," says museum director Adriana Zini. "Our hope is that it will become a new symbol of Modenese modernity and identity in Italy and the world, capable of becoming a center of tourist attraction at an international level." \mathbf{c}



A café area (above) in the new building has a view of the restored 19th century house and workshop where Enzo Ferrari (1898-1988) was born and raised. Simple displays highlight the Ferrari history (right; and opposite, bottom). Cars, raised on plinths (opposite, top), are the highlight in the large gallery space that serves as backdrop to the vehicles.

84

Key Design Highlights

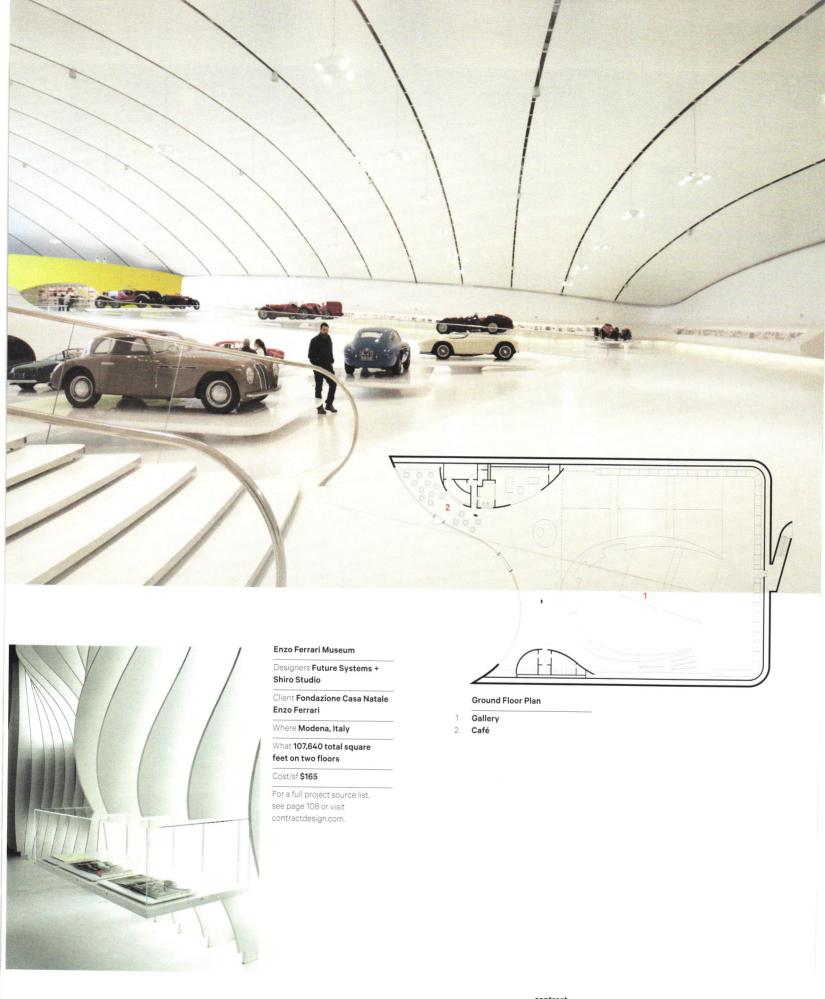
White Barrisol, a semi-transparent PVC membrane, lines the interior walls, allowing the gallery space to be a blank canvas for the cars.

Ten horizontal openings in the roof are like the car vents that inspired them. They allow natural light to penetrate the museum interior.

The interior is partially below street level. Visitors descend a gently sloping ramp: The experience is analogous to sinking into a driver's seat.

The new, modern building wraps closely around the restored Ferrari house and workshop, where Enzo Ferrari was born and grew up.









Alfonso Architects creates a modern church with old world touches for an Ancient Futurist congregation

Central to their communities, churches from the Roman Empire through the first half of the 20th Century were characteristically more than just buildings: They were an extension of God Himself. That glory was something Alfonso Architects tried to replicate in the design of the Tampa Covenant Church in the Lake Magdalene area of North Tampa.

A pro-bono project led by Alberto Alfonso, founding principal and president, and Angel del Monte, partner of Alfonso Architects of Tampa, the new church is connected to a fellowship hall and education building that were both built in the 1960s.

Lou Kaloger, one of the resident pastors at Tampa Covenant Church, says initial meetings with Alfonso and del Monte were not about the building but about the theology of the church, the pastor's understanding of the scripture, the concept of sacred space, the place of art, and the metaphor of the "Ancient Future" church, a term under which Tampa Covenant Church classifies itself. (Ancient Futurism was founded as a non-denominational Christian faith in the 1970s.)

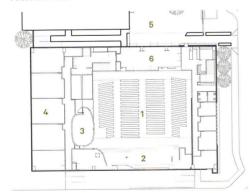
These discussions informed the design of the church, which features primarily smooth, white plaster exterior walls. A 10-foot-square frieze, hand drawn by Alfonso himself and etched into an exterior wall, depicts various biblical references—from the Ark of the Covenant to the Alpha and Omega symbolism. Above an oak-sheltered courtyard is a cast-iron bell, estimated to be more than 120 years old, that was salvaged from a demolished church in North Dakota. "The juxtaposition of old and new was appropriate for the bell tower," says del Monte. In addition to the deep tone and timbre of the cast iron—compared to a newer, lighter-weight bell—an old bell also promotes human interaction, a critical element for the congregation.

The importance of sound becomes apparent inside as well upon entering the antechamber with its canted walls, sealed concrete floor, exposed steel beams, and granite walls, all of which combine to reflect sound. Bold auditory projections, together with the monolithic architecture of the church's entry sequence, recreate the experience of entering an older, more cavernous house of worship.

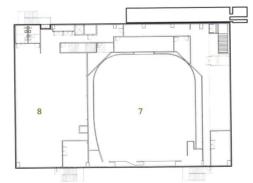
Inside the worship sanctuary, wide south-facing windows above the chancel provide daylight over rows of pews seating 520. The architects designed a scrim to diffuse direct rays and shield



First Floor Plan



Second Floor Plan



- 1 Sanctuary
- 2 Chancel
- 3 Chapel
- 4 Classrooms
- 5 Courtyard
- 6 Lobby
- 7 Sanctuary below
- 8 Youth area

Key Design Highlights

An oval wall of river stone envelops a chapel. The jagged natural stone contrasts with the smooth concrete floor and white ceiling.

Biblical cues throughout the building and interior create a structure that tells a story. For example, the 14 Stations of the Cross are represented by a row of pendant lights over the santuary.

A pressed steel wall in the sanctuary frames a candle shrine.

Sound was highly considered, with walls and surfaces designed to further project sound and create the sense of a more cavernous house of worship.

A neutral palette of materials and color lets the inhabitants define the space.





Tampa Covenant Church

Architect Alfonso Architects

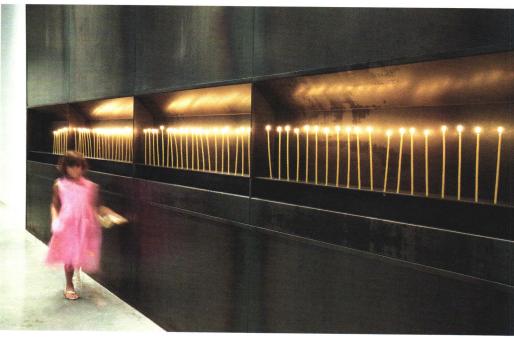
Client Tampa Covenant Church

Where Tampa, Florida

What 25,000 square feet on two floors

Cost/sf \$115

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



A prayer chapel (opposite) with river stone walls is located just off the main sanctuary. A single oculus allows a beam of natural light to penetrate. The modern church holds a cast-iron bell in its belfry (top), a nod to its Ancient Futurist beliefs. A pressed steel wall doubles as a shrine with candles (left).

parishioners from the harsh Florida sun while still maximizing natural light. The screen is one of several design elements in this church proportionate to the Fibonacci sequence. A light box filters sunshine from a skylight, which, on April 15 each year, directs a beam of light to the base of a large cross standing on the hall's walnut chancel. A welded steel cross is one of the space's few adornments, and the santuary's east wall of pressed steel doubles as a striking, modest candle shrine. A row of 14 glass-enclosed pendant fixtures—sandetched with rings to represent the Stations of the Cross—hang above the sanctuary.

Opposite the steel wall is a river stone—enclosed oval chapel. If the minimalist and clean lines of the sanctuary represent "future," then the chapel is a direct reference to "ancient," evoking the feel of Old Jerusalem. The space is illuminated by an oculus opposite the entrance, balancing the only other natural light source from the single point of entry. The one element that visually connects the sanctuary with the chapel is an exposed steel beam—a nod to the unbreakable bonds that connect all of God's creatures. "Alberto initially asked if

such a prayer chapel would be utilized. I told him that it was so beautiful that we would come up with multiple ways to use it, and we have," Kaloger says.

Church members donated funds for key features, such as the interior stone wall of the chapel and the granite communion table in the sanctuary. Alfonso refused to compromise the quality of work, and insisted on attention to details like indented corners to conceal audio speakers in the walls. He also aligned elements such as thermostats, exit lights, and light switches; a detail he says he learned from working with Santiago Calatrava.

The understated, neutral palette lets visitors color the space, and define its character through their intentions. "We went from a small sanctuary that was at best utilitarian to a structure that, in and of itself, preaches a sermon," says Pastor Kaloger. •





The power of a civic interior to encourage community discovery

By Rosemarie Buchanan Photography by Nic Lehoux

A new five-story library in Vancouver, Washington that replaces an inadequate 50-year-old one-story structure serves as a public gathering place and redefines what a library can be for this Pacific Northwest city. In designing the \$24.5 million, LEED Gold library, Miller Hull Partnership of Seattle demonstrates the power of architecture and design to shape the civic discourse.

"The client asked us, 'How do you bring people back again and again, inspiring discovery not just in the first month you open, but for years?" says Ruth Baleiko, principal with Miller Hull. "Our design sought to create a destination for people who, today, want many different things from their public libraries."

On a narrow, rectangular parcel gifted to the city of Vancouver, the 83,000-square-foot Vancouver Community Library today defines a cornerstone of what will become a four-block, public and private mixed-use development at the edge of the downtown core. It already defines a more palpable identity for Vancouver, known as a sleepy bedroom community just over the Columbia River from Portland, Oregon. Terracotta masonry on its five-story exterior alludes to nearby masonry buildings while its glass atrium faces the impending development's public plaza.

Just inside the entrance, a colorful 50-foot-high Knowledge Wall greets 1,800 daily patrons with three choices: Explore, Connect, or Browse. Touch a screen to start your visit. This wall and a bold concrete stairwell are the two dramatic wayfinding elements that highlight a 200-foot-long, four-story atrium with Douglas fir-lined ceilings. Notably, the names of the library's main collections—Children on the third floor, Nonfiction on four, and Fiction on five—are painted in white on the underside of the stairwell's three cantilevered landings, so patrons become acclimated to the building just by looking up.

As floors ascend, a sense of privacy increases and decibels lower. The first floor includes a café and a reading and gaming area for teens. In the children's area on the third floor, kids learn to read among quirky details including brightly colored fiberglass teepee-like enclosures that create cozy nooks. With its interactive nature, the children's area feels like a children's museum. Incidentally, the website livability.com ranked this library number two in its top 10 list of best libraries for children in the United States.

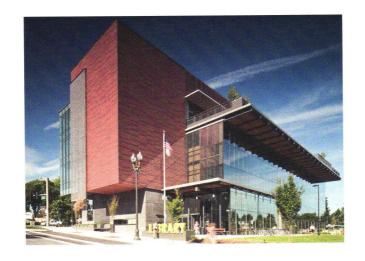
Delights elsewhere include a double-height space among floors four and five that playfully suspends cylindrical light fixtures. A quiet reading room in the fiction area on the fifth floor features rich and durable end-grain walnut flooring and provides access to the outdoor vegetated roof terrace with views of the Columbia River and Mt. Hood.

Flexibility in media and use

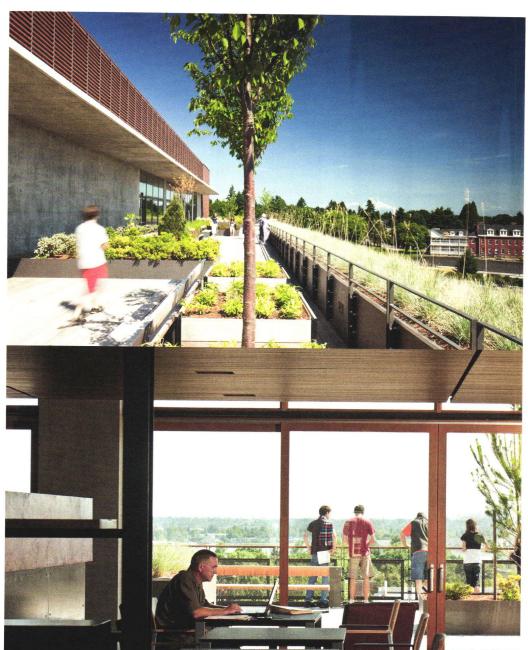
Libraries will continue to change, as do the roles of librarians. Shifting from a sorting and organizational role to a more customer service-oriented role, librarians and the media they offer must be presented in a



With expansive windows and playful enclosures, the third floor (above) feels more like a children's museum than a library. Terracotta exterior cladding (right) warms the glass-and-steel structure and visually connects to nearby masonry buildings. Fifth-floor access leads to a verdant roof terrace with views of the Columbia River and Mount Hood (opposite).







Key Design Highlights

Strategic placement of wood, such as on the atrium ceiling, visually warms the interiors despite the buildings steel, glass, and concrete palette.

To help the library blend into the community, the architects specified terracotta cladding—a nod to the area's masonry buildings.

Some of the library collection genres emblazon the underside of cantelievered stair landings as a wayfinding tool.

Tinted fiberglass enclosures in the children's area provide fun and cozy reading nooks for young visitors.

space that accommodates flux. This library has 107 computers for patron use and, of course, visitors can bring their own computers and devices to use while relaxing in the space.

"Considering all the different media types libraries have stored over time, it's tempting to think that the advent of new communication methods automatically dictates the extinction of older ones. However, this doesn't recognize the merits of previous methods or devices—or that they could both exist simultaneously and complement each other," says Craig Curtis, FAIA, partner at Miller Hull and the project's lead designer.

Visible across floors

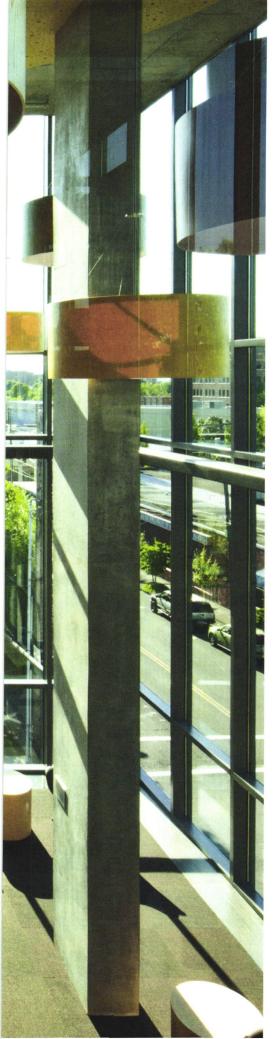
Miller Hull's design for an open library with ease of visibility allows for both customer service and for staff to view large portions of the library for security purposes. For example, rather than a fully enclosed

community room, fritted glass pods—custom partitions made of a curved wall that's nearly a complete circle—allow acoustic and visual transparency and can be easily moved, too.

Miller Hull recognized the library's continued evolution as a typology and the library visitors' need for flexibility in many ways, including raised access floors, crucial to moving power and data cords easily. Also, Miller Hull designed 40 custom mobile workstations for both patron and staff use. "With the mobile stations, the library could supervise a much larger building without a drastic increase in staff—at a price competitive with an off-the-shelf workstation," says Baleiko.

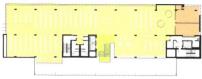
"I love that people say that, even though there's lots of steel and glass, it feels warm and comfortable. The strategic use of wood really helps with that." says Karin Ford, manager of the Vancouver Community Library. "This is a significant architectural statement for downtown Vancouver." •



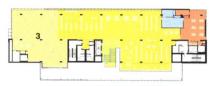




Fifth Floor - Fiction



Fourth Floor - Nonfiction



Third Floor - Children



Second Floor - Administration



Plaza Level

- Entrance
- Z Teen central
- 3 Early learning center
- 4 Outdoor terrace



Vancouver Community Library

Architect Miller Hull

Partnership

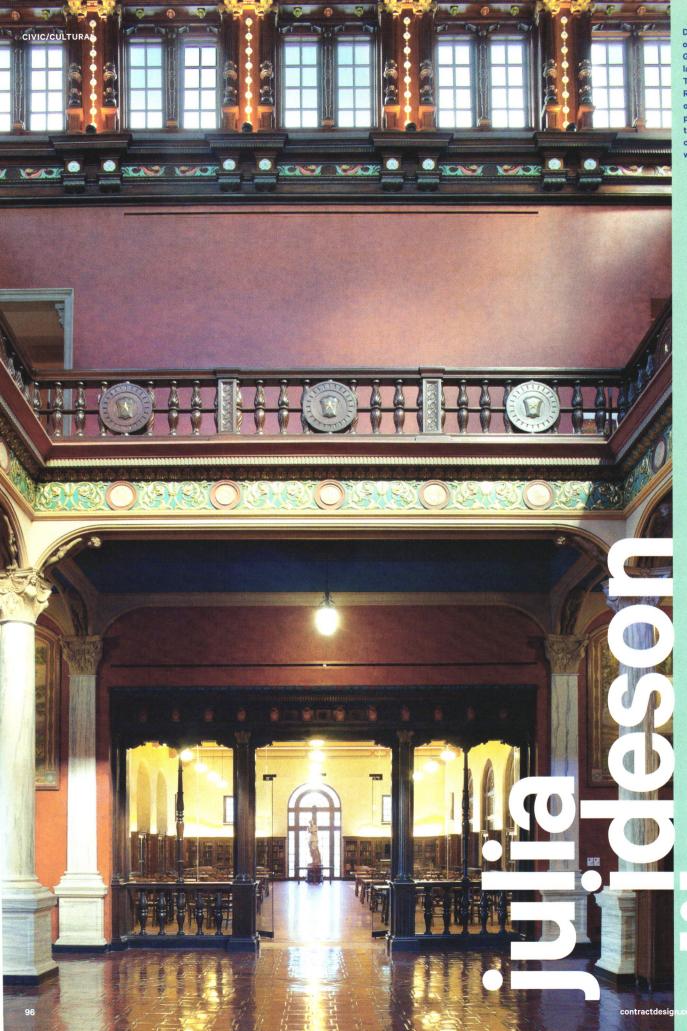
Client Fort Vancouver Regional Library

Where Vancouver, Washington

What 83,000 total square feet on five floors

Cost/sf **\$306**

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



Drawing from the building's original plans drafted in 1924, Gensler restored this Houston landmark. In this view from Tudor Gallery toward the Main Reading Room (this page), one can see ornate details and paint colors that were matched to the original pigments. The cast stone exterior (opposite) was cleaned and repaired.



With a new wing and restoration, Gensler dramatically updates a Houston landmark

By Stephen Sharpe Photography courtesy of Gensler After languishing for decades as an under-used and dimly lit repository for valuable archives, the lofty public spaces of Houston's Julia Ideson Library are reinvigorated with profuse natural light and luminous interior surfaces in a \$32 million restoration and expansion. A timeworn vestige of pre-Depression splendor, the library has regained its polychromatic grandeur in the restoration of the original building designed by Ralph Adams Cram and completed in 1926. Gensler's restoration and 21,500-square-foot addition—and an outdoor garden designed by landscape architecture firm TBG Partners—now bring the library into the 21st Century.

The comprehensive restoration of the landmark, listed in the National Register of Historic Places, has returned the vibrantly painted coffered ceilings to their original brilliance and recovered unique works of art long ago dispersed to other municipal properties. In addition, newly installed state-of-the-art technology protects the city's trove of antique documents—including rare photographs, first-edition books, and architectural plans of significant local landmarks—for future generations of historians.

The three-story original library, renamed in honor of a long-time city librarian and rendered in the Spanish Renaissance style, evoked Houston's rising fortunes of the 1920s with ornamental exterior masonry and opulent interior finishes. It was the first phase of what was an expansive master plan for a downtown civic center envisioned in a belated response to the turn-of-the-century City Beautiful movement. The library was the only component of the master plan to be built before the onset of the Great Depression.

Ironically, the recent economic downturn did not derail efforts by local philanthropists to raise \$21 million from private donors. Another \$11 million came from public funds garnered through municipal taxes collected by the downtown tax increment reinvestment zone.

Drawing from the past

Gensler completed the project in two phases, first constructing the new three-story wing, the adjacent two-story loggia, and the ground-level garden before renovating the existing structure. The starting point was the schematic drawings produced in the 1920s by the building's original

architects Cram & Ferguson, according to Barry Moore, FAIA, a senior associate at Gensler who was the project manager. He described the renderings as "extremely useful" in discerning the Cram & Ferguson design intent for a larger project that would have included a south wing, loggia, and garden. Budget constraints caused city officials to jettison that additional work in the 1920s.

"Our interpretation is very closely related to Cram's original drawings," Moore says. The addition houses the extensive holdings of the Houston Metropolitan Research Center, and the renovated older section contains the research center's staff offices, more archival storage, digital reproduction facilities, and exhibit space.

In the restored stately Main Reading Room, tall rounded-arch windows previously obscured by book stacks allow natural light in, and window coverings mute the harmful effects of sunshine on the light-sensitive materials stored within. "What's great is now that the old bookcases are out, you get a lot of natural light," said Liz Sargent, manager of the research center. "Now when you walk in you see it's a grand room."

The project also removed steel book stacks installed around 1940, and that required tearing out a segment of concrete ceiling to accommodate the five-level framework. Gensler reconstructed the demolished first-floor ceiling to allow for the exhibit space on the building's intermediate level. Other improvements include UV glazing in the new archival wing and an HVAC system dedicated to the archival spaces that maintains a constant 60 degree Fahrenheit temperature and 40 percent humidity.

Preserving Houston's heritage

EverGreene Architectural Arts of New York analyzed original paint colors, and the decorative walls and ceilings were repainted in colors closely matching the original intent. In addition, several Works Progress Administration murals hanging in the central rotunda were cleaned and historic light fixtures were re-lamped. Original furnishings, including large oak reading tables and chairs hand-carved with storybook motifs, were refinished and reinstalled.

"The results greatly exceeded the expectations of the Library Preservation Partners," says Minnette B. Boesel, one of three founding members of the not-for-profit organization established at the behest of then-Mayor Bill White in 2006 to raise private funds for the work and offer guidance to the design team. "[The project] once again brings this magnificent structure back into the public realm and showcases it as one of Houston's most important architectural civic assets."

The original coffered ceiling (top right) in the three-story **Tudor Gallery is repainted** to its original vibrancy. **EverGreene Architectural** Arts cleaned and restored the Tudor Gallery, including details (bottom right) such as wood portals, corbels, dentil moldings, marble columns supporting the second floor gallery and the coffered ceiling above. Historical, bespoke oak furnishings (bottom left) featuring storybook themes were refinished and reinstalled.

Julia Ideson Library

Architect and designer **Gensler**

Client Julia Ideson Library
Preservation Partners

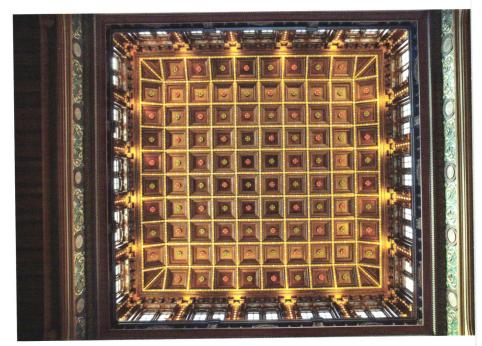
Where **Houston**

What 75,000 square feet on three floors

Cost/sf **\$333**

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



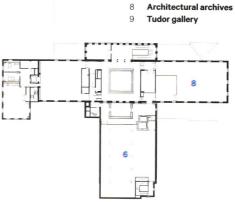




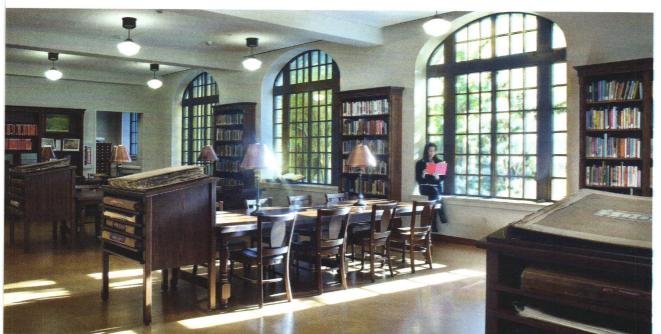


First Floor Plan









Key Design Highlights

Auditorium Entrance

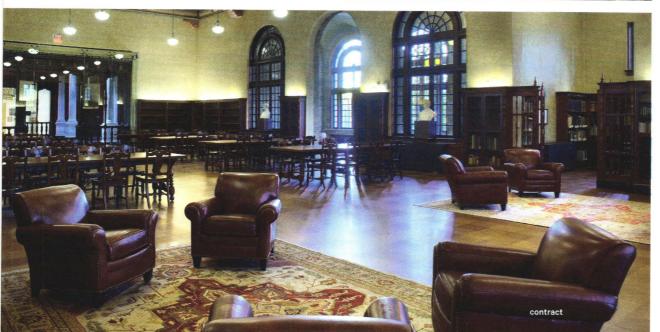
Archival reading room Open office Exhibit space Archival stacks Main reading room

The entire electrical and HVAC systems were upgraded, and an HVAC system dedicated solely to the archival spaces maintains a constant 60 degree Fahrenheit temperature and 40 percent humidity.

Original paint colors were analyzed and walls and ceilings were repainted in colors closely matching the original intent.

Renovation is closely based on the original drawings produced in the 1920s by architects Cram & Ferguson.

A new wing was added by Gensler to house the Houston Metropolitan Research Center, with a reading room on the first floor and high density stacks on the floors above.



The new Archival Reading Room (top), which holds the collection of the Houston Metropolitcan Research Center, has extensive daylight. The Main Reading Room (bottom) features tall, arched windows previously obscured by book stacks. Comfortable cushioned seats and wooden tables and chairs allow for a combination of seating options.

IIDA and ALA Announce 2012 Library Interior Design Competition Winners

The International Interior Design Association (IIDA) and the Library Leadership and Management Association, a division of the American Library Association (ALA), announced the winners of the 2012 Library Interior Design Competition. The biennial awards honor excellence in library interior design, not only for aesthetics and creativity, but also for how well the design meets client objectives. Seven winners and three honorable mentions were selected from projects across North America. The Best of Competition winner will be announced at the ALA Annual Conference on June 24 in Anaheim.

Jurors were Charles Forrest, Emory University Libraries; Jim Griffo, IIDA, Gresham Smith & Partners; Dr. Susan E. Parker, UCLA Library; Stacy Reed, IIDA, Gensler; Dr. Frederick Schlipf, University of Illinois at Urbana-Champaign; and Felice L. Silverman, IIDA, Silverman Trykowski Associates.

"The overall quality of the submissions was of the highest level," says Felice Silverman, IIDA. "Each project brought a unique solution to the everevolving concept of a library. The designers were faced with new functional and technological challenges, and responded with creativity and innovation."

Dr. Susan Parker adds, "These designs delivered fresh, imaginative, and comfortable spaces that have been designed, built, and furnished with a thoughtful understanding of the needs of the libraries' constituent communities."

Three projects received honorable mention, including Mattapan Branch Boston Public Library in Mattapan, Massachusetts by William Rawn Associates, Architects, Inc. of Boston (in the Public Libraries, 30,000 Square Feet and Smaller category); Ramsey County Roseville Library in Roseville, Minnesota by Meyer, Scherer & Rockcastle, Ltd. in Minneapolis (in the Public Libraries Greater than 30,000 Square Feet category); and the Boston Public Library: Norman B. Leventhal Map Center in Boston by Gensler's Boston office (in the Single Space category). The seven projects shown here are the winners of each category.

100





Firm Joel Sanders Architect, New York

Project Julian Street Library,
Princeton University, New Jersey

Category Academic Libraries, 30,000 Square Feet & Smaller

Joel Sanders Architect designed a fluid connection between a vestibule and reading room at the Julian Street Library, a 1960s modernist building on the Princeton University campus. A teal color palette is applied across terraced platforms that lead to table workspace, all within dual ramps directed toward the reading room. Here, workspace is flexible to accommodate old and new media, so students can shift between zones as tasks dictate.

Firm Diamond Schmitt Architects / Evans
Bertrand Hill Wheeler Architecture Inc., Toronto

Project Academic Learning Library, Nipissing University, North Bay, Ontario, Canada

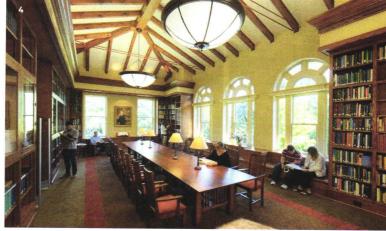
Category Academic Libraries, over 30,000
Square Feet

This library is organized as three primary spaces around a skylight atrium. Book stacks are centralized along all three levels, flanked by separate study and service spaces. Broad exterior windows afford views of the surrounding natural landscape.

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Firm Perkins+Will, Dallas

Project Preston Royal Replacement Branch Library, Dallas

Category On the Boards

The 18,000-square-foot library has been designed to fit well with the residential neighborhood. Flexible office and meeting space is concentrated in the western half of the building, while library stacks constitute the eastern half. Both are adjacent to an outdoor central courtyard.

Firm Centerbrook Architects and Planners, Centerbrook, Connecticut

Project Carnegie Library, Cold Spring Harbor, New York

Category **Outstanding Historical Renovation Project**

The architects worked with the building's Second Renaissance style in a modern way for this renovation and addition. High ceilings, exposed oak rafters, and expansive windows define 4.425 new square feet that includes a reading room, archival stacks, rare book collections, and space for over 100,000 photographs. Original archways, classic oak trim, stair rails, and banisters were restored in the older sections.



Firm The Freelon Group, Durham, North Carolina

Project Tenley Library, Washington, D.C.

Category Public Libraries, 30,000 Square Feet & Smaller

The architects drew inspiration from an open book, with a west elevation that wraps the building like a cover protects a book. Windows along the streetside elevations welcome pedestrians. Circulation is centralized with a monumental staircase and atrium, unifying separate areas for adults, teens, and children.

Firm Meyer, Scherer & Rockcastle, Ltd., Minneapolis

Project McAllen Main Library, McAllen, Texas

Category Public Libraries over 30,000 Square Feet

An abandoned Walmart was repurposed as the largest single-story library in the United States. At 124,500 square feet—roughly two-and-a-half football fields—McAllen Main Library utilizes color and patterns in the wooden ceiling as way finding tools, in a nod to the migration patterns of thousands of insects, birds, and mammals that intersect in this part of Texas.

Firm Shepley Bulfinch, Boston

Project Atlanta University Center-Woodruff Library Learning Commons, Atlanta

Category Single Space

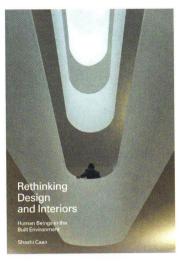
Shepley Bulfinch implemented a large, red accent wall to reflect natural light. A large marble staircase is outfitted with lightly colored wooden bleachers and mustard yellow cushions to serve as seating for small gatherings and poetry readings.



artek

"A chair is not just a seat, it is the key to the whole interior."

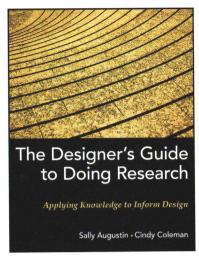




Rethinking Design and Interiors

Author Shashi Caan

Publisher Laurence King
Publishing, 192 pp., \$29.95



The Designer's Guide to Doing Research

Authors Sally Augustin and Cindy Coleman

Publisher John Wiley & Sons, 344 pp., \$75

Two books lay the groundwork for designers to apply research in practice

By Nicholas Watkins, Ph.D.

With approximately 90 billion components and another 900 trillion connections, the human brain is fast becoming the design industry's star client. Unfortunately, not all design professionals feel equipped to meet the brain's complex demands. Despair not. Help has arrived in the form of two books that do a laudable job of cluing us in on this most challenging of clients.

In Rethinking Design and Interiors: Human Beings in the Built Environment, New York-based designer Shashi Caan confronts the possibility that the interior design profession has become perilously alienated from the psychological needs of its clients and society. Regrounding us, she takes a fresh look at the history and current practice of interior design, conceptualizing a new vision for the profession. This vision is informed by research and research techniques that weave together a holistic appreciation of interior design's role in urban planning, architecture, and product design.

With effortless and engaging discussions of Vitruvian man, cognitive psychology, experimental psychology, and even domestic engineering, Caan shows us that design should, fundamentally, cultivate safety, security, and well-being. The best-suited path to achieving this, she indicates, is through designs appreciative of the layered self and informed by research techniques such as literature reviews, mock-ups, and post-occupancy evaluations. Straightforward examples, clear illustrations, and detailed captions bring the point home, as does a narrative that is well-suited for designers.

While Caan's book provides a map, *The Designers' Guide to Doing Research: Applying Knowledge to Inform Design* by Sally Augustin, Ph.D., and Cindy Coleman provides the compass, explaining specifically how to implement the research Caan requires. While this book could easily have travelled the route of a traditional textbook, it is instead a living document that means business. The authors advise us on the best research techniques to use at each stage of the design process, with helpful chapters on research instruments, data collection techniques, and rules of thumb.

With contributions from prominent design researchers, *The Designers' Guide to Doing Research* is an indispensable read for any student of design research who wants to spring into action. Assuredly, current and later editions will be thoroughly tagged and annotated on office desks everywhere.

The discourse behind design research has a long lineage. Both books converge at a truth established with John Zeisel's enduring classic, *Inquiry by Design*, design reasoning is itself a form of scientific inquiry that can inform stages of the design process. That an esteemed designer, an environmental psychologist with a doctoral degree, and a design research strategist in practice come to such similar solutions from different vantage points is telling. After a discourse that has been evolving for decades in organizations like the Environmental Design Research Association, the design industry itself is evolving to a new metric and standard: the mind as measure.

Nicholas Watkins, Ph.D., is a senior associate and firmwide director of research at HOK.

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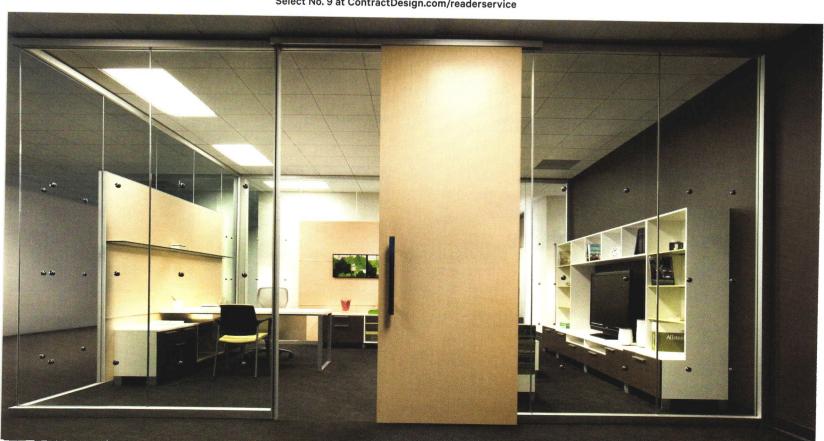
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Hospitality Products

Designers select their favorite new products from HD Expo 2012

Ann Gottlieb, IIDA

Marset: Pleat Box

marset.com

Reader Service No. 210



What I liked about this fixture is the contrasting outer/inner finish. The outside looks like it could be suede, but the inside has a highly reflective surface. The digitally-designed crease gives this wonderfully simple fixture a slight twist."

Porcelanosa: Sea

porcelandsa-usa.com



'This takes wall tile to a whole new level. It appears seamless, while at the same time reflective and textural. It's an eye catcher even from a distance."

Sancal: Tea

sancal.com

Reader Service No. 212



"This sofa has a comfortable yet sleek design, with a single weighted form and a subtle texture quilted into the surface."

Gonzalo Bustamante

Associate, Interior Designer

Seattle

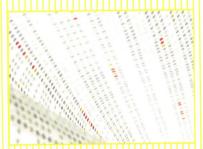
Principal

Seed Design

New York

KnollTextiles: Jot Drapery

knolltextiles.com



"These draperies by Suzanne Tick add a touch of glamour and feel almost like chainmail."

Designtex: WriteUp1

designtex.com



"I like its flexibility, it's a clear coating that provides a dry-erase surface, so you can paint over any color and on unexpected locations like doors or tabletops. This is something you can really have fun with."

Delta: Fold

deltafurniture.com Reader Service No. 218



"Delta always exemplifies a great level of craftsmanship, and I found Fold both graceful and timeless. The clean, rectilinear silhouette is accentuated by its walnut veneer with a hand-forged metal frame."

Viveca Bissonnette, FIIDA

JANUS et Cie: Boxwood Modular Collection

janusetcie.com

Reader Service No. 216



Vice President, Design Principal Hollander Design Group San Diego



"The ultimate in luxury outdoor living. The integration of traditional seating and chaise lounge is beautifully executed. It makes me want to curl up in it."

Vibia: Fold by Arik Levy

Reader Service No. 217



"Finally, a wall sconce that rivals art."

Edelman Leather: Leather and Lace Collection

edelmanleather.com Reader Service No. 218



"Edelman's Leather and Lade collection rocks the house with their cutting-edge etched leather technology and bold designs."

CALL FOR DEADLINE: JULY 2, 2012 EXTRIES

Healthcare Environment Awards Competition 2012

To recognize innovative, life-enhancing interior design that contributes to the quality of healthcare

VARD CATEGORIES

cute (inpatient) Care Facilities

mbulatory (outpatient) Care Facilities

ong-Term Care/Assisted Living Facilities

lealth and Fitness Wellness Facilities

andscape Design (healing gardens, etc.)

Conceptual Design

tudent Design Work

UDENT CATEGORY

vards will be given for innovative design solutions that enhance and quality of healthcare delivery. Entries can include, but are t limited to, healthcare products (furniture, furnishings, etc.); althcare settings (patient areas, examination rooms, corridors, :.); or technology (equipment, systems, etc.).

IDGING CRITERIA

OFESSIONAL ENTRIES:

isual and graphic images of interior spaces that support an vironment capable of improving the quality of healthcare based sound evidence-based design principles

- demonstrated response to the program statement
- demonstrated partnership between the clients and design ofessionals

lient feedback or testimony that the project seeks to improve a quality of healthcare: Does it demonstrate sensitivity to patient eds and seek to improve therapeutic outcomes, enhance staff rformance, and increase visitor and community participation? ere higher satisfaction ratings by patients, families, and staff a y design objective?

OFESSIONAL CONCEPTUAL AND STUDENT ENTRIES: demonstrated response to the goals mentioned in the project

isual and graphic images that support an environment capable/ improving the quality of healthcare

RECOGNITION/AWARDS

- Winners will be announced at an awards presentation during the 2012 HEALTHCARE DESIGN Conference, November 3-6, 2012, in
- · An award will be presented to each winner
- Winners are required to assemble presentation boards of projects for display at the 2012 HEALTHCARE DESIGN Conference.
- First-place winners will receive a complimentary registration to the 2012 HEALTHCARE DESIGN Conference.
- Winners will be featured in the October 2012 issue of Contract magazine, which focuses on healthcare design, and at The Center for Health Design's web site: healthdesign.org.
- Only those that had won or received honorable mention in each category will be notified

JURORS

Each entry will be reviewed by a jury of interior designers and architects with expertise in healthcare design, including one member of the board of The Center for Health Design.

The jurors are: Mara Baum, AIA, healthcare sustainable design leader at HOK; Jason Freeland, AIA, ACHA, vice president and director of healthcare design at Heery International; Robin Guenther, FAIA, principal at Perkins+Will and board member of The Center for Health Design; Shannon Kraus, AIA, ACHA, MBA, senior vice president and managing director at HKS Architects.

RULES FOR ENTRY

- Professional entries (except for conceptual) must be built and fully operational no sooner than September 1, 2010, and no later than June 1, 2012. Entries must not have been entered in previous Healthcare Environment Awards competitions.
- Each entry must be contained within one binder.
- Professional entries must include 8-by-10-inch color photographs and at least one floor plan. Conceptual submittals and student entries must include 8-by-10-inch renderings

- No official entry form is required. But all entries must also include the project name and location, submittal category, and a brief program statement addressing the goals of the project and how the project improves quality of healthcare delivery (300-500 words).
- The design firm name, address, and contact person's name, e-mail, and phone number must be provided in an envelope at the back of the binder for purposes of anonymity. For student entry: student names, home address, and verification of student status in the form of a letter from the school registrar certifying enrollment at the time the project was completed must be provided in an envelope at the back of the binder for purposes of anonymity.
- Each professional entry must include a \$250 entry fee. Student entries have a \$25 fee

DEADLINE/SHIPPING

All submittals must be received by 5:00 p.m. EST on Monday, July 2, 2012.

For questions, email Emily Hooper at ehooper@contractdesign.com

Make checks payable to Contract magazine.

Mail submittals to: Healthcare Environment Awards Competition c/o Contract magazine 770 Broadway 15th Floor New York, NY 10003

Sponsors are not responsible for shipping and receipt of materials or for damage that may occur in transit. Professional entries will not be returned. Student submissions will be returned by request only if submission includes paid postage and packaging. The decision of the judges is final. The judges reserve the right to make no award.

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Cranbrook Art Museum (page 72)

who Architect and designer: SmithGroupJJR. Architecture project team: Paul Urbanek, FAIA, project designer; Kevin Shultis, AIA, project manager; Ryan Smith, AIA, project architect. Design project team: Darin Daguanno, AIA; Terry Guitar, AIA; Frank Muehlenbein: Frank Weber, AIA; Mark Goyette; Ben Motyl; Tom O'Connor, FAIA; Jared Lawrence, AIA; Andrew Dunlap, AIA; Meredith Steckling, AIA; Jerry Carter. Contractor: Frank Rewold & Sons. Consultants: SmithGroupJJR (lighting). Engineering: Brian Noonan, PE (mechanical); Curt Songer, PE (mechanical); Andrea Reynolds, PE (structural); Michael Skalsky (structural); Lokman Abbas, PE (electrical): Spalding deDecker Consulting Engineers (civil). Landscape: Spalding DeDecker Associates.

what Paint: Sherwin-Williams. Walls: Brick Tech Architectural (masonry); Grand Blanc Cement Products (CMU). Flooring: existing linoleum. Lighting: Bega (exterior); Gotham (downlights); Lighting Services Inc. (track); Lithonia (fluorescent/industrial); Mark Architectural Lighting (fluorescents): Philips Color Kinetics (coffers and coves). Doors: La Force (hollow metal); MOD Interiors (sapele); Ross Structural Steel, Inc. (galvanized steel sliding); Unique Metal Products, Inc. (stainless steel). Hardware: RSI (door pulls). Glass: Edwards Glass (architectural, decorative). Seating: Cranbrook Art Collection, Storage systems: Casper (furniture storage rack); CSI Crystalizations Systems, Inc. (files, pull-out painting, textile hanging); Penco (furniture storage rack). Architectural woodworking: MOD Interiors. Signage: RSI (stainless steel).

Enzo Ferrari Museum (page 80)

who Architect: Future Systems;
Shiro Studio. Interior designer:
Shiro Studio. Interior design
project team: Andrea Morgante.
Contractor: Società Consortile
Enzo. Consultants: Politecnica
Engineering (project management, site supervision, structural, mechanical, electrical, environmental impact, health & safety).
Lighting: Politecnica Engineering.
Engineering: Politecnica Engineering. Kitchen: Angelo Po; Novi
Arrendo. Landscape: Happyfloor.
Graphics: Bunker. Acoustician:

Politecnica Engineering. what Wallcoverings: Mapei. Laminate: Abet Laminati, Dry wall: Knauf. Flooring: Mapei. Ceiling: Barrisol. Lighting: Martini Light (recessed, track, fluorescent/industrial, exterior). Doors: Custom. Hardware: DND. Glass: Dorma (decorative); Teleya Italy (architectural). Window treatments: solar coating. Seating: Poltrona Frau (lounge/reception, cafeteria/dining); STF (conference, auditorium). Tables: Maletti (conference, cafeteria/dining, reception). Storage systems: Caimi Brevetti (drawers/case goods, shelving); custom (lockers/cubbies, closet systems). Architectural woodworking: Maletti; Stefra. Signage: Stefra. Plumbing fixtures: Agape Design.

Tampa Covenant Church (page 86)

who Architect and interior designer: Alfonso Architects. Architecture and interior design project team: Alberto E. Alfonso, AIA, lead designer; Angel del Monte, AIA, co-designer. Contractor: J.B.D. Construction. Engineering: Advanced Design (electrical, plumbing); The Alert Company (mechanical); Fuxan Engineering (civil). Landscape: BeMac Services. Graphics: Alfonso Architects.

what Paint: Sherwin-Williams. Laminate: Wilsonart. Walls: Infaux FX (plaster); Owens Corning (stone); USG (dry). Flooring: Azrock (resilient); Columbia (hard). Ceiling: Columbia. Lighting: Alfonso Architects (pendants/chandeliers); Cooper Lighting (recessed); Halo (track); Metalux (fluorescent/ industrial); Premier Outdoor Lighting (exterior). Doors: Schlage (hardware). Glass: PPG (architectural/glazing). Wooden pews: Sauder Manufacturing Co. Tables: Lakeshore Custom Wood Products (reception desk). Storage systems: Lakeshore Custom Wood Products (architectural/ custom woodworking). Signage: Creative Sign Designs. Plumbing fixtures: Concrete-N-Counters.

Vancouver Community Library (page 90)

who Architect: Miller Hull
Partnership. Architecture project
team: Craig Curtis, FAIA; Sian
Roberts, AIA; Adin Dunning,
AIA; Ruth Baleiko, AIA; Maaike
Post, Chi Duong, John MacKay,
AIA; Chad Zettle, Nicole Reeves,
Grace Leong. Contractor: Howard S. Wright Contractors. Light-

ing: Candela. Engineering: HDJ
Design (civil); Interface Engineering (electrical, mechanical); KGA
(structural). Landscape: Mayer/
Reed. Graphics: Mayer/Reed. Acoustician: Altermatt Associates.
Consultants: Adams Consulting;
Aldrich Pears; Architectural Cost
Consultants; Burgeon Group;
Green Building Services; Pacific
Studios; RDH Building Sciences;
Systems Commissioning Consultants; Turner Exhibits.

what I aminate: Formica Flooring: Kaswell (wood block); Patcraft (carpet); Royal Mosa (tile); Stepstone (concrete pavers), Lighting: Gammalux (fluorescent/industrial); Lampa (pendants/chandeliers); LumenArt (pendants/chandeliers); Resolute (pendants/chandeliers). Workstations: Herman Miller; KI. Seating: Allermuir (other); Cartwright (lounge/reception); Emeco (other); Fritz Hansen (lounge/reception); Herman Miller (workstation/task); KI (workstation/task, lounge/reception); Knoll (lounge/reception). Tables: Emeco (other); Haworth (conference); KI (training); Nevins (side); Watson (other). Storage systems: Herman Miller (files).

Julia Ideson Library (page 96)

who Architect and designer: Gensler. Interior Designer: Yuli Mahatis: Julie Markham. Architecture project team: Barry Moore, FAIA, project manager: Paul Homeyer, AIA, designer; Lenny Camargo, AIA, project architect; Andrew Balden; Adam Ruelas, Contractor: Balfour Beatty Construction. Lighting: Bos Lighting Design. Engineering: Haynes Whaley Associates (structural); Redding Linden Burr (MEP); Ward, Getz & Associates (civil), Landscape: TBG Partners. Graphics: Gensler. Archival consultant: Conservation Consulting Services.

what Paint: Benjamin Moore; Evergreene Architectural Arts; Scuffmaster; Sherwin-Williams. Laminate: Formica; Wilsonart. Walls: AHI Supply Company (exterior stone): Upchurch Kimbrough (exterior brick). Flooring: American Olean (tile); Coverings, Etc. (tile); Daltile (tile); Expanko (cork); Johnsonite (resilient); Nora Rubber Flooring (resilient); Walker Zanger (stone). Lighting: Bega (exterior): Birchwood (fluorescent/industrial); BK Lighting (exterior); Color Kinetics (decorative); Day-Brite (fluorescent/

industrial); Elliptipar (fluorescent/industrial); historical refurbish (sconces, pendants/ chandeliers); Kurt Versen (recessed); Ledalite (fluorescent/ pendants); Lightolier (recessed); LiteLab (track); Lumec (exterior); Lutron Dimming Systems (decorative): National (fluorescent/ industrial); Omega (recessed); Robert Abbey (floor/table); Two Hill Studios (floor/table); Visa (pendants/chandeliers). Doors: VT Industries. Hardware: Best; G-J: IVES: LCN: NGP: Schlage: Von Duprin. Architectural glass/ glazing: EFCO; Pella. Window treatments: 3M Glass Finishes; Hunter Douglas; MechoShade; Stroheim. Seating: Cabot Wren (lounge/reception); HBF (lounge/ reception); Historical refurbish (auditorium, conference); Lowenstein (lounge/reception); Knoll (workstation/task); Mack Finishes (custom, historical); SitOnIt (workstation/task); Stakmore (auditorium); Stylex (workstation/task). Upholstery: Architex; Cabot Wren; Knoll; Maharam; Sina Pearson; Spinneybeck, Tables: Arcadia (side); FC Designs (reception); Fixtures Furniture (work); Knoll (conference); Landscape Forms (other). Storage systems: Knoll (files); Legacy (lockers/cubbies); Spacesaver (files, shelving). Architectural woodworking: FC Designs. Planters: Landscape Forms. Signage: Graphtec; Intex. Plumbing fixtures: American Standard; Bemis; Elkay; Halsey Taylor; Kohler; Sloan; Tayh; Zurn.

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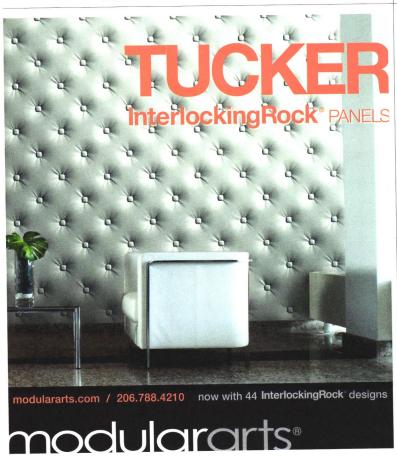
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Cersaie	171	40	Krown Lab	182	110
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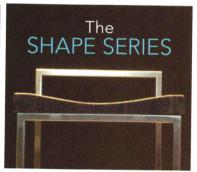
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The Herman Miller pop-up shop in New York (right) is open through July 1, and includes a selection of pieces for home, office, and hospitality. The shop includes Ward Bennett's Scissor Chair (above, pair on the left side) and the Eames lounge chair and ottoman (above, right), now offered in white.



Herman Miller Pops Up in SoHo

To celebrate and bring public attention to its newly designated Herman Miller Collection, Herman Miller opened a pop-up shop on Wooster Street in the heart of SoHo in New York. Open to the public daily through July 1, the 6,000-square-foot space showcases a selection of furnishings from the collection for office, home, hospitality, and even outdoor use.

The shop is designed as a series of vignettes featuring items from the collection by notable designers including Charles and Ray Eames, Isamu Noguchi, and Ward Bennett, as well as pieces from contemporary designers including those represented by Herman Miller's Italian alliance partners Magis and Mattiazzi. Herman Miller classics are

reinterpreted with new materials, and a few items that had been out of production for years are reintroduced.

The concept of a collection for home and office was first developed 60 years ago by George Nelson, director of design for Herman Miller at the time, as a selection of pieces for modern living and work that stand the test of time.

Ben Watson, executive creative director for Herman Miller, has overseen the introduction of today's Herman Miller Collection and the pop-up shop execution. The shop, intended as a showroom for the commercial design community and the public, has a schedule of complementary design-related programming. —JOHN CZARNECKI

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