NeoCon® World’s Trade Fair Preview

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Office Design
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Diamond in the Rough
Tim Murphy Design Associates weaves a uniquely shaped space around the versatile workflow demands of the Founders Fund

Chat Room
Mancini-Duffy designed a New York headquarters for AOL based on the notions of collaboration, interaction, and communication

Diamond in the Rough
Tim Murphy Design Associates weaves a uniquely shaped space around the versatile workflow demands of the Founders Fund

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Mancini-Duffy designed a New York headquarters for AOL based on the notions of collaboration, interaction, and communication

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- Award categories
  Professional Categories:
  • Acute (inpatient) Care Facilities
  • Ambulatory (outpatient) Care Facilities
  • Long-Term Care/Assisted Living Facilities
  • Health and Fitness Facilities (environments in which the primary purpose is to provide healthcare and related services)
  • Landscape Design
  • Conceptual Design

  Student Category:
  Awards will be given for innovative design solutions that enhance the quality of healthcare delivery. Entries can include, but are not limited to, healthcare products (furniture, furnishings, etc.); healthcare settings (patient areas, examination rooms, corridors, etc.); or technology (equipment, systems, etc.).

- Judging Criteria
  Professional entries:
  • Visual and graphic images of interior spaces that support an environment capable of improving the quality of healthcare
  • A demonstrated response to the program statement
  • A demonstrated partnership between the clients and design professionals
  • Client feedback or testimony that the project seeks to improve the quality of healthcare: Does it demonstrate sensitivity to patient needs and seek to improve therapeutic outcomes, enhance staff performance, and increase visitor and community participation? Were higher satisfaction ratings by patients, families, and staff a key design objective?
  • Professional conceptual and student entries:
    • A demonstrated response to the goals mentioned in the project description
    • Visual and graphic images that support an environment capable of improving the quality of healthcare

- Recognition/Awards
  • Winners will be announced at an awards presentation during HEALTHCARE DESIGN.09, October 31 – November 3, in Orlando.
  • An award will be presented to each winner
  • Winners will be required to assemble presentation boards of winning projects for display at HEALTHCARE DESIGN.09
  • First-place winners will receive a complimentary registration to HEALTHCARE DESIGN.09
  • Winners will be published in an upcoming issue of Contract magazine featuring healthcare design
  • Winners and honorable mentions will be contacted individually by Aug. 10, 2009.

- Judges
  Judges to be announced will include interior designers and architects with expertise in healthcare design and a member of the board of The Center for Health Design. The competition is sponsored by Contract magazine in association with The Center for Health Design and the HEALTHCARE DESIGN.09 Conference.

- Rules for Entry
  Professional Categories:
  • Submittals (except for conceptual) must be built and in use by June 1, 2009. Entries also must not be more than two years old or have been entered in previous Healthcare Environment Awards competitions.
  • Submittals must be contained within one binder and must include professional 8 x 10 color photographs and at least one floor plan. Conceptual submittals must include color renderings.
  • Submittals must also include the project name and location, submittal category, and a brief program statement (300-500 words)
  • The design firm name, address, and contact person’s name, email, and phone number must be provided in an envelope at the back of the binder for purposes of anonymity
  • Each submittal must include a $25 entry fee

  Student Category:
  • Submittals must be contained within one binder and must include professional quality photographs or renderings
  • Submittals must include project type and a brief project description (300-500 words) addressing the goals of the project and how and why the final project improves the quality of healthcare
  • Student names, address, and verification of student status in the form of a letter from the school registrar certifying enrollment at the time the project was completed must be provided in an envelope at the back of the binder for purposes of anonymity
  • Each student submittal must include a $25 entry fee

- Rules for Entry
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on with the shows

It's the spring trade show season in the commercial design world, and restricted travel budgets dictate that we must visit some of them only virtually. But last week I did have the opportunity to attend the annual AIA Convention, where I was pleasantly surprised to see a great buzz of activity and positive energy. Of course, it was hosted in San Francisco, which is experiencing its share of architectural excitement lately, with Piano's California Academy of Sciences, SOM's Cathedral of Christ the Light and ELS's restored Fox Theater in Oakland being important newcomers on the design scene—not to mention Libeskind's Contemporary Jewish Museum, Morphosis's San Francisco Federal Building, and Herzog & de Meuron's de Young Museum, all of which arrived within the last few years and are still garnering lots of attention. This is also home to two of our favorite socially conscious organizations, Public Architecture, headed by the ever-gracious John Peterson and John Cary, and Architecture for Humanity, which celebrated its 10th anniversary—and 10 years of remarkable accomplishments—during the convention.

The educational program was extensive and well-attended, the parties were fun and well-attended, and the atmosphere was upbeat, which puts our industry in the right state of mind as we hurdle toward NeoCon®. No doubt our annual Chicago event will be a year of fewer attendees, fewer product introductions, and more talk of the dismal economy, but a positive attitude is an important strategy in challenging times. Hopefully, we will use it to our best advantage and make this annual gathering of interior designers, architects, and product manufacturers an example of an industry that is meeting tough times head on with innovation and high spirit.

Perhaps the most heartening thing I saw in the Bay Area last week was the Build San Francisco Institute (www.afsf.org/program_buildsf.html), a program of the Architectural Foundation of San Francisco (AFSF). The Institute is not new, and Contract has written about it before, but this was the first time I had the opportunity to visit in person, which I did at the urging of Tom Gerfen, CEO of RMW, who has been integrally involved for years. Build San Francisco is a half-day high school program for students interested in design, construction, engineering, and architecture. A community educational partnership involving AFSF, San Francisco Unified School District, and more than two dozen major San Francisco design firms, the program combines a rigorous academic program with mentorships in the partner firms, so that students gain new knowledge and have the immediate experience of applying that knowledge in a real world setting.

On my visit to the Institute, just down the street from Moscone Center, AFSF executive director Alan Sandler and AFSF programs director Will Fowler talked with passion about the program and what it means to the participants. Since Build San Francisco Institute draws students from all of the city's public secondary schools, it serves as a melting pot of the accomplished and the at-risk, the privileged and the disadvantaged, the sons of middle class American families and the daughters of working class immigrant families. In the end, these kids come to understand design and architecture, issues of urban development, municipal politics, etc., which makes them better informed citizens and helps them appreciate the power of design to transform communities, whether or not they choose to pursue design or construction as a career. At present, AFSF is exploring the possibility of duplicating this remarkable program in other cities around the country, an effort that I believe deserves our industry's support.

The most disheartening experience I had in San Francisco was a meeting of the AIA's Interior Architecture Knowledge Community, through no fault of the committee's advisory group: Timothy Hawk of WSA Studio in Columbus, Ohio; Mary Burke of Burke Design & Architecture in New York; John Jensen of VOA Associates in Washington, D.C., (the designers of this month's cover feature, Volkswagen's North American Headquarters p. 96); Ken Wilson of Envision Design, also in Washington, D.C. (who we congratulate for his recent induction into the AIA College of Fellows); and Steve McCollum, a design consultant in San Francisco. Billed as an outreach forum to elicit feedback from AIA members who have expressed an interest in interior architecture, the session unfortunately was poorly attended, and almost all who did attend spoke about the general disregard within the AIA for addressing the specific needs of designers who focus on interiors. Yet as Hawk noted at the meeting, the AIA's 2009 Institute Honor Awards for Architecture celebrate buildings that are recognized as much for their interiors as their exteriors. It's time for lingering divisions between the practices of architecture and interior design—or whatever you personally want to call it—to disappear. In fact, it's amazing that these divisions actually still exist. Let's finally do away with lingering perceptions that designing interiors is somehow a lesser art, and kudos to the Interior Architecture Knowledge Community for its efforts to do so. Only through a holistic approach to design will the built environment ever be able to realize its full potential.

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Eco Awards

Washington D.C.—The Top 10 examples of sustainable architecture and green design solutions have been selected by the American Institute of Architects (AIA) and its Committee on the Environment (COTE), and were honored at this year’s AIA 2009 National Convention and Design Exposition in San Francisco from April 30 to May 2.

The honorees are made up of mainly domestic projects that keep both performance and design in mind. The Top Ten Green Projects program always celebrates projects that are the result of a thoroughly integrated approach to architecture, natural systems, and technology, making a positive contribution to their communities. These projects also significantly reduce environmental impact by reusing existing structures, connecting to transit systems, through energy and water conservation, as well as through use of renewable construction materials and beyond.

Members of this year’s jury included: Michelle Addington, Yale School of Architecture; Brandy Brooks, Assoc. AIA, Community Design Resource Center of Boston; William Ledy, FAIA, Ledy Maytum Stacy Architects; Nadav Malin, BuildingGreen; Kim Shinn, LEED AP, LTLC Engineering for Architecture; and James Timberlake, FAIA, Kieran Timberlake Associates.

Listed below in alphabetical order are the 2009 Top 10 Green Projects:

• Charles Hostler Student Center in Beirut, Lebanon, by VJAA, Minneapolis

• Chartwell School in Seaside, Calif., by EHD Architecture, San Francisco

• Gish Apartments in San Jose, Calif., by OJK Architecture and Planning, San Jose, Calif.

• Great River Energy Headquarters in Maple Grove, Minn., by Perkins+Will, Minneapolis

• Jewish Reconstructionist Congregation (JRC) in Evanston, Ill., by Ross Barney Architects, Chicago

• Portola Valley Town Center in Portola Valley, Calif., by Siegel & Strain Architects and Goring and Straij Architects, Emeryville, Calif.

• Shangri La Botanical Gardens and Nature Center in Orange, Texas, by LakelFlato Architects, San Antonio, Tex. (pictured above)

• Synergy at Dockside Green in Victoria, B.C., by Busby Perkins+Will Architects Co., Vancouver

• The Terry Thomas in Seattle, Wash., by Weber Thompson, Seattle

• World Headquarters for the International Fund for Animal Welfare (IFAW) in Yarmouth Port, Mass., by DesignLAB Architects, Boston

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Industry Legend

Chicago — This NeoCon®, come share in a personal journey with Hilda Longinotti as she reveals insights and stories from her extensive career in A+D, particularly and most notably from her more than 35 years with Herman Miller. Longinotti retired at the beginning of 2009 and will kick off a national speaking tour entitled “Stories From a Classic” on June 16 from 3-4 p.m. at the Merchandise Mart in the IIDA headquarters, suite no. 567. Credit offered is 0.1 CEU with a fee of $25 for members and $35 for non-members.

Longinotti was introduced to the industry in 1954, when she became executive secretary and general aide-de-camp for George Nelson, then Herman Miller’s consulting director of design. She officially joined the company in 1974, working in showroom sales in New York City. Eventually she developed a pilot program for strengthening communication between Herman Miller and the design community, resulting in her 1979 appointment as manager, design community programs.

She may have “retired,” but don’t count her out just yet. Longinotti still holds leadership roles within the IIDA Leaders Breakfast Series, IIDA Pioneer Series and AIA Interiors Committee. She has been the recipient of numerous awards and honors including Herman Miller’s President Club Award in 1979 and the IIDA Leadership Award of Excellence in 2002.

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Believe It

Chicago—With the theme “Believe,” the 2009 DIFFA/Chicago Gala will inspire guests to realize anything is possible. Taking place on Sat., June 13 at 7 p.m. at the Field Museum in Chicago, this year’s event will bring out the spirit of hope in all who believe in a cure for AIDS. Each year the DIFFA/Chicago gala supports the many programs and services that directly assist those who are HIV positive, living with AIDS, or are at risk of infection.

“Believe” serves as a source of strength and inspiration for what can be accomplished,” says Jennifer McGregor, chairman of the board of directors, DIFFA/Chicago. “Believing will sustain us through this uncertain time. Now more than ever, our assistance is needed. We urge everyone to join us for this remarkable evening.” The gala will deliver a night of dining, dancing, and entertainment with a live auction as well as a raffle.

Sponsors include Steelcase as a presenting sponsor, Herman Miller as the legacy benefactor, and Contract magazine as media sponsor.

“With a culture of fostering human-centered design at Herman Miller, we support DIFFA’s mission to improve the lives of individuals living with HIV/AIDS,” says Brian Walker, CEO, Herman Miller. “We believe in DIFFA and urge the design community to support the fight against AIDS.”

For more information, go to www.diffachicago.org/believe/.

Call for Entries

The Benjamin Moore HUE Awards competition has started accepting submissions as of May 1, with a deadline of Oct. 9. In its fourth year, the HUE awards recognize exceptional use of color in architecture and interior design in categories that include contract interiors, contract exteriors, residential interiors, residential exteriors, social responsibility, and lifetime achievement. A $5,000 cash prize is awarded to each honoree, and they will be honored at the HUE Awards ceremony in March 2010 in New York. The slate of judges includes Thomas R. Krizmanic, AIA, LEED AP, principal at STUDIOS Architecture; Reed Kroloff, director, Cranbrook Academy of Art and Art Museum; Mayer Rus, design and culture editor of The Los Angeles Times Magazine; Essie Weingarten, founder and president of Essie Cosmetics; and Tim Wisgerhof, former creative director, Saks Fifth Avenue. There is no fee to enter and downloadable entry forms and instructions are available at www.benjaminmoore.com.

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HAMMOK The Hammok Collection, designed by Burkhard Vogtherr is a seating group of guest, arm, and lounge chairs and as the name suggests, sitting in a Hammok is a "moving experience". Inspired by the traditional bed used by sailors that sways in concert with the movement of a ship at sea, The Hammok collection features a gently rocking motion. The articulating frame and shell assembly provides exceptional comfort making it perfect for conference and waiting rooms as well as workspaces and hospitality applications. The contoured plywood shell is paired with a variety of flexible steel bases. Hammok is offered upholstered or with an exposed plywood seating surface.

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INFINITY by the Valencian designer Vicente Soto, is the new proposal from Capdell to dress the most modern dining rooms. Four models with a personality that breathe sophistication and splendor in every piece. High, majestic backs to accentuate the elegance of the room or lower backs, ideal for dressing more open and suggestive surroundings; with Infinity, the possibilities seem endless. Its high degree of personalization allows for upholstery in any fabric and the possibility of coloring the metallic structure in white.

INFINITY

Designed by Estudio Lamela, Unita work unit is based on a face-to-face double workstation comprising four uprights with electrical wiring ducts built into the worktop and a top-mounted filing unit capable of storing A-3 and A-4 documents, CDs and DVDs. The unit is specially adapted to the workstation needs of architects, i.e teamwork, easy handling of plans and extensive documents storage capacity. Unita can be extended horizontally in modules with no need to duplicate the uprights, to provide flexibility in the number of workstations and freedom of movement.

UNITA

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**MOAI** After manufacturing more than 600 pieces of Moai, a wastepaper basket designed by Magma Design especially for the Expo in Zaragoza (Spain), Vilagrasa includes it now in its product catalogue. Moai is a large-capacity container that can be used both indoors and outdoors. The body is made of a rotomolded polyethylene with speckled texture; the angled opening is made of cast aluminium finished in anthracite and includes a bag-supporting ring. The top includes a choice of pictogram for the type of waste: paper, plastic, glass, organic or waste.

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Correction

PuraVida (*below*), showcased in Resources in April (p. 30) under Phoenix Design, should have been listed under Duravit and Hansgrohe. It will be available to the U.S. market this September.

**Coming Events**

ICFF  
May 16-19  
Jacob K. Javits Convention Center  
New York  
www.icff.com

IESNYC Lumen Awards Gala  
June 10  
Pier 60, Chelsea Piers  
New York  
www.iesnyc.org/lumengala09

Light!  
June 15-17  
The Merchandise Mart  
Chicago  
www.lightingdesignexpo.com

NeoCon®  
June 15-17  
The Merchandise Mart  
Chicago  
www.neocon.com

HD Boutique  
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Miami Beach Convention Center  
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Rumors of its death have been greatly exaggerated, as NeoCon® World’s Trade Fair returns to Chicago’s Merchandise Mart this year from June 15 to 17. And despite the economic downturn, exhibitors have delivered on high-design, high-quality, and especially crucial this year, value-oriented product introductions.

Making its debut alongside NeoCon® is Light!, the expo and conference introducing cutting-edge lighting products, specifically developed for the hospitality, commercial, and healthcare industries. It will include 14 seminars and one keynote address. For more information please see the 2009 Ideabook or visit www.lightingdesignexpo.com.

Besides some new events, old favorites will also be present, such as the Best of NeoCon® Awards competition, honoring the latest introductions in commercial interior products across 45 categories. Coinciding with the launch of Light!, five new lighting categories are introduced: decorative, task/desktop, track, fluorescent troffers, and specialty. Winners will be honored at the 2009 Best of NeoCon® Winners’ Breakfast on June 15 at 7:30 a.m. at the Renaissance Chicago. Later that day, at the Holiday Inn Chicago Mart Plaza in the Steamboat Room, the Behind the Scenes of the Best of NeoCon® panel discussion will take place at 3:30 p.m. among select members of the Best of NeoCon® jury and moderated by Eileen McMorrow, director of the Best of NeoCon®, and AnnMarie Marano, associate editor of Contract. Jurors will reveal their “must see” product picks and comment on this year’s competition.

NeoCon® keynote speakers will focus on inspiring the industry to get up and get moving. On June 15 at 8:00 a.m. at the Holiday Inn Chicago Mart Plaza in the Sauganash Ballroom, Daniel Pink—best-selling author of *A Whole New Mind*—will present “Creativity, Motivation and You,” exploring the science of human motivation. Paola Antonelli, a senior curator in the architecture and design department at The Museum of Modern Art, will present “The Future of Design” on June 16 at 8:00 a.m. at the same location. Antonelli will focus on how designers have the ability to grasp momentous changes in technology, science and society, and convert them into objects and ideas that people can understand and use.

A variety of special events are also scheduled, including the 21st Annual DIFFA/Chicago Gala, which will kick off the fair on June 13 at The Field Museum. “Believe,” this year’s theme, will inspire the industry to imagine a world free of the AIDS pandemic.

And be sure to stop by the Contract-Connection Lounge between 10 a.m.–1 p.m. and 2–5 p.m. on Monday and Tuesday, June 15–16, to wish *Contract* a happy 50th anniversary. Your greeting may be used in a video that will be part of the upcoming celebration in January 2010. Look for the special anniversary issue in March 2010. The Contract-Connection Lounge is located on the 8th floor, suite 8-8118.

For more information on these and other events, please visit www.neocon.com.

**Light! 2009 expo and conference**

Be a part of the debut of Light!, the new expo and conference produced by Nielsen Business Media and presented by *Contract*. It will run alongside NeoCon® World’s Trade Fair from June 15 to 17 at The Merchandise Mart Chicago and feature one keynote and 14 CEU-accredited educational sessions. Shawn Sullivan, principal architect at Rockwell Group will present “The Art of Lighting: An Exploration of the Necessity and Power of Light in Design” on Wed., June 17 at 8 a.m. in the Holiday Inn Chicago Mart Plaza in the Wolfpoint Ballroom. Speaker James Benya, founder of Benya Lighting Design will host three seminars, including “The Technology of Sustainable Lighting” (June 15), “The Design of Sustainable Lighting” (June 16) and “The Costs and Benefits of Sustainable Lighting” (June 16). For more information on these and other educational sessions please visit www.lightdesignexpo.com.

Set to serve design professionals who are interested in innovative and ground-breaking lighting concepts, the show will be a great resource and networking opportunity for all.

![Tambient Lighting, Tambour Unit.](Image)
James Benya, PE, FIES, FIALD, LC

James Benya wears many hats. The 35-year lighting designer and consultant is also a writer, author, educator, and the owner of one U.S. lighting fixture patent and a lighting control patent. In 1994, he founded Benya Lighting Design, which is located in West Linn, Ore. He also is a member of the USGBC as well as an IESNA Sustaining Member. But perhaps even more importantly, Benya has served as an expert in more than 50 cases involving lighting in the United States, including accidents, assaults, product liability, design patents, professional liability and libel, and trade dress. He also assisted in the research and writing of California's Title 24 Energy Code for Lighting.

Benya recently joined the faculty of the University of California at Davis and his textbook, Lighting Design Basics (with Mark Karlen), was published by Wiley and Company. Benya has degrees in electrical engineering and computer science and has practiced theatrical and rock-and-roll lighting in high school and college.

And he makes sure he gives back to the community even further, as Benya Lighting provides pro-bono lighting design services to the Portland Architectural Heritage Museum, the Portland Light Brigade, the New Mexico Cultural Heritage Museum, the Ronald MacDonald Foundation, the Ronald McDonald Foundation, the Diocese of Salem and Habitat for Humanity. Benya has been promoting efficient and environmentally responsible lighting his entire career. "Finally it really matters!" he laughs.

Shawn Sullivan, RA

Shawn Sullivan, a principal architect at Rockwell Group, recognizes how important lighting is as a component within the overall design solution. As a central focus of many of Rockwell Group's designs, lighting can make or break an interior—or exterior for that matter. Sullivan has led many projects for the firm, including Nobu restaurants all over the world, Canyon Ranch Living in Miami Beach, Adour Alain Ducasse at the St. Regis New York, the Belvedere Hotel in Mykonos, Greece, as well as the new Hyatt brand Andaz at 75 Wall Street. He holds a B.A. in architecture from Yale University and is a registered architect. He also is the proud recipient of a number of prestigious awards, such a 2006 Lumen Award citation (for his work on the international expansion of Nobu) as well as a 2007 Gold Key award finalist nomination for Nobu Intercontinental Hong Kong.

Sullivan's designs often draw inspiration from the intersection of theater and architecture. During his keynote, he will discuss a number of sources of light and design inspiration, such as Broadway performances, firework displays and even rock concerts.

Light! exhibitors include:

- Tambient Lighting
- Waldmann Lighting
- Magma Tower
- Light Corporation

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Herman Miller
Space No. 321
As a result of a true meeting of the minds, Herman Miller and Yves Béhar present Twist, a new LED under-shelf light. It offers low power consumption (40 to 50 percent less energy use than traditional under-shelf lighting) and low maintenance. It supplies 60,000 hours of light and is recyclable at the end of its life. Twist comes in one color and one size and is equipped with a magnet fixture for attachment. www.hermanmiller.com  Service No. 205

Unika Vaev
Space No. 365
The three patterns in Unika Vaev’s Discovery Collection are all about playing up what makes great textiles: color, texture, and beautiful design. Shown here from left to right are Atmosphere (67 percent bamboo and 33 percent polyester), Loop de Loop (38 percent virgin polyester, 24 percent post consumer polyester, 24 percent cotton, and 14 percent rayon), and Reveal (100 percent polyester). All offer a variety of colors and performance benefits, including a Nanotex finish on Loop de Loop. www.unikavaev.com  Reader Service No. 207

Dauphin
Space No. 393
Lordo from Dauphin is a chair for the minimalist at heart. With few components and recycled materials and recyclable capability, the product complies with stringent Dutch NPR 1813 practical guidelines. An elasticized backrest is height-adjustable and the seat surface can easily move beneath it. Lordo also is equipped with an advanced synchro mechanism and Lordos Lumbar Support. www.dauphin.com  Reader Service No. 206

Nurture® by Steelcase
Space No. 3-101
Nurture updates its Cura™ seating collection with a 20 percent price reduction, improved comfort, fresh new colors, and coordinating CuraNet™ mesh and PVC-free Ultradeather™ for a simple aesthetic. Cura delivers refined ergonomics through a proper back-to-seat ratio, contoured flexing frame that responds to the user’s movement, and an integrated suspension system that helps reduce pressure points. nurture.steelcase.com  Reader Service No. 208

Humanscale
Space No. 351
For the M2 monitor arm, less is more. This streamlined and eco-conscious model provides an automatic spring mechanism that eliminates the clunkiness and bulk of failure-prone gas cylinders to counterbalance monitor weight. It accommodates most monitors up to 24 in. and 20 lbs. and offers 8 in. of dynamic height adjustment and a 20-in. reach. www.humanscale.com  Service No. 209
Designed by Christopher Panichella

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Space No. 373

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Reader Service No. 211

Bernhardt

Space No. 399

Marc Thorpe's design for his new Area table for Bernhardt came from the most unlikely of places—the repetition of the interconnecting window frames of a subway car. These occasional tables are simple and can assimilate with many different aesthetics. Area was commissioned as part of Bernhardt Design's Global Edition. www.bernhardtdesign.com Reader Service No. 212

Paoli

Space No. 380

Private offices are becoming few and far between, and those that have survived continue to shrink in size and budget. The Ignite casegoods collection from Paoli maximizes allocated space with executive, bow top, and P-top choices to facilitate various work styles. Double and single pedestal desks in three-quarter pedestal and full pedestal models have full modesty panels and detailed hardwood edges. A range of filing and storage components also is available. www.paoli.com Reader Service No. 213

Tandus

Space No. 391

Tandus continues its successful collaboration with Jhane Barnes with Box Study. Highly versatile, the product is designed and colored to be used in multiple market segments, in either modular or Powerbond product types. Box Study is 100 percent solution-dyed nylon fiber in a 100 percent closed-loop recycled and recyclable construction.

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SOTO is a worktool collection exclusively created for freestanding applications. The elements within the collection attach to a horizontal rail that clamps to the back edge of freestanding worksurfaces. SOTO is designed to meet MBDC’s silver Cradle-to-Cradle certification, however, the LED light precludes full C2C certification for the lighting.
www.details-worktools.com Reader Service No. 214

HBF Textiles

Inspired by forms found in nature and his own drawings, designer Campion Platt has created a new eco-collection for HBF Textiles. Platt wanted to offer depth and leave repeats behind. All six patterns either have a natural or post-consumer story to them with yarns such as bamboo, post-consumer polyester, and organic cottons. www.hbftextiles.com Reader Service No. 215

ICF

Space No. 365
The Rocking armchair, designed by Ulrich Böhme, is a modern twist on a classic piece. The tubular steel frame bent into a loop pairs perfectly with the molded plywood seat shell that can be upholstered in a variety of fabrics and leather. An optional bolster is available and armrests can be naked or covered in Nappa Leather. www.icfsource.com Reader Service No. 216

Haworth

Space No. 312
The next generation of Haworth’s TecCrete® access flooring line has arrived. The new TecCrete provides a single-access flooring platform for every application, from work and learning environments to utility and computing spaces. The product features a concrete-and-steel composite structure and an exposed concrete surface that can be left bare. It also boasts tighter panel gap tolerances, a flatter and more refined top surface, and an integral air seal. TecCrete is manufactured in a zero-landfill facility with 58 percent recycled content. www.haworth.com Service No. 217
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www.mayaromanoff.com. Reader Service No. 218

Pollack
Space No. 631
Available in three colorways, Pollack's Sneak Peak is a polyester cloth attached to an ultra sheer organza fabric, with laser-cut narrow voids in the opaque top layer. The vertical rows of stitches alternate with a parallel laser motif, creating animated tabs that open like shutters to frame and sculpt light.
www.pollackassociates.com. Reader Service No. 219

Itoki Design
Space No. 7-7038
A 96 percent recyclable task chair, Spina from Itoki Design features a passive seat slide mechanism that automatically triggers active lumbar support. The backrest is constructed of vertical ribbing, combining properties of flexible plastic with rubber-like material and is also available with an upholstered cover.
www.itokidesign.com. Reader Service No. 221

Lumicor
Space No. 7-4021
Dimension™ Poured Resin by Lumicor features a special process where material is suspended within resin panels for a 3D effect. A renewable surface that provides clarity with no green hue, poured resin boasts 10 times the impact strength of glass at half the weight.
www.lumicor.com. Reader Service No. 220

Veritas
Space No. 7-6052
New Veritas™ offerings, Links and Collage combine architectural panels featuring PureColor™ technology, flexible hardware systems, and precision fabrication to create ceiling panels, feature walls, balustrades, and furniture.
www.veritasideas.com. Reader Service No. 222

Armstrong
Commercial Flooring
Space No. 7-4042
Continuum, a splash of new color offerings from Armstrong Commercial Flooring, is organized in a tonal step system to unite hue, value, and chroma. Customers can identify color and color groups with Continuum, allowing them to "dial up" or "dial back" color influences.
www.armstrong.com. Reader Service No. 223
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Abet Laminati
Space No. 8-4129
Produced using Abet's silk-screening technique, the Serigrafia line welcomes 16 new patterns that may make users question whether it’s a laminate or a fabric. The new designs are equipped with a Longline finish, which is a slightly raised surface texture of vertical lines. Serigrafia can be used as wall-covering on furniture, or any application that does not require a horizontal surface.

www.abetlaminati.com. Reader Service No. 224

Johnsonite
Space No. 8-4080
Create a puzzle-like look with the four size options in the Mesto™ Marbleized Rubber Tile Configurations program. Eight colorways are available, including tiles in the light, medium, and dark range with the option to reverse the veining and base colors. www.johnsonite.com.
Reader Service No. 225

Amthco International
Space No. 8-7054
Retro Teak, Amtico's new take on classic wood, is updated in a square wood format with a chocolatey linear grain and warm copper tones. Retro Teak includes a backing of 100 percent post-industrial recycled content and five layers that promote resistance to scratches, scuffs, stains, and indentations.

www.amtico.com Reader Service No. 226

IoA
Space No. 8-7118
Just as no two patient rooms are alike, IoA introduces its "sleepers by the inches" program, which allows customers to specify standard pieces and/or custom dimensions to ensure they have the perfect size for each sleeper sofa, love seat, and single chair.


Robert Allen Contract
Space No. 8-1030
Robert Allen Contract debuts its first healthcare collection with 68 fabric designs for privacy or cubicle curtains. With fresh palette of healing colors and modern graphic patterns, these 100 percent polyester fabrics are reversible, can be laundered at up to 160 degrees, and comply with all ACT standards. They are also inherently flame retardant.

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Architex
Space No. 8-4072
Architex's Rx privacy curtain line is beefed up with new patterns inspired by dip-dyeing and color bleeding. Sandy Beach is one of six designs that evoke the sense of an exotic getaway. Rich colors fade at the top, woven in Trevira CS with a 72-in. width and 80-in. drop length, allowing for use in high ceiling applications.
www.architex-ljh.com
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Constantine Commercial
Space No. 8-3080
Constantine Commercial presents Channeling™, a proprietary process that allows specifiers to enhance regular carpet tile. Offered in channeled™ and fine frame®, or a combination of both, the process cuts bands of lowered depth through the inside of the tile. These tip-sheared bands are protected from crushing by the surrounding loops for added durability. Varying installation methods, such as quarter turned, monolithic, ashlar, vertical ashlar, and horizontal ashlar, can significantly change overall patterning.
www.constantine-carpet.com
Reader Service No. 232

Skyline Design
Space No. 8-6106
In a unique collaborative effort, Skyline Design introduces Botanica™, a nature-inspired collection of architectural glass targeted to the healthcare market. Photographers Henry Domke, Steven Meyers, and Zeva Oelbaum, have contributed three Skyline-exclusive images each, with glass options for scale, color, and transparency. Custom designs are also available using other photographs from the portfolios of these artists, all of whom have medical backgrounds.
www.skydesign.com
Reader Service No. 231

Forbo Flooring
Space No. 8-7129
The new Marmoleum Global 3 collection represents a move towards more open, light, flexible, and ecologically responsible buildings and environments. The line includes 11 marblization structures, two new designs in Marmoleum Striato and Walton Cirrus, more than 50 new colors, and a Topshield finish that provides occupancy-ready, lower maintenance floors.
www.forbo-flooring.com
Reader Service No. 233

Grand Rapids Chair Company
Space No. 8-3022
Grand Rapids Chair Company has announced the latest in its series of "design-it-yourself" seating products. Mia is a barstool with a trapezoidal seat that allows customers to combine different fabrics on the same chair and add French seaming or nail heads. Choose from three heights: 20 in., 25 in., or 30 in., and 32 standard powder-coat finishes. Available with or without a foot ring, the seat can be freestanding, grout-in, or bolted-down.
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Boyd Lighting
Space No. 10-1040
Designed by Federico Otero, La Reina pendants are Boyd’s first LED fixtures. The laser-cut, stainless-steel pendants are electro-polished on the outside and powder-coated white on the inside for added reflectance. Boyd’s proprietary LED light package provides 50,000 hours of lamp life (10 years of normal use), color temperature of 3100K, and energy efficiency of 43 lumens per watt. Halogen lamping is also available.
www.boydlighting.com Reader Service No. 235

J+J/Invision
Space No. 10-118
Two new pieces from J+J/Invision, Fresco and Melange offer a neutral effect with a surprise pop of color that is gained through twisting one bright colored yarn around a solid neutral. Fresco is a textured loop tip-shear, and Melange is a rib tip-shear. Both are piece-dyed nylon in 12-ft. broadloom and 24-in. by 24-in. modules.
www.jj-invision.com Reader Service No. 237

Coalesse
Space No. 1032
As the line between work and home continues to blur, Bindu from Coalesse steps in. Melding the needs of a high back chair and a side chair solution, Bindu supports a number of postures to accommodate real-time collaboration, while still supporting frequent movement.
www.coalesse.com Service No. 238

Luna Textiles
Space No. 10-106
Luna’s Optique collection captures the design aesthetic of retro interiors and graphics. Enchant is a large-scale, multi-colored fabric influenced by the whimsical shapes found in 1950s pop culture. Spellbound experiments with playful lines and dots, and Delight (not pictured) is a solid texture reminiscent of a tightly woven epongle fabric, available in a handful of tones that offset the pops of color found in Enchant and Spellbound (shown). www.lunatextiles.com Reader Service No. 239

Denizen
In today's world, no business can survive without facilitating interaction and communication. Enter Tisch, Inscape's table-based system, designed with modular components and a rail system that allow it to be reconfigured as workplace needs evolve. The ultimate chameleon, Tisch can go from a single desk to a benching application to a casegood system or a conference table. Accessory rails, organizer units, screens, filing trays, and shelves help users work more efficiently. Tisch is being manufactured and marketed by Inscape under license from Bene, an Austrian company.

www.inscapesolutions.com Reader Service No. 240

Available in broadloom or modular tile, Ovis is made with natural, undyed wool—a 100 percent renewable resource—and is available in eight colors blended from various breeds of sheep, ranging from ivory to black. Ovis comes standard with high-recycled content EnviroCel Laminate Plus backing. This product checks in at an impressive 70 percent rapidly renewable, 16 percent post-industrial, and 4 percent post-consumer recycled content.

www.fortunecontract.com Reader Service No. 241

Inspired by metals and metallic finishes, Tectonics incorporates linear patterns in mixed widths in an i2 design that can be installed non-directionally. Sixteen available colors can be mixed and matched. This modular, 50-cm. carpet incorporates 100 percent solution-dyed Type 6,6 nylon. It is designed under InterfaceFLOR's Convert design platform.

www.interfaceflor.com Reader Service No. 242

Designed by David R. Gutgsell, the modular bench Immix™ offers unlimited configurations as curves and straight sections mix and match to form the ideal seating applications. Options include one-, two- and three-seat units, as well as a bariatric version; various tops and edges; with or without backs; and with or without arms. Seats feature ultra-high density foam.

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Vitra

**Space No. 10-124**
Antonio Citterio creates his eighth office chair for Vitra: the AC 4, a combination of elegance, functionality, and comfort. Citterio wanted a classic chair that would be self-explanatory. The levers underneath are not exposed, and the tension adjusts automatically to the user’s weight. The entire chair is 94 percent recyclable and features 51 percent recycled content.

www.vitra.com  Reader Service No. 246

Momentum Group

**Space No. 10-147**
Created by furniture designer Mark Goetz, the Reveal collection utilizes MBDC Gold Cradle-to-Cradle certified spun Eco Intelligent® Polyester. The three new patterns—X Factor (shown), Gesture, and Matter—are all composed of this high-performance material that models its production after nature’s biological metabolism in that every ingredient is indefinitely recyclable for the maintenance of quality in subsequent product generations.

www.themomgroup.com  Reader Service No. 249

Shaw Contract Group

**Space No. 10-167**
Wool, from Shaw Contract Group, contrasts the natural with the industrial, as fine wool fibers are paired with metallic, high-luster accents. The fibers are made with Eco Solution Q recyclable nylon and features EcoWorx backings. The line is available in tile and broadloom versions and in 12 colors for all—except for the Dissolve pattern, which has 24.

www.shawcontractgroup.com  Reader Service No. 247

Sandler Seating

**Space No. 10-1097**
Get more bang for your buck with Sandler Seating's OneforTwo chair. This two-seater helps occupants get close, as the curled shape sweeps from base to backrest to seat and armrest. The steel frame has elastic belts covered with injected flame-retardant, polyurethane foam. The asymmetric cross base is polished chromed steel.

www.sandlerseating.com  Reader Service No. 245

Teknion

**Space No. 1048**
Teknion’s Marini Executive Task Chair accommodates a full range of personal requirements and preferences, as well as varying body sizes and shapes. The seat is designed with mold comfort foam and depth adjustability of 2 in. Three cylinder styles provide seat-height adjustment ranges for 3, 4, and 5 in. The polished or powder-coated aluminum base is fitted with 60-mm. hard or soft casters.

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KnollTextiles
Space No. 1111

Suzanne Tick's State of Matter collection for KnollTextiles makes a connection between textiles and their impact on the environment, both in terms of sustainability and perception of physical space. Tick went no holds barred on inspiration, drawing from all matter, such as molecules, atoms, light, and on a larger scale, geology, and biology. State of Matter includes two upholstery fabrics (Biota and Earthwork), a drapery (Air Rights), and a panel fabric (Photon).

www.knoll.com Reader Service No. 249

Carnegie
Space No. 1123-A

New designs from Creation Baumann for Carnegie are simple and sophisticated. Rigato, Porto, Ponte, and Santana (shown from front to back) are all 100 percent Trevira CS. Rigato is 59-in. wide and suitable for windows and upholstered walls; Porto is also 59-in. wide and suitable for windows, upholstered walls, and wallcovering; Ponte is 63-in. wide for windows, upholstered walls, and wallcovering; Santana is 118 in. in width, for windows.

www.carnegiefabrics.com Reader Service No. 251

ERG International
Space No. 11-121

ERG welcomes Symphony to its International Lounges collection. This fully upholstered lounge is also available as a banquette or settee, and in either full arms or open arm design for the banquette version. Choose from one of 16 water-based stains for wood legs or metal legs in one of 24 powder coat colors.

www.erginternational.com Reader Service No. 252

Milliken Contract
Space No. 1149

The Paste Up™ carpet tile collection from Milliken Contract, designed by Todd Van Der Kruik, draws inspiration from the work of inner city street artists. Building on the notion of layering and creating texture where paper and glue meet the uneven surface of the wall, Paste Up resulted in six designs, all in 100 percent solution dyed nylon. The line is also PVC-free and boasts Sustainable Carpet Assessment Standard NSF140 Gold.

www.millikencarpet.com Reader Service No. 253
Learn the complete design story behind Ray, the latest classic in executive and conference seating designed by figforty. Visit showroom 394, 3rd floor during NeoCon 2009.

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KI
Space No. 1181
KI has added a stacking version to its Strive® Seating collection, designed by Giancarlo Piretti. The Strive High Density Stack Chair can stack up to 25 high on a dolly. The entire line features the flex-back, which encourages movement and enhances blood circulation.

www.ki.com Reader Service No. 254

The HON Company
Space No. 1130
Vicinity™ work storage is column-based and easy to install. Myriad options make it easy to customize files, cabinets, shelves, and worksurfaces to create the best solution for each space. Vicinity is offered with all of HON’s select laminates and paints, the line was designed by The HON Company’s new product design team and Ramsey Madsen and William Pokletar from Cortet Studios.

www.hon.com Reader Service No. 257

Patcraft Designweave
Space No. 11-13
The Advanced Placement modular carpet collection from The New Patcraft & Designweave comprises four diverse patterns that offer design options galore along with vital performance benefits. Imagination, Outside the Box, Organic, and Mind’s Eye are all constructed using Eco Solution Q premium branded nylon and EcoWorx, a non-PVC carpet backing for modular carpet products. All styles in Advanced Placement can be used alone or in combination. The palette ranges from brights to neutrals, and the collection is appropriate for all methods of installation.

www.patcraftdesignweave.com Reader Service No. 255

BOLYU Contract
Space No. 1167-68
Bolyu Contract introduces Yada Yada, a repetitive rectangular pattern in a tip-sheared loop construction. Twelve color combinations are made of Avala® X premium, solution-dyed/space dyed nylon that also features Puralex®, an indoor odor neutralizer that freshens the air. Yada Yada contains post-consumer recycled content, passes the CRI Indoor Air Quality testing program, and meets LEED point criteria for low emitting materials.

www.bolyu.com Reader Service No. 256

Place Textiles
Space No. 1800
The Painted Desert collection takes us from Los Angeles to New York with four patterns and 34 colors inspired by a cross-country drive. Colors and textures of the American Southwest come alive, in particular with Seven Springs (shown). Striaed warps use matte yarns in closely related colors, alternating across the surface and held in place by a tightly spun yarn with soft luster. This pattern is available in nine colors.

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keeping it simple, sustainable

The Diffrient World Chair by Niels Diffrient for Humanscale replaces mechanical design with the principles of physics

By Jennifer Busch

Niels Diffrient explains his design process by harking back to a story he once heard about Pablo Picasso, who responded to the question, "How long did it take you to paint this?" with the answer, "72 years [the artist's age at the time]."

With numerous iconic consumer and commercial furnishings products to his credit, this renowned industrial designer is always learning from his last design in order to deliver the next. "I get my inspiration from the idea that I can make something better," says Diffrient. His Freedom Chair for Humanscale set a new standard in ergonomic seating when it was introduced in 1999, and it was followed by the Liberty Chair in 2004. His latest endeavor for Humanscale, the Diffrient World Chair, is billed by the company as "the simplest, smartest, most sustainable task chair on the planet." The designer is equally as enthusiastic, explaining his process. "I always begin with the same comfort standard and eliminate elements not needed to reach those standards," he says. The goal for this chair was to be more efficient, simpler, and more elegant. "Efficiency to me is both the method of putting the chair together and human factors. It was about doing more with less," he adds.

Among the chair's most important features is the patent-pending Form-Sensing Mesh Technology, which instinctively adapts to the unique shape of each user for custom lumbar support, thus eliminating the need for external lumbar devices or manual adjustment. Another important feature, the dynamic, weight-sensitive, counterbalance recline provides the appropriate recline support—also without manual controls—for 95 percent of users. "The laws of physics have replaced mechanical parts," notes Humanscale president Bob King.

With fewer parts, both simplicity and ecology are enhanced. Weighing just 25 lbs., with only eight major parts (80 parts in total), the Diffrient World Chair stakes its claim for sustainability on the "less is more" concept. In addition, the chair mostly is made of recycled and recyclable plastics. Overall, it is more than 95 percent recyclable. Other key features include a mesh seat with a frameless front edge that leaves only soft, pressure-reducing elastomer under the thighs. Two easy-to-use controls under the seat allow users to adjust seat height and depth. Optional armrests attach to the recline pivot point to move with the sitter during recline.

As a corporate design philosophy, Humanscale believes that people in general do not make adjustments to their chairs, and that too much complexity negatively impacts users by forcing them into injury-prone postures. As a result, the company's products tend toward the simpler solution of automatic functionality wherever possible, and the Diffrient World Chair—so named in anticipation of its universal appeal—clearly fits the bill. "It's very, very simple," emphasizes Diffrient. "It doesn't have elaborate elements like other chairs, many of which are there to convince people that it's a technological marvel. I design to an old-fashioned ethic—restraint."

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In these economic times, manufacturers are challenged to provide the A&D community with furniture that fulfills users' needs at the best possible price point. In developing The Millennials Collection, Geiger took into account the distinct work style of the new generation entering the workforce and attempted to provide a viable solution that won’t bust clients' ever leaner design budgets. Consisting of Geiger Levels, a casegoods piece designed by David Allan Pesso, founder and managing principal of New Studio in Boca Raton, Fla., and Peer, a communal table designed by Lucy Aiken-Johnson and Patrick Johnson of Atlanta-based ai3, the new collection emerged out of the way Gen Yers—or Millennials—work anytime/anywhere, linked via laptop, BlackBerry, iPhone, PDA, etc.

“The desire was to bring to the market a smarter, more intuitive way for today's technology-based workers to access power and data and organize their project-oriented workflow,” Pesso says of the design brief behind Geiger Levels. "It was essential that the design provide effective solutions to the shifting work styles of the multitasking, digitally connected Millennial workforce.” Levels divides the environment across multiple user tiers or work planes, allowing users to stack project files and secondary devices below the primary focal planes and in the periphery. Thus, a reduced proportion of primary worksurface volumes creates a visually lighter scale to the office landscape. Levels also incorporates power, data, and voice services, and includes a docking solution that can accommodate smartphones, iPods, laptops, and other digital devices.
Although they were developed in tandem and based on the same general design brief, Geiger Levels and Peer were not designed together. Aiken-Johnson says the concept for the communal table evolved from observations of emerging trends in the marketplace. "Clients had been wanting pieces that could serve different purposes, and we were designing custom products. Then we put out the idea of the communal table," she says. Available in seated and standing height, three widths, and two depths, Peer was developed based on the keywords "perch, engage, and retreat," which identify the collaborative nature of the product and the way in which workers will use it. "You could put this table in an open office environment, and you don’t need walls to create a space within a space," Aiken-Johnson says.

The beauty of Peer lies in its simplicity. A unique ledge detail offers an element of surprise and affords a space to conceal technology (such as cell phone, BlackBerries, etc.), so the worksurface remains uncluttered. "The ledge emerged as a way to do away with distractions. The table was about ideas and collaboration, not technology, so we found a way to get the technology off the surface," Patrick Johnson says. "We know technology eventually will be infused in the table, and we built it with the ability to adapt and evolve."

The Millennials Collection is based on the "less is more" mentality, as Geiger as a company is a big believer in providing solutions to the challenges of the workplace with attractive furniture pieces that exude a specific design aesthetic without extraneous bells and whistles. "Instead of filling a space with furniture, we figure out what users need without being wasteful—in terms of budget and materials," says Geiger director of product development Mike Milligan. "It’s not furniture by the pound. With office footprints getting smaller, it’s a matter of strategically placing furniture tailored to use."

Visit Geiger at NeoCon® in the Herman Miller showroom #321 and at the Geiger showroom two blocks from the Mart at 300 West Hubbard Street, Suite 400.

To enjoy your FREE copy, visit www.greenanddesign.com join our “green community” and be in the know!
3Form combines light with its ever-popular Varia Ecoresin in a new division called LightArt

By Jennifer Busch

A chance meeting between 3Form CEO Talley Goodson and Ryan Grey Smith of Seattle-based Grey Design Studio at the International Contemporary Furniture Fair (ICFF) in 2008 has turned fruitful for both men as 3Form launches a new lighting division, 3Form LightArt. The former manager of famed glass artist Dale Chihuly's architecture studio since 1997, Smith forged out on his own in 2003 and was at ICFF to display his resin-based lighting products when Goodson happened by. Recognizing at once that Smith's design skills with sculptural materials and 3Form's own celebrated resin products were a natural fit, and that lighting was also an obvious next step for expanding his company's product line, Goodson paved the way for 3Form LightArt to be born.

Smith, who is still located in Seattle while the company itself is based in Salt Lake City, wants to get the word out that under his direction, 3Form LightArt is in the business of turning drawings into reality. His experience as an architect and lighting and furniture designer has taught him that many designers can't find the right resource for custom lighting solutions once they have conceived of an idea. As for 3Form, the company has long been accustomed to the question, "Can I light it?" in reference to its popular line of resin products. "We provide that service as part of the company," says Smith, going way beyond backlighting panels to molding, shaping, and combining the company's Varia Ecoresin® products—made from 40 percent recycled content—to create custom light fixtures.

According to Smith, Varia Ecoresin is the perfect product to offer designers infinite possibilities for their lighting concepts, being flexible, lightweight, available in unlimited colors, and easier to work with than glass. "It's the ideal material," he says. "We've done things with it that we would have loved to try in my studio but we couldn't get there." Offering light fixtures that are more like individual art pieces at the moment, Smith says that 3Form LightArt is definitely moving toward developing a standard product line to supplement its custom work. In the meantime designers should know that if you come, they will build it.

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outside the box

Alrik Koudenberg and Joost van Bleiswijk make Nothing into something

By AnnMarie Marano

A cardboard office? To most, that would sound like a fireman’s nightmare. But not to designer Alrik Koudenberg, co-creator of a self-contained, modular cardboard office unit for Amsterdam-based Nothing, a five-month-old creative services company that goes above and beyond just advertising.

“We’re so glad you’re not allowed to smoke indoors in Holland,” laughs Michael Jansen, a partner with Nothing. “We do commercial creativity,” he explains. “That’s a way of saying we do anything to help a brand further, whether that’s with a new product design, a new online platform, or it could be an interior or a service.”

For its first headquarters, Jansen and partner Bas Korsten asked Koudenberg to make them “something special.” Koudenberg says, “These guys create big ideas out of nothing. So that was part of my thinking process. Creating something from nothing is creating something from a white piece of paper. We proposed that we make, literally, a paper world. It’s basically a big mock-up.”

Korsten and Jansen also needed something that could be easily taken apart, as the company has only a two-year lease on its space. Individual parts can be replaced if damaged. Aside from a few mid-layers of MDF here and some tabletop varnishing there, the unit is 100 percent reinforced cardboard from the Tonelli Group, a company based in the Republic of San Marino. Using a technique coined by designer Joost van Bleiswijk—founder of the Joost Project in Eindhoven, The Netherlands—that doesn’t require any screws or glue, approximately 1,500, 15-mm.-thick cardboard pieces were CNC-cut and slid together into a honeycomb-type structure that doesn’t bend and adds unprecedented strength and support. Bleiswijk had great success with “no screw, no glue” with his stainless-steel products, but this was the first time he used the technique on cardboard.

According to Dutch regulations, fireproofing wasn’t necessary, as the cardboard element is a self-contained unit, and the actual office shell is concrete, says Jansen. Lighting and electrical outlets run freely through the cardboard and are simply insulated and protected as they would be if housed in wood, plaster, or any other traditional building material. When all was done, Koudenberg and Bleiswijk created a coffee corner, boardroom, a brainstorming area with a meeting table and book cabinet, desks, an elevated workspace, and a storage room—all in a 100-sq.-m. office for a grand total of $25,000.

“It has that monumental feel!” says Jansen. “We could have spent five times as much on this and gotten no attention. But we wanted to use the philosophy of our agency on ourselves.”

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LEED v3: a highly evolved solution

Since its first pilot in 1998, LEED has been a work in progress with the tremendously ambitious aim of making environmentally responsible building mainstream. Today, with green building a key part of the national conversation on the environment, LEED v3, as its name implies, remains an evolution but also presents the most comprehensive overhaul in the history of the system. It sets a framework that should enable the LEED program to continue to expand and develop for years to come.

Launched April 27, 2009 (with an overlap of the current system until June 25, 2009), LEED v3 is a dizzying array of updates, simplifications, recalibrations, structural efficiencies, and redirection of priorities. For the designer, essentially these changes promise a more user-friendly online process, an easing of the backlog of registered projects waiting for certification, and a rating system that’s more statistically accountable as well as responsive to the imperatives of climate change and energy efficiency.

Under the rubric of LEED v3 are three very different components. There’s LEED 2009, which brings some significant changes to the rating system; a new iteration of LEED-Online’s registration process, tools, and reference materials; and a shift of certification and accreditation administration from the USGBC to a third-party, the Green Building Certification Institute (GBCI). That leaves the USGBC to focus on ongoing development of the rating system, education, and policy matters.

Users immediately will note that LEED 2009 introduces a new consistent credit and point system across all commercial and institutional building types. Over time, new categories, such as Commercial Interiors (CI) and Existing Buildings (EB), emerged with disparate credit systems, language, and point scales. LEED 2009 cleans up these irregularities, consolidating and aligning their commonalities into one overarching system. Now they all operate with a 100 point scale, however, some building types retain credits that are specific to their category. (LEED For Homes and LEED for Neighborhood Development are not impacted by LEED 2009.)

LEED 2009 preserves the existing credit groups but utilizes revised weighting and point values. Integrating the EPA’s list of environmental “impact categories,” such as climate change and resource depletion, LEED 2009 prioritizes the categories and then weights the credits based on their ability to yield the greatest positive influence on these ranked environmental and human health concerns. The idea is to make LEED more responsive to current priorities, such as reducing CO2 emissions. Scott Horst, senior vice president of LEED at USGBC says, “In the past, you could do a LEED building and not focus on energy efficiency. With LEED 2009, you will need to go 10 percent beyond ASHRAE 90.1-2007 before you even get points. Even the LEED Certified level is way beyond code in almost anywhere in the country.”

LEED 2009 also creates a point system that is more scientifically based and enables the deconstruction of a credit’s worth—if you have a head for the math. The USGBC hopes this will place greater focus on the outcome of building design and construction decisions rather than the numbers. Additionally,
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the USGBC acknowledges that as environmental realities change, LEED’s credit prioritization and weighting will undergo continued transformation.

Indeed, flexibility as well as evolution is thematic in the new LEED system. “Credit piloting” allows new technical developments to undergo trial, evaluation, and eventual incorporation into LEED as new credits. And to better account for a building’s context, such as with dry, water-scarce desert areas, for example, there’s a new regional credit category that offers bonus points. To accommodate the designers’ and builders’ need to anticipate and prepare for new versions of LEED, the entire system will undergo updates and adjustments at regular scheduled intervals.

The update to support materials and online systems should provide much greater ease of use and reflect the USGBC’s increased awareness of the importance of user-friendliness. LEED v3 tools and resources are augmented by consolidated reference guides that are broken out into three broad groups as compared with the previous nine. The new upgrade of LEED-Online boasts a more technologically sophisticated and robust functionality that promises to streamline input and documentation, improve communication between teams and certifying bodies, and provide greater user support. “Whereas the last version was in the way, the new version should make life a lot easier for people working on LEED projects,” Horst said.

A victim of its own success, the USGBC has had more registered projects than it could handle for a while now. Off-loading LEED assessment and credential administration to the GBCI should speed up the time it takes for certification and yield a greater volume of LEED projects. For designers and builders, this may translate into less time and expense associated with the certification process. For clients still on the fence about whether to certify their buildings, a more expedient process may encourage them to participate in LEED and more quickly yield the marketing benefits.

As with previous LEED versions, LEED v3 reflects a wealth of user input, public comment, and thousands of stakeholders working to improve the system. Horst likens LEED to kaizen, the Japanese philosophy of continuous improvement. LEED v3 also further ingrains the ethos that LEED must continue to evolve to drive real outcomes that will positively affect our planet. This version couldn’t have come at a better time.

Consolidating reference guides helps to simplify support materials for users. (Source: USGBC)

Earning Your Green Laurels

By June 30, 2009, a new three-tiered approach to accrediting LEED professionals will be launched that adds rigor to the testing process and provides a more useful indicator of expertise. As it functions presently, all accredited professionals achieve the same designation of “LEED AP” when passing an exam that demonstrates “the knowledge and skills to successfully steward the LEED certification process.” For the past few years, design firms raced to best each other in numbers of LEED APs. Now there are more than 77,000, but there’s no way to distinguish between those with a basic knowledge of the issues and the well-experienced veteran. So for the marketplace where a green track record is key, the appellation has been somewhat meaningless.

The new system is broken out into LEED Green Associate, LEED AP+, and LEED AP Fellow. To achieve LEED AP+, which is roughly equivalent to the current LEED AP level, you’ll need at least one LEED project under your belt as well as a demonstrated specialization in a particular building category. Additionally, all levels are subject to continuing education requirements, termed the “Credentialing Maintenance Program,” to ensure proficiency with ever-evolving green building practices. The criteria for LEED AP Fellow are under development, but you know who you are, since you’ll have made “major contributions to the green building field.”
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the office evolution

A Gensler survey studies the connection between workplace design and business performance

By Janet Pogue with an Introduction by Jennifer Busch

Quite a few years ago, during a conversation I had with the legendary Art Gensler, he noted that one of the most significant problems facing the commercial interior design industry is lack of research to support design decisions. Gensler’s 2008 Workplace Survey goes a long way toward addressing that concern, at least as it pertains to the corporate office environment. According to Gensler executive director Diane Hoskins, the study began with the firm’s Workplace Performance Index (WPI), a tool first developed for use in pre- and post-occupancy studies for Gensler’s clients. Before long the WPI formed the basis of a broad national survey, by which individual clients could benchmark themselves against a national pool of corporate organizations. Now Gensler is making public the results of its 2008 Workplace Survey, in part as a response to the widely held belief that productivity cannot be accurately measured. Whether or not this actually is the case, the survey has been enormously helpful within the ranks of Gensler, and no doubt other firms could learn from its findings as well. “We think we know what goes on in organizations, but there has been so much change in the knowledge economy,” Hoskins says. “There has been so much transition that has had a huge impact on the workplace. It is absolutely imperative that we understand these changes for ourselves so we can make the right design decisions that bring the greatest value to our clients.”

In this first part of a multi-part series in Contract about the 2008 Workplace Survey, Janet Pogue of Gensler offers an executive summary of the survey’s basic findings.

Gensler Workplace Survey

The world of work has changed. No longer focused on paper pushing and individualized tasks, today’s knowledge economy is powered by individuals and teams creating organizational value and driving business performance. Ideas, information, and expertise are the new currency of business success.

If the very nature of work is changing, the workplace itself must be reconsidered to help maximize productivity and performance. Gensler’s 2008 Workplace Survey, conducted in the United States and the United Kingdom, presents new insights about the nature of work today—the four work modes of the knowledge workplace, the amount of time employees spend in each work mode, and how critical each mode is to job performance—and the link between workplace design and productivity.

Gensler commissioned an independent consultant to conduct the online surveys, with a random sample of 900 participants in the United States and 300 in the the United Kingdom. All staff levels were represented and as well as nine industries, with equal geographic distribution.

The Knowledge Workplace

The Workplace Survey revealed that top-performing companies—those companies identified by respondents as the most profitable, most admired, and leaders in their industries—are embracing a fundamental restructuring of work that recognizes the primacy of four work modes in the knowledge economy: focus, collaboration, learning, and socializing. The study found that companies who provide workplaces that better support the four work modes see higher levels of employee engagement, brand equity, and profit, with profit growth up to 14 percent greater than those with less supportive work environments.

In the traditional workplace, individual heads-down work was king, but today new work modes—collaborating, learning, and socializing—are of equal importance. Gensler’s survey clearly shows a competitive advantage for companies that understand their value, and survey numbers tell the tale: employees at top-ranked companies consider collaboration twice as critical to job success as average companies (43 percent versus 21 percent) and spend 23 percent more time collaborating than average companies (36 percent versus 29 percent). Socializing was almost three times as critical to employees at top-performing companies, who spend 16 percent more time in that work mode (20 percent versus 7 percent).
CERSAIE
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Advertising Campaign co-financed by
Improving the workplace does not necessarily mean adding space. Gensler’s research indicates that if organizations provide settings that support today’s dynamic ways of working, they can reduce real estate costs and improve their company’s performance at the same time—they can do more with less.

**The ROI of Workplace Design**

As part of the survey, Gensler established the Workplace Performance Index (WPI), a rating derived through a combination of measurements around work mode time, criticality, and effectiveness, as well as the physical characteristics of space. According to this measure, Gensler found that top companies scored an average WPI of 80 out of 100, and average companies only an average of 64. Drilling down to workplace effectiveness for specific work modes, 86 percent of top-performing companies ranked their spaces effective for collaboration versus 72 percent at average companies and up to 14 percent higher for focus, learning, and socializing work modes.

Companies with higher WPI scores showed higher revenue and profit growth than those with low to moderate scores. At the high end of the WPI (91-100), three-year average profit growth is 28.2 percent. At the low end (0-40), three-year average profit growth is just 14.4 percent.

Higher workplace effectiveness is a strong factor in attraction and retention of talented people: ratings of a company’s attraction/retention capability are almost three times higher when their workplace score rises above 80. Businesses are viewing potential and existing talent as internal customers, and the workplace is a key part of the employment package that brings them in and keeps them working at their best for a company.

Gensler’s findings on productivity and the workplace present a dramatic opportunity for companies to leverage workplace improvements and harness the full potential of their employees for enhanced organizational performance.

Janet Pogue is a principal in Gensler’s Denver office and is co-leader of Gensler’s workplace practice with a focus on corporate headquarters projects.

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**LESS BULK : MORE BRAINS : WORK SMART**

David Austin presents a bold avant guard look, and a patented diagonal concept, revolutionizing the shape of desking and inspiring collaboration in the workplace.

www.davidaustincollection.com
combining aesthetics and innovation to improve healthcare
Kendall College of Art and Design in Grand Rapids, Michigan presents "Big D" 2009 — a glimpse into the world of hospitality design including lighting, materials and the people who create sustainable places to eat, sleep and dine. This year, Kendall's 14th annual class at NeoCon® will host another group of over 100 students in Chicago to experience the excitement of NeoCon 2009. On Tuesday, June 16, this year's participants will share their knowledge and experience with the student attendees at Chicago's Kendall College, the home of an award-winning culinary school that is passionate about sustainable practices. The "Big D" 2009 speakers include representatives from Getty's Chicago office and The Rockwell Group in New York. "Big D" 2009 will also include tours of projects representing the best design in the field of hospitality.
June 15-17, 2009
The Merchandise Mart
Chicago, IL

Join more than 50,000 interior designers, architects, facility managers, corporate and real estate executives, and federal government specifiers at LIGHT! 2009, co-locating with NeoCon World’s Trade Fair.

LIGHT! 2009 is the only event that showcases the latest HighDesign, HighTech, and HighStyle products in the Contract lighting industry. Attend and be inspired!

Register Today!
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Finding Lighting Solutions for Today’s Design Projects

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Co Located with NeoCon®
Celebrating its 20th year, the Best of NeoCon® honors new commercial interiors products, which are introduced to the market in 45 categories ranging from Alternative Office to Workplace Technologies. New for this year to coincide with the launch of Light!, a boutique lighting event and pavilion, are five lighting categories: Decorative, Task/Desktop, Track, Fluorescent Troffers, and Specialty. Approximately 60 jurors review almost 400 products in 22 hours over three days before NeoCon® begins.

In late May 2009, all products that entered the Best of NeoCon® will be available for viewing at contract-network.com.

For more information on Contract programs and events at NeoCon®, please e-mail malexander@contractmagazine.com.

Best of NeoCon® is your source for all the new products at NeoCon® World’s Trade Fair 2009

Product Locator Posters—for participating Best of NeoCon® entrants and advertisers.

Idea book—published in the May issue of Contract—it's your complete guide to NeoCon®, including keynote speakers, networking events, and exhibitor listings.


Product Guide—complete listings of all entrants, products, and showroom and booth locations.

Product Cards—4-in. by 6-in. cards featuring product images and descriptions, showroom locations, and contact information.

Connection Lounge

Location: Market Suites, 8th Floor, Suite 8-8118

- Best of NeoCon® 2009 winners presentation
- Best of NeoCon® products and furnishings
- Access the Contract-Network

Events and Products

2009 Best of NeoCon® Award Winners’ Breakfast
Date: Monday, June 15 Time: 7:30 a.m.
Location: Renaissance Chicago

Behind the Scenes of the Best of NeoCon® [SE8]
Date: Monday, June 15 Time: 3:30 p.m.
Location: Holiday Inn Chicago Mart Plaza,
Shakespeare Room

Just hours after the winners are announced, a panel discussion will take place among select members of the Best of NeoCon® jury. Representing interior designers, architects, and facilities managers, jurors will reveal their "must see" products, detail unique aspects of this year's competition, and comment on the level of creativity apparent in new products.


To register visit contract-network.com.
Location: The Merchandise Mart, Market Suites, 7th Floor
Sponsor: Contract magazine

A Boutique Event featuring High-Design, High-Tech, High-Style
New for 2009... Light! is a boutique contract lighting pavilion and conference, sponsored by Contract magazine, introducing lighting products and technologies specifically developed for the hospitality, commercial, healthcare, educational, and government industries, and also emphasizing environmental sensitivity.

See New, Award-Winning Lighting Products
The debut of Light! offers architectural and design professionals the opportunity to see the newest lighting products available for specification in office, institutional, hospitality, retail, healthcare, residential, government, sustainable, technological, or universal work projects. Also new in 2009... The Best of NeoCon® Awards introduces five new lighting categories to recognize lighting products that create the standards for those that follow.

Professional CEU/HSW and LEU credits available at Light!
The new Lighting Seminar Track provides accredited seminars and feature topics including:

- Sustainable Lighting
- Office Lighting
- LED Technology
- Energy Efficiency
- Color in Lighting
- And More!

Don't miss Lighting Keynote Speaker Shawn Sullivan, principal at Rockwell Group in New York, who will address "The Art of Lighting: An Exploration of the Necessity and Power of Light in Design" on Wednesday, June 17. This program is sponsored by Tambient.

(See page 2 for more information on the keynote and pages 31-32 for the Light! seminar schedule.)

Why attend?
Light! connects you to the contract lighting industry.
Light! 2009, co-located with NeoCon® World's Trade Show, will provide a first-hand look at the most innovative products and concepts in design today. There is no better event than Light! to help you stay ahead of the design curve and meet and build lasting relationships with other industry colleagues.

High-Design, high-tech, high-style products that are right at home at Light! include:
- Commercial Lighting Controls
- Daylighting Integration Products
- Decorative and Custom Fixtures
- Lamps
- Recessed Lighting
- Retail Lighting
- LED Technology
- Specialty Fixtures

Light! will help you with all your design projects:
- Office
- Institutional
- Hospitality
- Retail
- Healthcare
- Senior Housing
- Residential
- Government
- Sustainable
- Technological

On-Site Registration Hours
- Sunday, June 14: 9 a.m. - 3 p.m.
- Monday, June 15: 7:30 a.m. - 5 p.m.
- Tuesday, June 16: 7:30 a.m. - 5 p.m.
- Wednesday, June 17: 8 a.m. - 5 p.m.

Show Hours
- June 15-17: 9 a.m. - 5 p.m.

On-site Seminar Fees: $60

For more information visit lightingdesignexpo.com
Lighting in the Post-Incandescent Age [M109]
Date: Monday, June 15
Time: 9:30-10:30 a.m.
Speaker: Eleanor McKay, CEO, Niermann Weeks Company, Millersville, Md.
Credits: 0.1 CEU, 1 LU, 1 LEU

U.S. energy law mandates that by 2012 there will have been an eight-year phase-in of light bulbs that are significantly more efficient than the incandescent types. Learn through visual examples how lighting designers create fixtures, how various available replacement bulbs work, and how to compare choices with regard to aesthetics. [INT] [LT]

Illuminating Designs [M121]
Date: Monday, June 15
Time: 11 a.m.–Noon
Speaker: Dr. Kevin Dowling, vice president of innovation, Phillips Color Kinetics, Burlington, Mass.
Credits: 0.1 CEU, 1 LU, 1 LEU

Paint colors, fabric swatches, and floor samples play a large part in determining the design schematic for a room, and now light is a part of the consideration process. See through case studies how LED-illumination technology has created a near-infinite number of possibilities for designers with regard to the color, drama, efficiency and flexibility of their lighting designs. [INT] [LT]

Fitting a Square Peg Into a Round Hole—How the Knowledge Gap in Solid State Lighting Meets Real World Expectations [M133]
Date: Monday, June 15
Time: 1–2 p.m.
Speaker: David Shepard, IESNA, Luxo Corp, Elmsford, N.Y.; Martin Holmberg, chief product engineer, Luxo ASA, Oslo, Norway
Credits: 0.1 CEU, 1 LU, 1 LEU

How do LED lighting fixtures meet the performance standards of the interior market and also satisfy the quality and aesthetic expectations of designers? Find out through case studies that illustrate LED product successes and failures, from concept to design, production, and market acceptance. Address the issues of color, heat, lamp life, light output, and energy consumption as they relate to solid state lighting design. [INT] [LT]

The Technology of Sustainable Lighting [M145]
Date: Monday, June 15
Time: 2:30–3:30 p.m.
Credits: 0.1 CEU, 1 LU, 1 LEU

The incandescent lamp is dead—learn what’s cool, and how to use it. Get the scoop on technical issues like efficiency, color, life, and controls without all the boring tech talk. Emphasis is on LED lighting, but also includes fluorescent, compact fluorescent, ceramic metal halide, and even infrared. This is your essential lighting update. [BASIC] [LT]

Lighting and a Specifiers Responsibility [M157]
Date: Monday, June 15
Time: 4–5 p.m.
Speaker: Stefan Graf, IALD, LC, IES, Illuminart, Ypsilanti, Mich.
Credits: 0.1 CEU, 1 LU, 1 LEU

The new Design Guide by IES has created a set of new best practices for lighting specifiers. Learn how to meet the new standards, and discover how raising the bar has affected project cost and potential liability. [BASIC] [LT]

Breakthrough in Office Lighting [T209]
Date: Tuesday, June 16
Time: 9:30–10:30 a.m.
Speaker: Terry Clark, IESNA, CEO, Finelite, Inc., Union City, Calif.
Credits: 0.1 CEU, 1 LU, 1 LEU

Learn the award-winning design approach that features LED task lighting as the central element in office lighting. Find out how you can deliver 50 percent energy savings and overwhelming user satisfaction at no increased cost to you. [ADV] [LT]

The Design of Sustainable Lighting [T221]
Date: Tuesday, June 16
Time: 11 a.m.–Noon
Credits: 0.1 CEU, 1 LU, 1 LEU

Tackle the challenge of increasing the quality and quantity of lighting while decreasing energy use. Learn to use modern light sources and luminaires that use less energy. Discover designs that surpass old-school lighting in appearance and efficiency, and add points to the LEED scorecard. [INT] [LT]

(Schedule continued on page 32.)

NeoCon® ideabook 2009 31
LEED Lighting: Green Lighting is Not Just for the Cast of Wicked Anymore! [T233]

Date: Tuesday, June 16
Time: 1–2 p.m.

Speakers: Avraham Mor, AIA, IES, IALD, LEED AP, senior lighting designer, Lightswitch Architecture, Chicago • Deborah Steimel-Clair, LC, senior associate, Primera, Chicago • Laura Roman, LC, IES, IALD, Associate AIA, LEED AP, senior lighting designer, Lighting Design Alliance, Chicago

Credits: 0.1 CEU, 1 LU, 1 LEU

Discuss LEED lighting case studies including schools, libraries, theaters, retail spaces, hospitality projects, and tenant build-outs. Cover the basics of LEED and overcome trepidation about applying its practices and concepts. [BASIC] [LT]

The Costs and Benefits of Sustainable Lighting [T245]

Date: Tuesday, June 16
Time: 2:30–3:30 p.m.


Credits: 0.1 CEU, 1 LU, 1 LEU

Sustainable lighting can be rewarding for design teams and clients alike when starting by bettering the energy code. Add a higher level of LEED, get a utility rebate, and receive a tax deduction. Get up to speed on this win-win-win situation in which the client, designer, and environment benefit. [INT] [LT]

The Sense and Nonsense of Colored Light [T257]

Date: Tuesday, June 16
Time: 4–5 p.m.

Speaker: Steven Klein, IALD, LC, IESNA, owner, Klein Lighting, Milwaukee, Wis.

Credits: 0.1 CEU, 1 LU, 1 LEU

Colored light is more than just a design element; it influences one’s feeling of well-being. Learn what implications colored light has on health and wellness. Get the best information for thoughtful use of colored lights and make a meaningful difference in your designs. [INT] [LT]

Efficiency is in the Details [W309]

Date: Wednesday, June 17
Time: 9:30–10:30 a.m.

Speakers: Giulio Pedota, IALD, IESNA, LC, LEED AP, principal, Schuler Shook Lighting Designers, Chicago • Jim Baney, IALD, IESNA, LC, LEED AP, partner, Schuler Shook Lighting Designers, Chicago

Credits: 0.1 CEU, 1 LU, 1 LEU

It is a major challenge for designer to create lighting that is more sustainable and energy efficient while also being beautiful and high quality. See how to use energy efficient technologies to create lighting details that traditionally would have used large amounts of energy. Explore the benefits and challenges of more efficient technologies, and view case studies of completed projects. [INT] [LT]

Sustainable Lighting: Watts it All About? [W321]

Date: Wednesday, June 17
Time: 11 a.m.–Noon

Speaker: Dr. Dorothy Fowles, LC, FASID, FIIDA, FIDEC, IES, designer and owner, Fowles Design, Iowa City, Iowa

Credits: 0.1 CEU, 1 LU, 1 LEU

Sustainable lighting involves more than using compact fluorescent and LED lamps or reducing watts/square foot. Review numerous components of environmentally responsible lighting design and focusing on quality light as well as quantity of light. This session dispels myths, raises conflicts, and provides strategies to achieve effective and efficient lighting. [INT] [LT]

Focusing Light on Sleep! The New Frontier in Human Health, Performance, Concentration and Productivity [W333]

Date: Wednesday, June 17
Time: 1–2 p.m.

Speaker: Deborah Burnett, ASID, AASM, president, Design Service, Springfield, Tenn.

Credits: 0.1 CEU, 1 LU, 1 LEU

Getting a good night's sleep is not just bedroom design anymore. The lighting we install, the finishes we specify, and the buildings we design either support or detract from the body's normal interaction with light and darkness within a specific time frame. Get a working knowledge of the circadian system, including new information on how light affects the brain. Then discover sleep-supportive design that can be applied to any interior— including workplace, hospitality, healthcare, and home. [BASIC] [LT]

From Design to Construction: How to Maintain Control of Your Lighting Design [W340]

Date: Wednesday, June 17
Time: 2:30–3:30 p.m.

Speaker: Avraham Mor, AIA, IES, IALD, LEED AP, senior lighting designer, Lightswitch Architecture, Chicago

Credits: 0.1 CEU, 1 LU, 1 LEU

Facilitate a successful lighting design by keeping communication open between the interior designer, lighting designer, electrical contractor, and electrical distributor. Gain an understanding of how to foster teamwork, stay a part of the dialogue, benefit from other players' knowledge, and experience and retain control of the design. [BASIC] [LT]
GREENlife™: Sustaining the College Campus
Location: Market Suites, 8th Floor, Suites 8-3130 and 8-3130A

tvsdesign

NeoCon® teamed up with tvsdesign and Material ConneXion for a unique competition, challenging students to create sustainable spaces for their college campuses. Schools from across the country submitted design solutions, with the top two winning entries being awarded booth space at GREENlife. Show your support for these future designers and check out their creative solutions in the GREEN area.

Student GREENlife Competition Panel
Date: Wednesday, June 17 Time: 2-3 p.m.
Location: Holiday Inn Chicago Mart Plaza, 14th Floor, Sauganash Ballroom

Two lucky schools won this unique competition that challenged students to create sustainable spaces for their college campuses. tvsdesign and the designers of the winning entries will participate in a panel discussion, addressing the inspiration, process, and execution of the design solutions. Don't miss this unique educational opportunity.

To register visit neocon.com/registration

Green “Environmental Design” Seminar Track
Location: Market Suites, 8th Floor

This series of seminars highlights the sustainable design issues impacting the design industry today and provides the information you need to incorporate green design products and practices in your projects. Registration is required; please visit neocon.com/registration.

U.S. Green Building Council [USGBC] and USGBC—Chicago Chapter
Location: Market Suites, 8th Floor, Suite 8-3139F

The USGBC is a non-profit community of leaders from across the building industry, working to advance buildings that are environmentally responsible, profitable, and healthy places to live and work. Driving USGBC’s mission is its LEED green building certification system.

Growing Green
The Merchandise Mart, the world’s largest commercial building, has obtained the U.S. Green Building Council (USGBC) Leadership in Energy and Environmental Design for Existing Building (LEED-EB) Silver certification. MMPB’s efforts to promote exemplary green building practices and environmental stewardship throughout its 4.2 million-sq.-ft. facility are being recognized by what is considered to be the industry standard for high-performance green buildings.

Green Spot and Sustainability Timeline
Location: The Merchandise Mart, 1st Floor
The Green Product Gallery and education center showcases new, innovative, and eco-friendly products from showroom partners.

Also featured is the sustainability timeline, which celebrates many of the accomplishments of The Merchandise Mart, its showroom partners, and the City of Chicago. Addressing global environmental challenges, the display highlights the product innovations, research findings, and events of the last several decades that reduce our environmental footprint and make the world a better place to live.

To learn more about all the green initiatives in place at The Merchandise Mart, please visitmmart.com/green
Good eats!

Here are some recommendations for dining out in Chicago, as rated and reviewed by www.citysearch.com

for lunch...

Mizu Yakitori & Sushi Lounge
315 W. North Ave. (at Orleans Street)
773.790.4754
[$]
Mizu offers traditional yakitori—authentic Japanese Sumi or grilled skewers. Mizu’s head chef was trained in Japan and has more than 40 years of experience but still keeps innovation and creativity in mind. The décor is peaceful, yet offers a festive atmosphere. Come for lunch, then return for a night cap as the lounge is now open until 2 a.m.

Atwood Café
1 W. Washington St. (at State Street)
312.239.6999
[$$$$]
Plan a group get-together at the Atwood Café, or just drop in for a quick bite at this eatery in the heart of the Loop. Soaring ceilings and floor-to-ceiling windows provide a beautiful backdrop to the dining room. And you can’t go wrong with contemporary American comfort food.

Rosebud Prime
1 S. Dearborn St. (at Madison Street)
312.384.1900
[$$$$]
Treat yourself after a few hours of walking the NeoCon® floors at Rosebud Prime, a lavish dining experience that allows guests to escape the city’s hustle and bustle. The bi-level dining room features high ceilings, chocolate brown leather wall details, and eye-catching chandeliers. The lake-view dining room and bar features warm, earthy tones, including mocha leather booths offset by crisp white tablecloths. Arrive between 3 and 6 p.m. on weekdays and take advantage of a $2.95 bar menu.

Viaggio
1330 W. Madison St. (at Loomis Street)
312.361.8460
[$$]
Journey to Italy at Viaggio, a casual eatery that doesn’t fall short on its dishes. The menu takes a classic approach with old favorites. Take note of the rigatoni in Sunday pork gravy, the meatball salad or fried calamari with a twist, bathed in a fresh tomato sauce and tossed with a medley of hot and sweet peppers. Family-style meals are offered for groups.

for a casual dinner...

Kinzie Chophouse
400 N. Wells St. (at Kinzie Street)
312.822.0191
[$$$$]
You can’t go wrong with this neighborhood fixture, located directly across from the Merchandise Mart. A newly remodeled dining room and bar features warm, earthy tones, including mocha leather booths offset by crisp white tablecloths. Arrive between 3 and 6 p.m. on weekends and take advantage of a $2.95 bar menu.

State Restaurant
935 W. Webster Ave.
773.975.8030
[$]
Go for a little bit of everything at the State Restaurant, featuring a mainly classic American menu with some Asian and Italian influences. Dark woods and flickering candles on elevated semicircular booths lend an up-scale feel while 24 flat-screens give a nod to neighborhood sports fans.

Lake Side Café
1418 W. Howard St. (at Sheridan Road)
773.649.9671
[$]
The Lake Side Cafe is a fully vegetarian and vegan-friendly organic restaurant that is dedicated to providing a high-quality, certified-organic diet at affordable prices. The café features 100 percent preservative- and chemical-free ingredients. Diners can look forward to thin-crust veggie pizzas and Italian ciabatta sandwiches stuffed with pesto, cucumber, tomato, sprouts, and mozzarella.

Catch Thirty Five
35 W. Wacker Dr.
312.346.3500
[$$$$]
Catch Thirty Five offers an innovative seafood menu with an Asian flavor. Try the seared scallops with Szechwan glaze or the Panang curry shrimp served with a mound of fragrant rice. On most evenings musicians are making good use of the restaurant’s grand piano in the bar area.

for group dining...

Grill on the Alley
909 N. Michigan Ave.
312.255.9009
[$$$$]
Larger-than-life portions characterize the Grill on the Alley, with classic American fare, and an ambience that is warm but masculine. Amber lighting and high-backed, black leather booths are surrounded by mahogany walls covered with caricatures and drawings in mismatched frames.

Odyssey Dining Cruise
Navy Pier 600 E. Grand Ave.
888.957.2322
[$$$$]
Experience the views and sites of the city aboard the Odyssey Dining Cruise. Departing from the south side of Navy Pier, the cruise is a perfect way to make a splash with your group event. Three decks are climate-controlled but jackets are recommended for dinner cruises. The executive chef prepares gourmet appetizers, entrees, and desserts fresh onboard daily.

C-House
166 E. Superior St. (at Saint Clair Street)
312.523.0923
[$$$$]
Located within the Affinia Chicago Hotel, C-House serves up an ever-changing array of fresh fish. Dishes include salmon belly with lardo and artichoke and char with foie gras, beets, and almonds. The setting is intimate and sedate with a small lounge and bar backed by a glassed-in wine cellar. A raised communal table and back dining room allow glimpses into the open kitchen and raw bar.

Carmine’s
1043 N. Rush St. (at Bellevue Place)
312.988.7676
[$$$$]
With its Gold Coast/Rush Street location and upscale supper-club setting, Carmine’s serves up heaving portions of mouth-watering Italian cuisine in a rotating menu of seafood, chops, and renowned signature pasta dishes. Seating on two levels provides conversation-friendly dining, with live entertainment on the lower level Monday through Saturday. Or try the canopied patio for some people watching.

Price Key:
$..................$10-$19
$..................$20-$29
$..................$30-$49
$..................$50-$69
$..................$70-$89
$..................$90-$109
$..................$110-$129
$..................$130-$149
$..................$150-$169
$..................$170-$189
$..................$190-$209
$..................$210-$229
$..................$230-$249
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$..................$270-$289
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$..................$310-$329
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$..................$350-$369
$..................$370-$389
$..................$390-$409
$..................$410-$429
$..................$430-$449
$..................$450-$469
$..................$470-$489
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$..................$510-$529
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$..................$830-$849
$..................$850-$869
$..................$870-$889
$..................$890-$909
$..................$910-$929
$..................$930-$949
$..................$950-$969
$..................$970-$989
$..................$990-$1000
$..................$1001+$

NeuroCon® ideabook 2009
exhibitor list

3rd Floor

Allermuir
Allisaed Corp.
Arcadia
Bernhardt Design
Bretford
Cambridge Contract
CIA
Dan-Ran
Dauphin North America
Davis Furniture
Details
Ekta
Haworth Inc.
HBP
Heller
Herman Miller
Humanscale
ICF Group
Integra
Jack Cartwright, Inc.
JANUS et Cie
Kelhauer
Krug
Leland International
Martin Brattrud
Maxon Furniture
Nessen Lighting
Nienkamper
Nurture by Steelcase
One Source
QSI Signatures in Fine Wood
Pauli
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Rivera
Safco Products Company
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Shoto Inc.
Smith McDonald Corp.
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Tandus
The Mohawk Group
Three H Furniture Systems
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7th Floor

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3Form Inc.
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Accurate Perforating
Achilles USA, Inc.
Adesso Inc
Adlata USA Co., Ltd.
AlfaLux
American Marazzi Tile
Anji Mountain Bamboo Office Chair Mat Co.
APCO Sign Systems
Aquavivo
Arborite
Armstrong Commercial Flooring
ASCER Spanish Ceramic Tile
ASID
Avaire
Benjamin
BIF New York, Inc.
Bluworld of Water
Bommer Industries & Lehmann
BR111 - Exotic Hardwood Flooring
Bush Industries
C + F Mobelricular GmbH & Co. KG
Canvas on Demand
Canvas Press
Capri Cork
Century Tile Distributors
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Chen Chi Furniture Co., Ltd.
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Chicago Art Source
Choice Industries
Chuang Shing Co., Ltd.
Clardige Products and Equipment, Inc.
Classic Coffees
Compartico
Conceil
Concept Seating Inc.
Configura Inc.
CONNECTRAC
ConSet America
CORE Business System
COSCO Home and Office Products / Samsonite / Bridgeport
Creative Signage
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DACASSO
DAEHA
David Austin Collection
Design Concepts and Options in Architecture
Diamond Wood Industries
diverseID
DONATI USA
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Dreamwalls Color Glass
DSG Custom Glass
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ECI Team-Design
Element Designs
enamuricas, Inc.
Estele Products International
EthoSource
Euro Space Industries
Evonik/CYRO
Fairfield Chair Co.
Foshan Ridaang Steel Office Furniture Co.
Free Aez USA
Fullness Corporation
fusontables by Aramith
Gerflor Commercial Flooring
Gibralter
Gorin Interio
Good Prospect International Co.
Great Openings
Gross Stabil Corp.
Halo Floors
Harwoods Specialty Products - Echo Wood
Harrington College of Design
Harvest Furniture International Pte. Ltd.
Hayashi Table Base
Hirsch Glass Corp
Hong Qiao Furniture Co Ltd
Hyundai Sheet Co., Ltd
IALD - International Association of Lighting Designers
Inami Gallery
Industrial Woodworking Corp.
Infinite Furniture Solutions
IOU JIA Industrial Co., Ltd.
ITOKI design Corp.
IVARS USA
J.E. Berkowitz, LP
Johnson Premium Hardwood Flooring
Kelly’s International Corp.
KFI Seating
King Side
Klein USA
Koenig Systems, Inc. / Ketterer, Inc.
Koncept Technologies Inc.
Korea Federation of Furniture Industry Cooperatives
L&G Industrial Products
Lant Chair Cylinder
LEA North America
Leggett & Platt Office Components
Lencore Sound Masking and Acoustics
Leso Industries
Lighting Science Group
Lijiang Seating Co., Ltd.
LINAK
Logison Acoustic Network
Lonseal Inc.
Lumber Liquidators
Lumicor
LUXY
MAX Bath Inc.
Magma Tower
MAPEI Corp.
Master Caster
Mats, Inc.
McNichols Company
Metaldown Glass Art & Design
Mercury Manufacturing Co., Ltd.
Modernsolid Ind Co., Ltd.
Mobi
Montel Inc.
MONTISA-FLEXIBLE FURNITURE
National Council for Interior Design Certification, Inc. (NCIDQ)
Nayer Kamizi - Water Art
NSF International
Nurazzor
OCF Osker
OFDA - Office Furniture Dealers Alliance
OKIN America
OMT - Vehui USA Corporation
Panetile
Parterre Flooring Systems
PERSPECTIVES IN PRINT
Pieles Sinteticas
Polytec Shutters
POWERMAT - WIRELESS POWER
Pratt & Lambert Paints
ProjectMatrix
Racing Chimp Exhibitions - Zhejiang BTC
Metal Products
Real Wood Floors
ReniStar
Reynolds Polymer Technology, Inc.
Right Angle Products/K&A Manufacturing, Inc.
Sedia Systems
SEIPO SRL
Shen Yang Aircraft Industry Group
ShenZhen Artland Industry Co., Ltd.
Shenwin-Williams
Sidiz, Inc.
Sing Beak Enterprises Co., Ltd.
Skyline Design North America
Smith System
Space International
Spacefile International
Stone Source
Stonepeak Ceramics
Sugarman America Inc.
Sung Yong Co., Ltd.
SurfaceWorks
Sweave Co.
Tambient
TCI Tang Chen Craft & Gift Ltd.
Tekton, Inc.
The Raynor Group
TIGER Dylac Powder Coatings
Tru Furniture Group
Twinciles
United Stationers/Alera
Vahlallan Papers, Inc.
Vanderstelt
Vantex International Co., Ltd.
Vanier Furniture
Ventas
Viking Acoustical Corporation
Vinterio NA, Inc.
Wacky Wallscapes
Waddell Display Case
Waldmann Lighting Co.
WEBBLE
Wintex Co. Ltd.
Woodway
Yun Liang Machinery Co., Ltd.
Zerocaster
Zhejiang International Trade and Exhibition Corporation Limited
Zhejiang Zhongwei Machinery and Electronic Co., Ltd

8th Floor

9 to 5 Seating
A.D.I. Art Design International
Abet, Inc.
Absecon Mills / Douglass Industries
Aceray
Allermuir Limited
 Alloc Inc.
American Academy of Healthcare Interior Designers
American Seating
Antico International
Anthro Corporation
AQUAFIL USA
Arakawa Hanging Systems International
Arch Deco Glass
Architect
ARCONAS
Armstrong Ceiling & Wall Systems
Art Rent and Lease
Art.com Inc.
ASD
Astek Wallcovering Inc.
Bald / Best Rite
Bansbach Easyfit of North America, Inc.
BEAUFURN
Benjamin Moore & Co.
exhibitor list

Bero Inc.
BIFMA International
Boss Office Products
Burke Flooring
Burton Enterprises, Inc.
CF Stinson, Inc.
Cape Contract Furniture Inc.
Carpin Mfg.
Centiva by International Floors of America
Ceres Natural Floors / Toll International
Chemetral
Cherry Man Industries
Chicago Center for Green Technology
CHIEF / WORKSTUFF / LIGHT CORP.
Chilewich Sultan
Coaster Office Furniture
Copley Office Furniture
Constantine Commercial
Contract magazine
Coral Fabrics-Division of Charles Samuelson
Crosstown Inc.
Crypton Fabric
Currey & Company
D.L., Couch Wallcovering
Davies Office Refurbishing
Design Within Reach
Dietiker-Switzerland
DMI
Dietiker Switzerland
Dura雷斯 Inc.
Dynasound, Inc. (Soundmasking + Eavesdropping Protection Divisions)
EBIS Support, Inc.
ECA - Electri-Cable Assemblies
EK O Contract
Encore Seating
ErgoCentric Seating Systems
ErgoGenesis
EXPANKO Cork Co. Inc.
FineKing International
FLEXCO
Flexsteel Industries Inc.
Forbo Flooring Systems
Garrett Leather Corp.
General Glass International
Grand Rapids Chair Company
Great American Picture Company
Green Choice Flooring International
GREENLAM AMERICA, INC.
Greenco Ltd.
GSA’s Integrated Workplace Acquisition Center
Hale Manufacturing Company
Hill-Rom
Hillwood Industries
Hirschfelds Commercial Wallcovering
Hosag Canada
HPF
ICF Edge Business Solutions
Inove Systems
Innovative Office Products, Inc.
Intensa Inc.
Interiors and Sources
IOA Healthcare Furniture
Ironwood Manufacturing, Inc.
ISE Inc.
IZT Leather by Willow Tex
Jasper Desk Company
Jesse Kalisher Gallery
Johnsonite
Joni-Craft, inc.
June Tailor, International
Kamdean International
Kittinger Furniture Company, Inc.
Korea Gas Spring Co., Ltd.
Koroseal Interior Products
KT HumanCare
KWALL
Lamtech S.A.
Lee Jofa Inc. / Kravet / K-Boston
Legacy Furniture Group, Inc.
Lintec of America
LSI Floors
LUKO
Magnus Design
Magnuson Group Inc.
Marquise Custom Seating
Marvil Group, Inc., The
MAS Certified Green - Furniture Emissions Testing
Mayor Fabrics
MechShade Systems, Inc.
Metal Work International
Midwest Folding Products / Artco-Bell
Modular Millwork - IOPC
Murals Your Way
Nemschoff
NEWH
NOVA Solutions, Inc.
Office Chairs, Inc.
Office Star Products
OFFICES TO GO
OM Workspace
Omnova Solutions Inc.
OSP Furniture
Pacific Mills
Paul Brayton Designs
Peterson Picture Co.
Pickett Furniture
Prints Unlimited Galleries
Premtakit Designs Ltd.
Pulse Design
Quadrofoglio
Real Form Technologies
Robert Allen Contract
Roppe Corporation
Sandusky Lee Corporation
Savannah College of Art and Design – Furniture Design Dept.
Schwab Corp.
Seatability - Sit with Us
Stratic
SKYFOLD
Skyline Design
Smith Graphics
Spec Furniture
Star Quality Office Furniture
Stirmex, Inc.
StudioCraft Corp.
SurfaceTech
Suzhou Huying / Everglow, Inc.
Symboite, Inc.
Synergy Installation Solutions
TABU / WTP Corporation
Teleform Architectural Graphics
Terra-Tex Inc.
Terrazzo & Marble Supply
Textyle
The Furniture Lab
The Spence Collection
TMC Furniture
Tokuyama
Tremain/Marcstev
Trapez
Trinity Furniture, Inc.
Unicor / FPI Prison Industries
Unisys Nagrahyde
Universal Leather
US Floors
USBGC - Chicago Chapter
Valley Design
Valore Furniture
VIA Inc.
Vincus Career Center
We Cork
WELAND
Williams-Sonoma, Inc.
Wire By Design
Zoeftig

10th Floor

AIS
Allyn Bank Equipment
Andreu World America
Antron Carpet Fiber by Invista
B&B Italia
Bentley Prince Street
Blue Ridge Commercial Carpet
Boyd Lightning Company
Brayton International
Cabot Wrenn
CCN International
Chairworks America, Ltd.
Chromcraft Contract
Coalesse
DesignSyx
Egan Visual, Inc.
Empact Contract Furniture
Evolve
FCI
Fortune Contract
Giani, Inc.
Grisberger Industries, Inc.
Global Group
Groupe Lacsase
HAG
Halcon
Harden Contract
Highmark
HLC
Indiana Furniture
Innovations in Wallcoverings
Inspace
Interface FLOR
Interstuhl
Invista
Inwood Office Environments
J&J/Invision
JOFCO1
La-Z-Boy Contract Furniture
Luna Textiles
Majespace
Mannington Commercial
Masland Carpets
MDC Wallcoverings
Metro
Momentum Group

Neutral Posture
Nightingale
Novawall Systems, Inc.
Peter Pepper Products, Inc.
Sander Seating
Sash Contract
Solutia
St. Timothy Chair
Taiyo
Tekion
Tonon
True Textiles
Vecta
Versteel
Vescom America
Vitra
Wool-Gordon
Workrite

11th Floor

Alstee
Arc Corn Fabrics
Atlas Carpet Mills, Inc.
Beaulieu Commercial/BOYAL
Contract/Cambridge Commercial
Bradford Systems Corp.
Brandrud Furniture
Carriage
Carolina Business Furniture
CF Group
Creative Wood Products
Deeco Contract
Edelman Leather
ERG International
First Office
Fixtures Furniture
GAP Products
Gordon International
Green Hides Leather Studio
Gunlocke
Harter
Ikon Company
IDEON
Izydesign
Joel Berman Glass Studios
K1
Knoll
KnollTextiles
Loewenstein
Maharam
Milkpen & Co.
NeoCase/Doherty Associates
Nucraft Furniture Company
OFIS
Okamura
Pallas Textiles
Patiotic Furniture
Richard Winter Associates
Serova Seating
SIS USA, Inc.
Situon Office Seating
Spacesaver
Tolia
The New Patcraft & Designweave
Tuchy Furniture Corporation
Watson Furniture
Zoom Seating
brand new

Studio o+a revamps the headquarters for online banking company PayPal and gives it an identity all its own.

By Danine Alati
Photography by David Wakely

The countdown is on....it's the final minute of an online auction on eBay. Within seconds those never-worn, limited edition, Jimmy Choo heels—or vintage Vuitton bag, or Yankees vs. Red Sox tickets, or any other number of coveted items up for auction—can be yours. Chances are after overcoming the rush of winning the auction, your next move is to log onto PayPal to seal the deal. Founded in 1998 and acquired by eBay in 2002, PayPal, the virtual bank that facilitates online transactions, came into its own in 2007 when it sought to create an independent identity, apart from its parent company, that would accurately convey to the world the face of online banking.
“PayPal hadn’t changed its look since it had been bought by eBay, so the company wanted us to create new branding—specifically to ‘amp up the cool,’” Primo Orpilla, principal at San Francisco-based Studio o+a, says of his firm’s role in the project. Studio o+a was challenged to revamp the image of PayPal, along with its San Jose offices, while its workforce remained in place. Do it on a meager budget under rigid time constraints? “No problem,” the design team said.

First the designers brainstormed with the client to derive “PayPal-ian” terms that define the company, which they would use in graphics, colors, and signage. “We wanted to capture the energy of a start-up and make PayPal feel hip and cool,” Orpilla recalls. Verda Alexander, Orpilla’s partner at Studio o+a, adds, “It was a fun challenge to deal with the concept of a solid bank and that conservative connotation and meld it with the playfulness of a start-up”—which is precisely what PayPal is. Words that capture the essence of PayPal are visible in graphics throughout the vast 280,000-sq.-ft., four-floor office.

Actually two buildings connected via a main lobby and bridges, the headquarters was so expansive that Studio o+a devised unique wayfinding elements to delineate space. Themes such as the sky, ocean, and money were selected by employees to identify various departments of the corporation,
Since conference rooms in the previous headquarters were always booked, a major programmatic requirement of the new design brief was increased meeting spaces. Studio o+a responded by scatter- ing throughout the facility a variety of collaborative areas that encourage teamwork (opposite page). An interactive media screen in the lobby offers information to visitors (below).

and the designers graphically translated each motif through words (also identified by employees) to vertical surfaces throughout the office. "We took a very heavy-handed approach with the branding in terms of carpet pattern and color and focused on corridors and wall details to define space," Alexander says. "I love the way all the graphics and finishes tie the concepts together. Creating the design based around the themes was fun, with wayfinding like a big puzzle."

It was crucial for the designers to make this large headquarters feel more manageable and for them to carve out deliberate collaborative spaces. "We strategically set up places for employees to meet and interact," Orpilla explains. "Before, conference rooms were always booked, so a huge part of this design program was designing a variety of meeting spaces. We provided space with white boards and tackable surfaces [another specific requirement of the program], but we also tried to make it so that casual conversation can happen anywhere." Alexander adds, "Common areas are not formal boardrooms, but rather more casual, with a residential feel."

Kathleen Kelley, IIDA, LEED AP, senior workplace design manager, eBay Global Strategy & Vision, explains, "We created casual chat rooms and designed the lobby to reflect the global nature of PayPal's service. Throughout the communal areas of the building, we incorporated pictures and quotes from PayPal customers around the world. The corridor marker boards, tack boards, and the added casual seating were all designed to foster creativity and collaboration. They provided a place for employees to sit, connect, brainstorm, and work." She adds, "We wanted our workspace to reflect the brand elements of PayPal—including our new logo design and color scheme. And the space reflects the modern, entrepreneurial and collaborative spirit of PayPal employees."

And the project's budgetary challenges turned out to be environmental bonuses. "We didn't have the money to replace a whole lot of stuff," Orpilla admits. Without funds for a complete demolition and reconstruction, designers performed a facelift in the form of changing carpeting, paint, and graphics, where they could create more bang for the buck. Corridor carpet was returned to the manufacturer and recycled, new carpet was made
Working with an extremely tight budget, Studio o+a focused on creating impact in corridors and public spaces with low-cost revamps in the form of carpeting, paint, and graphics, elements that also facilitate wayfinding (right). Artwork made by employees' children on “Take Your Kids to Work Day” is featured in a space adjacent to the main lobby (below), reinforcing PayPal’s commitment to the integration of family in the workplace.

As a grand interactive media screen in the lobby references PayPal’s past with pictures and quotes from its customers worldwide expressing its global reach, Studio o+a is helping to propel this forward-thinking company into a future that will successfully cater to happy Internet shoppers for years to come.

For a list of who, what, where, please visit this story online in the “design” section of the Web site at www.contractmagazine.com or see the source page on the digital edition of the magazine at www.contractmagazine.com/digitalmag.

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On Friday January 29th, 2010, Contract magazine kicks off the celebration for its 50th anniversary year with the annual Interiors Awards Breakfast. I will be there as the 2010 Legend Award recipient.

Please join me at the 2010 Interiors Breakfast as we honor the Interiors Awards winners and The Designer of the Year and begin a series of special anniversary celebrations for one of our industry's most beloved and important publications.
VOA Associates designed a headquarters for Volkswagen Group of America that maintains the company vision and is in tune with its customers.

By Jean Nayar
Photography by Nick Merrick/Hedrich Blessing

In the main reception area of Volkswagen's new corporate headquarters (above), the custom reception desk features the same beech wood used on the workstations in the office areas on the floors above.

No two angles of the six-story illuminated staircase rising through the atrium are alike (opposite). The LED pin lights in the stair treads recall those in the headlights of Audi automobiles.
Unlike its American counterparts, German-based auto company Volkswagen is going strong. But like American carmakers, its U.S. division, until recently, was headquartered in Detroit, a city beleaguered by the changes in consumer driving habits and the economic downturn. While some American companies have sought government bailouts to help them adapt to the changing marketplace, Volkswagen’s U.S. division bailed out of Detroit instead, moving its headquarters to a brand new building in suburban Washington, D.C., and aligning itself more closely with its U.S. customer base.

“We still have significant operations in Detroit, including several hundred people involved with technical activities, finance, and call centers there,” says David Geanacopoulos, executive vice president and general counsel for the Volkswagen Group of America. “But we wanted to establish our headquarters in a new locale to develop an identity apart from our competitors and to create our own corporate footprint closer to our customers, most of whom are concentrated on the coasts. Our new location is natural for us, partly for its proximity to Europe, but also because we’re in a dynamic economic environment, where there’s rapid growth, thriving schools systems, and infrastructure, and quality-of-life amenities, which make it an attractive place for employees to live and work.”

The vitality in the broader environs of the automaker’s new headquarters is just as evident in its new office interiors. Designed by the Washington, D.C., office of VOA Associates and housed in a new six-story, 186,000-sq.-ft. spec office building in Herndon, Va., the Volkswagen Group of America’s new headquarters “is all about inspired design,” says architect John Jessen, VOAs managing principal on the project. “It reflects who the company is and reconnects it with the energy, environmental sensitivity, and youthfulness in design associated with VW and its other brands, including Audi.”
For all the Volkswagen owners, enthusiasts, fans and fanatics across the U.S.A.
To cultivate this sense of vibrant energy and to gain a clear sense of the automaker, the architects were invited on a secret journey to VW’s European facilities before the company officially announced its plans to move. “The company recognized that the Detroit facility did not represent the image and goals of its brands, so instead of going to Auburn Hills, Mich., we were flown to its worldwide headquarters in Germany to meet its brand leaders and take a deep dive into how the brands are perceived and portrayed in Europe, where they’re more comfortable with their image,” says Pablo Quintano, VOA’s associate principal on the project. “We got to see the brands as they are intended to be seen—with a very European flavor, very top-notch, and brand-centric, with an emphasis on marketing through architecture. The employees there aren’t just car executives or salespeople, but car enthusiasts and believers that theirs are the best cars in the world, and that you and I should drive one because they will change our lives. In the United States, the facility said nothing about technological sophistication and sustainability. And aside from its programmatic needs, the company had a strategic need to move and press the restart button from a corporate identity point of view.”

Armed with a fresh sense of clarity about the company’s identity, but without a clear sense of who or how many people would move from its Detroit facility, the architects developed a vibrant new office that aptly showcases the company’s two primary brands—VW and Audi—and reinforces a spirit of openness, transparency, and collaboration that was lacking in the company’s former U.S. headquarters. Doing so, however, required some rather grand gestures on the part of the architects and a substantial financial investment on the part of the client.
"The most important element we created was what came to be called 'the connector,'" says Jessen. "Essentially, it is an atrium with a grand staircase that rises from the first floor to the top and connects every floor to the others. The company had to pay to remove portions of the existing floor plates to create this atrium, and there were serious life-safety codes that had to be met or exceeded to achieve it. But the fact that VW was willing to pay for it demonstrates how important it was as a symbol in underscoring its corporate identity and philosophy."

Another critical move in defining the space was to express what Quintano refers to as "a truth in materials." "We didn't want the space to look like a car," he says, "but we wanted to develop a materials palette driven by those used in the company's cars—wood, glass, aluminum. However, we employed them in the space in a way that's very angular versus organic, so they celebrate the beauty of the cars as objects by allowing them to stand out rather than diluting them."

A spirit of openness, energy, and forward-thinking design is evident immediately upon entering the building. Just past the doors on the ground floor on one side of the light-filled atrium, the Volkswagen show space, complete with colorful chairs and a backlit "lollipop" logo, presents a friendly, fun environment for its VW automobiles and "brand of the people," says Jessen. On the other side, the Audi show space offers a sleek setting with hardwood floors and toned-down seating for its high-end vehicles and sophisticated brand. Interior glass walls permit access to views to the lively company café beyond, while the illuminated, transparent staircase rises in random, angular juts and turns, like a gigantic piece of sculpture through the sunny atrium to the office floors above, where transparent offices and comfortable workstations plus a mix of teaming, conference, and lounge areas offer an up-to-date, collaborative work environment.

"Being close to our customers in a dynamic setting, where we could attract both existing and new employees, was essential to restarting our business and renewing our commitment to the U.S. market," says Geanacopoulos. So far, they appear to be off with a bang.

For a list of who, what, where, please visit this story online in the "design" section of the Web site at www.contractmagazine.com or see the source page on the digital edition of the magazine at www.contractmagazine.com/digitalmag.
Herman Miller Abak workstations (below), customized Herman Miller Meridian storage units, and Interface flooring lend an almost residential quality to a typical work area. The office of Audi of America’s executive president Johan deNysschen (opposite bottom) can be seen just beyond the entrance lobby, testifying to the spirit of transparency the company wanted to portray in this new headquarters (opposite, top right). One of two pantry/bar areas on each floor (opposite, top left), this space for casual snacks and impromptu meetings is characterized by a raised platform topped by a resin cantilevered bar—colored red for Audi, blue for Volkswagen—surrounded by bar stools.
tailored fit

Toronto-based Giannone Associates Architects turns the traditional legal office palette on its head for Wildeboer Dellelce

By Katie Weeks
Photography by Tom Arban
From the first footstep inside the front door in downtown Toronto, it's clear that the boutique law firm Wildeboer Dellelce is not the typical Bay Street firm. Although Wildeboer Dellelce's offices are among other law firms and businesses in the heart of the city's financial district, when it decided to move into a new space, the consensus was that a standard law office would hardly do. "Work hard, play hard" may be an apt motto for the boutique firm, which is known not only for its specialty in corporate finance and mergers and acquisitions, but also for its corporate culture and notably, its office parties. It's this attitude that has helped the company make the Great Places to Work Institute's list of the best places to work in Canada. It also was a driving factor when the firm relocated to its new digs.

"They are very progressive and very proud of who they are," notes Ralph Giannone of Toronto-based Giannone Associates, the design team hired to outfit the new space. "They wanted something that really personified their culture and spirit and also wanted a space that would help them work better."

Giannone approached the space, comprising 25,000 sq. ft. over three floors, much like a tailor does a fine suit. Just as two tailors may start off working from the same bolt of fabric only to produce dramatically different results, the designers took the traditional material palette—dark oak, leather, marble, brass—and began tweaking it to fit Wildeboer Dellelce's frame. "We wanted to use those traditional materials in a new and inventive way. For instance, instead of brass handles on oak desks, we created a 100-ft.-long curving brass wall that wraps their main boardrooms," Giannone says.

Entering the firm's offices on the eighth floor of the building, now known as Wildeboer Dellelce Place, visitors are greeted by a curved reception wall lined with ship-lapped panels of blue felt. The curved brass wall lies just

The idea behind designing Wildeboer Dellelce's space was to take materials found in a more traditional law office and tweak them to fit the firm's work hard, play hard mentality. Wood and brass are used in atypical ways in doors, walls, and the reception desk (above and opposite) to subtly hint that something's different about this firm.
Beyond, reflecting and distorting the activity in the space. Following this optical intrigue leads visitors to an oversized billiard table, a carry-over from Wildeboer Dellelce's old space and a symbol of the firm's social nature. Beyond this area, walls constructed from splintered oak paneling pivot open to reveal an informal lounge outfitted with contrasting colors and views of the city beyond. Smaller conference rooms contrast white walls with yellow, blue, and magenta carved panels along the walls and ceilings that resemble giant jigsaw pieces. "The circulation makes it a natural space for the firm's parties or a general meeting if there is a big announcement," Giannone notes.

The eighth floor is the most public of the firm's three floors, but it doesn't mean employees on the ninth and 10th floors are clustered away in private offices. While the firm's daily operations required a degree of privacy, including private offices, the design team focused on creating opportunities for interaction. The largest of these is an inter-floor stairway made of white powder-coated steel alongside flashes of hot pink felt and billowy white curtains. "We wanted to create this palette that's a little bit subversive and surprising. Throughout the space it is tone-on-tone with natural materials, and we wanted to add a little texture," Giannone says.

The partners, however, may not have been expecting hot pink. "Near the end of the project, we were called into a big meeting with the senior partners," Giannone recalls. "It was right after the felt was put up, and as we were walking through, we stopped at the bottom of the stairs and one of the senior partners turned to me and just said, 'Why pink?' You could tell he was ready to pounce, and I was sure that if I answered wrong, we'd have to rip it all out." The pink felt, Giannone explained, works much like a tie complementing a finely tailored suit. "Say you're wearing a great grey suit with brown shoes and a light blue shirt. If you wear a tie, the tie is the highlight and a bit of excitement," he recalls explaining. "You want to have that little dash of personality." As an example, he pointed to the senior partner's own suit... which just happened to include a pink tie that very day. "It couldn't have been better," Giannone says with a laugh. It seems the space was more of a fit then they could have imagined.

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the energizer effect

TannerHecht Architecture achieves LEED-CI Platinum certification for the San Francisco-based Energy Foundation in a space that reflects the vibrancy of its employees and dedication to its mission

By Holly Richmond
Photography by Cesar Rubio
Daylight harvesting, advanced lighting control systems, and independent climate controls reduce energy use in the Energy Foundation's LEED-CI Platinum certified office space. GreenGuard-certified workstations feature side panels with 54-in. glass to allow natural light to pass through.
A lounge area adjacent to the "non-boardroom" (above) and adjoining kitchenette features comfortable, casual furniture including a coffee table showcasing the proverbial lump of coal. Sloped floating ceilings provide acoustic support by masking sound and also give a sense of proportion to the building's 14-ft. ceilings. The reception area's design (left) highlights exposed steel and brick from floor to ceiling. The building's original 8-ft. by 9-ft. windows provide ample daylight that is reflected off white walls and also passes through clerestories between offices. Bright pops of color, like on this waiting room bench (opposite), create contrast in the large, open 17,600-sq.-ft. space. Steel shelves fabricated by a local source hold books on energy conservation as well as the Energy Foundation's annual reports.
There could not be a better fit than the Energy Foundation for being the first project in San Francisco—and one of only 13 worldwide—to achieve LEED-CI Platinum certification, the highest level under the USGBC's program for commercial interiors. Since its founding in 1991, the Energy Foundation has worked with a $90 million annual budget to promote energy efficiency and renewable energy in the world's largest and fastest growing markets, most notably the United States and China. "We recognize the importance of energy efficiency in buildings, which are responsible for 39 percent of U.S. energy production alone," explains Jacqui Wilson, assistant to the Foundation's president, Eric Heitz. "For 18 years we've been the leading (and sometimes the only) provider of grants to non-profit groups who work to advance new energy technologies."

In 2007, when the Energy Foundation had outgrown its previous office space in the Presidio, it looked for a design firm that could create a new space to capture its corporate character as well as fulfill its mission of sustainability. Tanner Hecht Architecture, also based in San Francisco, prides itself on creating projects that enrich their communities, and thus became the Energy Foundation's ideal partner. David Hecht, the firm's principal-in-charge, remarks, "These people truly are making a difference in the world, and the goal was to create a space to reflect that vibrancy and dedication. The design needed to support the Foundation's work style and action-oriented approach, and part of that meant conveying a sense of appropriateness to funders and other constituents."

The new, 17,600-sq.-ft. offices occupy the entire sixth floor of the seven-story Bently Reserve Building (formerly the San Francisco Federal Reserve Bank), located in the heart of the city. Proximity to public transportation was essential for LEED site selection standards because all Energy Foundation employees either take public transportation, walk, or ride their bikes to work. The design comprises 25 private offices, 42 open workstations, three small conference rooms, two kitchenettes, a large "non-board room," and a "copy café." "We work collaboratively yet require spaces that are quiet enough to enable a level of privacy and promote focus on our individual tasks. People really appreciate the openness as well as the fact that it doesn't feel like a cube farm," Wilson says with a laugh.
The design exposes the building’s historic rustic steel, brick, and concrete, thereby reducing the use of new materials. Office walls, workstation panels, and conference room walls incorporate interior windows—including clerestories between offices—to take full advantage of the abundant natural light and city views afforded by the building’s original 8-ft. by 9-ft. windows and to reduce the need for artificial lighting. Fourteen-ft. tall ceilings showcase many exposed design elements and promote the “raw” aesthetic the Foundation wished to capture. “The space is exceptionally, and obviously, environmentally focused without being too ‘granola,’” says Hecht. “That sensibility was key to the design. The offices had to communicate the level of international advocacy that the Foundation undertakes without appearing ostentatious.”

Advanced lighting control systems, daylight harvesting, and independent climate controls allow employees to reduce energy use yet maintain their preferred level of comfort. Other resource-conserving elements include GreenGuard-certified workstations and chairs, recycled denim acoustical insulation, wood fiber ceiling tiles, and high-recycled-content carpet tiles. The “non-boardroom”—a space that accommodates 40 people and enables a range of casual day-to-day uses, as well as formal board meetings—was a particular challenge for Hecht and his team. “Sustainability drove the overall design direction, yet we sought out materials that would take the project beyond predictable green palettes and let the inherent strengths of the space become the central elements,” he notes.

To that end, the “non-boardroom” features a 33-ft.-long table constructed of three pieces of recycled Douglas fir and decommissioned photovoltaic panels. “The dark, reflective PV panels add visual interest to a long plank of wood and also give it a techy feel,” adds Hecht. The table is fitted with the latest A/V functions as well as microphones for teleconferencing (essential for the Foundation’s business with China). Six whiteboards surround the table, making it an ideal place for brainstorming during formal and informal gatherings.

While the non-boardroom gets plenty of use, Wilson says that the staff’s preferred collaboration and kick-back area is the “copy café,” which was designed—and thus named—to be a space that incorporates the main kitchenette and break area with mail and copy functions. The space is large enough to host informal gatherings, though several clustered seating areas allow employees to interact in small groups as well.

Hecht believes the project is such a success because of the push for LEED-CL Platinum certification and what that means to the employees, and because “the aesthetics have a nice vigor without being overdone.” Wilson concurs, noting that the Energy Foundation could not be happier with TannerHecht’s ability to deliver an office space that is both high-tech and low-impact. She says, “It’s a great mix of modern design and efficient functionality. In other words, it’s practical and beautiful at the same time.”

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The "non-boardroom" (opposite) features a 33-ft.-long conference table constructed of three 11-ft. panels of recycled Douglas fir and decommissioned photovoltaic panels. Surrounding whiteboards offer ample surface for brainstorming in the midst of varying urban views towards Nob Hill and San Francisco's Chinatown. High-recycled-content carpet tiles and GreenGuard-certified chairs reconfirm the Foundation's dedication to its mission. Perforated mesh and steel table supports match the raw aesthetic of the room and provide easy cable access during board meetings and teleconferencing sessions. The "copy café" (below) combines the main kitchenette with an area for mail and copy functions. Open-sided shelves allow daylight to penetrate the space and create a sense of openness, easy for collaboration and casual breaks. Unexpected informal vignettes (above) and casual seating areas are present throughout the space.
diamond in the rough

Tim Murphy Design Associates weaves a uniquely shaped space around the versatile workflow demands of the Founders Fund

By AnnMarie Marano
Photography by Cesar Rubio

From individual private areas to group collaboration and large team settings, as well as functional medium-term workspaces for smaller meetings, the Founders Fund needed it all. But this San Francisco-based venture capital company that specializes in helping web-related start-ups get on their feet also wanted its headquarters to stand out in the city's new Lucas Digital Arts Complex at the Presidio—a very "tame, conservative building," says Tim Murphy of Tim Murphy Design Associates (TMDA) in San Francisco. "They wanted to set themselves apart and feel unique, young, and modern."

"The goal was to create a space that would be impressive but warm," explains Founders Fund principal Justin Fishner Wolfson. And so TMDA developed a variety of working environments that met all of the client's needs, while choosing materials that were strong and masculine, and lighting scenarios that were theatrical and played off the angles of the space. "We tried to decipher a hierarchy," says Murphy, who explains that some workers who serve as traders or analysts need more privacy, while others require space to work in large groups. Communal spaces like the kitchen and breakout meeting areas became zones that separated the different working groups.

Tim Murphy Design Associates wanted to create dramatic lighting moments within the Founders Fund offices, using sharp angles to reflect both natural and artificial light (left). The team created lighting systems that could be aimed and dimmed appropriately to take advantage of those points and slants (above) and chose handsome materials like marble, metal accents, and ebony veneers that exude power and strength. They also stuck to sustainable fibers like broadloom wool carpet, reclaimed woods, and low-VOC paints.
The floor plate is a 6,000-sq.-ft. trapezoid, which actually lent itself to one of the client's requirements—giving the partners private offices. These were placed against the window line, but the designers also wanted to get that natural daylight and the views into the interior space so they heavily relied on glass, using it for interior walls and to separate and define the "incubator"—a space dedicated to fledgling companies that the Founders Fund brings in-house to help them integrate capital into their start-up. "We have had several companies successfully use our bullpen for a month or so at a time," says Fishner Wolfson. "They have private space that does not negatively impact the other business that needs to get done in the office."

High ceilings add to the daylight and views, but the team also was interested in how natural and artificial daylight can promote activity. "We created lighting systems that were able to be aimed and dimmed and ceiling plans that played off the hard geometries that resulted in the layout of the space," explains Erich Mele, design director at TMDA.

The private offices along the perimeter of the headquarters house a number of angular features that can bounce light throughout the space, bringing ambient exterior light in. According to Mele, the team also used those opportunities to create dramatic moments; for instance, focusing beams of light onto the corner of a desk creates "a theatrical interplay of light and dark." The replacement of certain vertical surfaces with back-lit LED panels promote this drama, emulating natural daylight at certain times of the year.

As for materials, the Founders Fund wanted a space that would exude power and confidence, referencing the level of financial transactions that take place there. The conference room conveys that importance by featuring a carved cruciform in the ceiling, also complementing the angular features of the offices. The general palette was kept traditional and handsome, with marble, Macassar ebony veneers, and crisp metal accents; door pulls sport leather wraps around the metal. "We took inspiration from things such as the interior finish of a luxury vehicle or the detail and quality of a Gucci suit," notes Mele. The design team also was faced with the challenge of a Founders Fund partner who has an allergy to certain materials. In order to meet those needs, they kept sustainability in the forefront, utilizing reclaimed woods, low-VOC paints, and carpets with natural fibers such as broadloom wool.

In the end, the finished product was not just about a strong appearance, but also TMDA was able to develop a design that emulated a business plan. "While we might have a taste and attitude about the way a space should appear, we are more interested in collaboration," says Murphy. "More precisely, on aligning aesthetics and interiors with a professional culture and identity."

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The Founders Fund required a variety of spaces to work with the different needs and responsibilities of employees. The trapezoid-shaped headquarters includes private spaces for traders (opposite, top right), an incubator space for fledgling companies, a conference room (opposite left and bottom right) that is confident and emulates the level of financial transactions happening within the space. Communal spaces such as the kitchen (above), separate the different working environments. TMDA relied heavily on glass in order to ensure natural daylight could permeate the space (below), while also giving a sense of transparency and camaraderie amongst workers.
Mancini•Duffy designed a New York headquarters for AOL based on the notions of collaboration, interaction, and communication.
For global Internet services and media conglomerate AOL (formerly America Online), the key to its business is communication—connecting people worldwide via e-mail, search engine tools, and online software applications. So when AOL relocated its headquarters from Dulles, Va., and production studios from elsewhere in New York City to a Daniel Burnham-designed 1903 structure on the fringe of Manhattan’s East Village, a main goal for interior designer Mancini•Duffy was to create an open, collaborative environment.

“AOL is focused on innovation and maintaining a feeling of youth in our working environment, but we are also more mature than some of our industry peers, and we were looking to create a space that reflects that balance,” explains Jeff Martin, CFM, AOL, director, workplace solutions. “This is reflected in the open workspaces and feeling of the office, but is a more sophisticated feel than some of the other companies in our space.”

The previous headquarters fostered a very heads-down approach to working, while this new office features a more open environment with low-partition workspaces, fewer private offices that are glass fronted and set to the core of the floor plate, and increased teaming areas throughout the two office floors. “All design decisions were based on facilitating teamwork,” says Tony Schirripa, chairman and CEO at New York-based Mancini•Duffy. With lower workstation panel heights, now when an employee stands, she can see her co-worker and have a face-to-face chat rather than communicate via

A main corridor set at the heart of each floor, the “idea gallery” (left) is a spot to present ideas and exchange information. Several collaborative spaces and charrette areas adjacent to this hallway are delineated by curtains that provide a level of transparency even when closed. A metal drape closes off a meeting space from the main reception area (above).
With collaboration and interaction as main requirements of this new headquarters design, Mancini-Duffy scattered multiple teaming spaces throughout the floor plate (left and opposite bottom). The refreshing vibe is palpable immediately off of the elevators at the reception desk (above) and is maintained through the light/neutral palette with just a few strategically placed pops of bright color, as in drapery that defines a celebrity green room and make up area (opposite top).
email. In an ironic twist for the company that practically invented the concept of e-mail, the AOL CEO even mentioned shutting off e-mail to insist that workers interact, according to Schirripa.

Not only is this office more open, but its high ceilings and light/neutral palette further promote the airy feel, with pops of color offering elements of surprise. Natural light penetration from the perimeter reaches the core so that as one steps off the elevator and stands at reception, glimpses of daylight and blue sky are visible. A pantry on the fifth floor even offers a window seat with a view of the Empire State Building—arguably the best seat in the house, according to Martin. He stresses, "We wanted to give quality spaces back to employees." As such, the design maximizes daylight with interior private offices that leave the perimeter to the cafés, larger workspaces, and teaming areas. A central corridor at the spine of each floor, called the "idea gallery," provides vertical pin-up surfaces where workers display ideas and share information—this was a main request of AOL’s MediaGlow publishing division, as tackable wall surfaces were severely lacking in its old office. The new headquarters also includes a 13,000-sq.-ft. video production studio, several sound editing bays, recording rooms, and green rooms.

In addition to delivering a new office that’s beneficial to AOL employees, Mancini-Duffy created a project that treads lightly on the land. As a forward-thinking company, AOL expressed a strong commitment to executing sustainable design practices. Anticipated to achieve LEED Silver certification, the project includes eco-friendly solutions such as efficient HVAC systems, water-efficient bathroom fixtures, daylight responsive lighting controls, rapidly renewable resources
(like bamboo), terrazzo with recycled content, locally sourced materials from within less than 500 miles, and close to 90 percent of project waste was recycled.

In the most challenging programmatic curveball, Mancini-Duffy was tasked with designing this fast-track project in less than a year with the workers in place. "We didn't have the luxury of time," says Michael Bonomo, senior associate at Mancini-Duffy. "We met with the team [client, engineer, contractors] every week, devised a plan, and stuck to it. We worked in phases, building half of a floor at a time." Extremely satisfied with how these fourth and fifth floor offices turned out, AOL commissioned Mancini-Duffy to build out the sixth floor as well, which will include even more open, collaborative spaces and a larger, centrally located common pantry area to facilitate interaction from both sides of the floor.

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AOL sought to "give quality spaces back to its employees" and allow them to enjoy window views and natural light penetration. Mancini-Duffy achieved this by placing the few private offices at the core (top right) and designing café areas at the perimeter along the windows (above left). Lowering workstation panel heights (above right) further facilitated commingling among employees.
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1. Liora Manné, Clouds Sunset
www.lioramanne.com/contract Reader Service No. 260
Whether applying to a wall or workstation, this textile is a piece of art. Custom made, using acrylic fiber to create a felt-like material, it is eco-friendly, sound absorbent, versatile, inspiring, and energizing.

2. Designtex, Blanc Collection
www.designtex.com Reader Service No. 261
If you are tired of dusty, muted textiles and are looking for a clean, stark look, go for the first "real white" solid fabric: Designtex's Blanc Collection. Spice it up with printing a photo onto the fabric itself.

3. Luna Textiles, Suite 280 Collection, Plaza
www.lunatextiles.com Reader Service No. 262
This timeless look and rich, eye-pleasing palette make the pattern a great accent to any interior, whether it is modern-funky or traditional-classic.

Richard Dillon
Vocon

4. Maharam, Crisp
www.maharam.com Reader Service No. 263
I use this panel fabric time and time again. It upholsters beautifully on panels and provides a tailored feel. Its sophisticated palette highlights details of furniture systems, adding to the overall affect.

5. KnollTextiles, Photon
www.knolltextiles.com Reader Service No. 264
Designed by Suzanne Tick, based on the classic honeycomb weave, Photon has a mix of accent colors and timeless neutrals and is woven with more than 55-percent post consumer recycled content.

6. Designtex, Blanc Collection
www.designtex.com Reader Service No. 261
The Blanc Collection by Designtex is ideal for the purist in anyone. This collection features seven different white panel fabrics that play with various texture and patterns as well as light reflectance.

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What do you consider to be your greatest professional achievement?

PO: Creating a firm that attracts both start-ups and very well-known clients. The idea that these companies will entrust us with coming up with solutions for them is, I think, a great achievement. There are many firms to choose from, so we're always happy when they choose ours.

VA: Being in business for 17 years and surviving through several recessions—including this one!

What is the most fulfilling part of your job?

PO: Knowing your design will have an impact on people—and not just aesthetically. How a person feels about a space can contribute in so many ways: attitude, productivity, comfort. It can be a source of inspiration.

VA: Having such dedicated and talented staff.

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

PO: Designers have to be well-versed in all aspects of design: code, materials, technology, everything. If you specialize in one area, you make yourself obsolete. Not knowing all that is out there limits your ability to solve the problem.

VA: It's always the same: communication. Are we communicating in ways that clients, contractors, and consultants all understand?

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

PO: That design is more and more important in our daily lives. We now have good design, not only in interiors, but in simple daily household products, appliances, etc. The appetite for design is growing, which keeps our industry relevant and even more important.

VA: It never ceases to amaze me how passionate people can be. It is a constant inspiration.

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

PO: Be curious. Don't be embarrassed to flip over, jump on, or stare at things for hours. You never know when it will come in handy.

VA: If you get hired, most companies assume you have design talent. What makes an individual stand out to a company is how well you keep to-do lists, follow through, and communicate. Be sure to hone those skills.

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

PO: A comedy sketch writer. The timing and delivery in well-conceived comedy amazes me. I like to laugh.

VA: An artist. (It is my other career!)

What would you like to leave as your legacy?

PO: He came, he thought, he designed.

VA: We have seen some really classic spaces that have stood the test of time or define an era. If our designs do that some day, we would be ecstatic.

How do you foresee the future of corporate design changing?

PO: The workplace is like urban sprawl—continually expanding. Converging technologies have made it possible to stay connected everywhere and all the time. This has made everywhere you go your office. We know that companies want the interaction in the office space, and it is difficult to replicate that energy unless all parties are present. So that brings us back to the office. That is where you sync up, recalibrate, and have face-to-face meetings. The corporate office is alive and well. We as designers just need to create clearer boundaries.

VA: Clients are more and more savvy. One reason for this is that design professionals cross over to the client side. Smarter clients mean the design needs to be that much smarter. Not just green, but addressing spatial needs, corporate culture, and the bottom line all at the same time.

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