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cover: Yankee Stadium Legends Suite Club, designed by II BY IV Design Associates. Photography by David Sundberg/Esto. Page 58.

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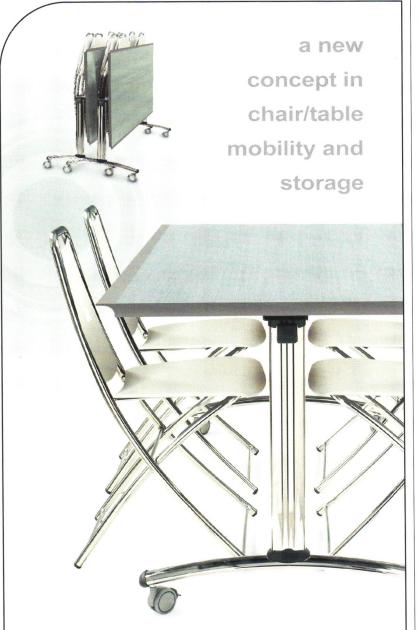
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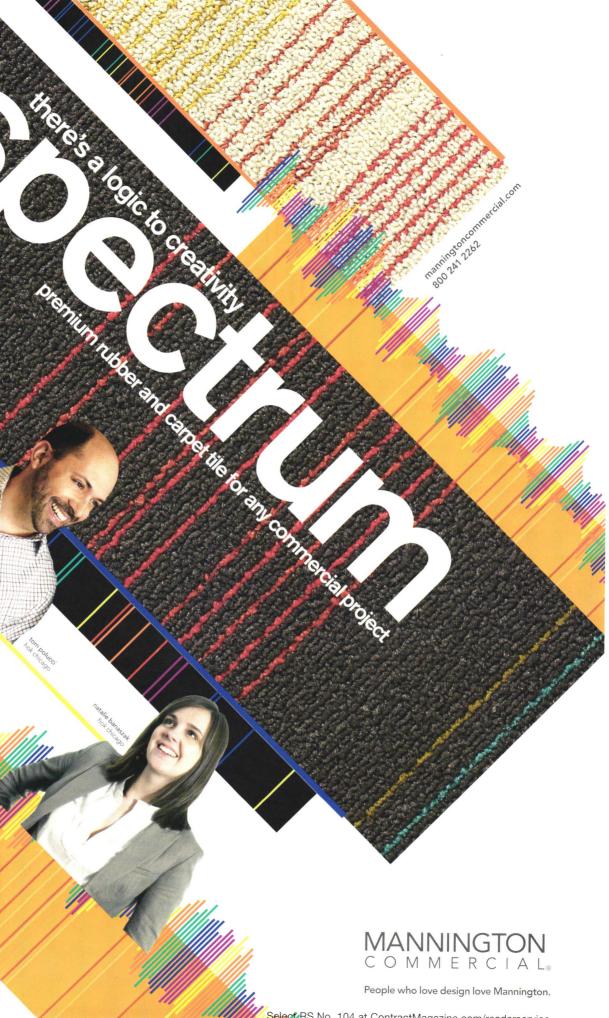
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TILE FROM SPAIN: APPEAL WITHOUT RESERVATIONS.

magine hospitality environments where the aesthetic is also hygienic – giving new meaning to the term "clean design."

A growing trend in healthy hospitality design is making ceramic tile's versatility and hygienic properties even more appealing. Tile of Spain branded manufacturers offer freedom to create environments as healthy as they are stunning.

In the kitchen of a four-star eatery, chef demands a clinically clean environment. And nothing is easier to sanitize than tile – with just neutral cleansers and hot water. And because tile is chemically inert and inorganic, it actually inhibits microbial growth.

What possibilities lay beyond the kitchen's swinging doors – in spaces that, first and foremost, are about the look? Because most any style can be achieved with ceramic tile, from traditional to ultra-modern to realistic recreations of textiles, wood, stone, metal, leather and more, the possibilities are endless. Wallpaper that can be home to airborne and food-borne germs can be replaced by tile printed with inspired full-color digital graphics. Wood wainscoting, which is susceptible to impact damage and requires frequent refinishing, can be replaced by its ceramic tile equivalent. Not to mention the possibilities for floors.

Bed time! But have you ever stopped to think what might lurk within the threads of that tufted fabric headboard? If it were crafted of ceramic tile, digitally printed with imagery that looks for the world like elegant satin fabric, the desired aesthetic would be achieved, sans any sanitation issues.

An additional health benefit of tile is its affect on indoor air quality. It's hypoallergenic and is neither an original nor secondary source of pollution, releasing no fibers, gases or toxic byproducts, and absorbing no odors such as smoke, paint fumes or other contaminants. Ceramic tile is a healthier, safer option for pool and spa areas, as well. It inhibits the growth of mold, mildew, fungus and other organisms, as well as providing excellent slip resistance.

A most appealing "health" benefit of tile from Spain is its extremely low lifecycle cost, which does wonders for the health of your bottom line.

Learn more about how ceramic tile from Spain is advancing aesthetic and hygienic appeal in healthy hospitality design. Contact Tile of Spain, 2655 Le Jeune, Suite 1114, Coral Gables, FL 33134. Call 305-446-4387 or email miami@mcx.es.











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editorial



Jennifer Thiele Busch Editor in Chief

what's the big idea?

In a year that is notoriously lacking reasons to celebrate, Contract is celebrating the 20th anniversary of the Best of NeoCon®, the industry's leading competition recognizing excellence and innovation in product design for commercial interiors. Twenty years ago when Facilities Design & Management magazine first introduced the competition (for a full history, see Best of NeoCon Retrospective, p. 28) we had no way of knowing that it's two-decade milestone would fall smack in the middle of the worst economic recession that the country, and the world, has seen since the Great Depression. But this is both a challenging time-when product development budgets are severely restricted-and a time of great opportunity to stand out from the crowd by pressing on with design innovation, as many of our 2009 Best of NeoCon® winners have opted to do (see Best of NeoCon® winners section, p. 31).

I am always gratified to see a more obscure company like Powermat take the overall Best of Competition prize—though the company smartly increased its visibility tenfold by partnering with Teknion to demonstrate its wireless energy hub technology (see Best of Competition, p. 30). And though the conversation at NeoCon[®] was that this technology still has some imperfections and logistical challenges, the fact that it caught the judges' attention enough to win best overall in a field of 280 entries shows that the industry appreciates new ideas, even if they need refinement.

At a time like this we have to ask ourselves: Does the world really need another beautiful piece of furniture? Or is it more important now to introduce innovations that help us envision a different future? With the increasingly viral nature of communication, the dialogue that these new ideas spark will increase awareness, which will eventually drive improved product solutions.

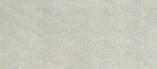
Herman Miller's Aeron Chair, surprisingly a non-Best of Competition winner in 1994 (though it did take a Gold that year) went on to become a design icon of the 20th century, not only because designers loved it, but also because users ultimately loved it and began a word-of-mouth campaign that turned the chair into a status symbol—and perhaps the only generally recognizable name in office furniture—in recent history. And that was before Facebook, Twitter, LinkedIn, or even Web sites themselves were prevalent.

In the case of Aeron, the whole industry benefited from the glimpse into what excited the user community. As we all become more comfortable with the concept of social networking in our professional lives, it is likely that the traditional routes of product marketing—and perhaps even product development—will have to be rethought, as public discussion plays an increasingly influential role in the creation of the design icons of the 21st century.

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Don't Stop Believin'

Chicago—More than 525 guests gathered at the Field Museum for "Believe," DIFFA/Chicago's 21st annual gala to honor those within the design industry who have instilled a collective spirit of belief in finding a cure for HIV/AIDS. Almost \$330,000 in funds was collected to support service agencies that provide education and outreach to people who are HIV positive, living with AIDS, or at risk for infection.

"More than ever the many men, women, and children that we serve are in great need of our unrestricted funds. This evening, we celebrate the strides our organization has made, raising over \$35 million in grants for local HIV/AIDS related organizations," said Jennifer McGregor, chairman of the board, DIFFA/Chicago. "This achievement is due in part to the long-standing success of this event. We are all here because we believe that what we do makes a difference."

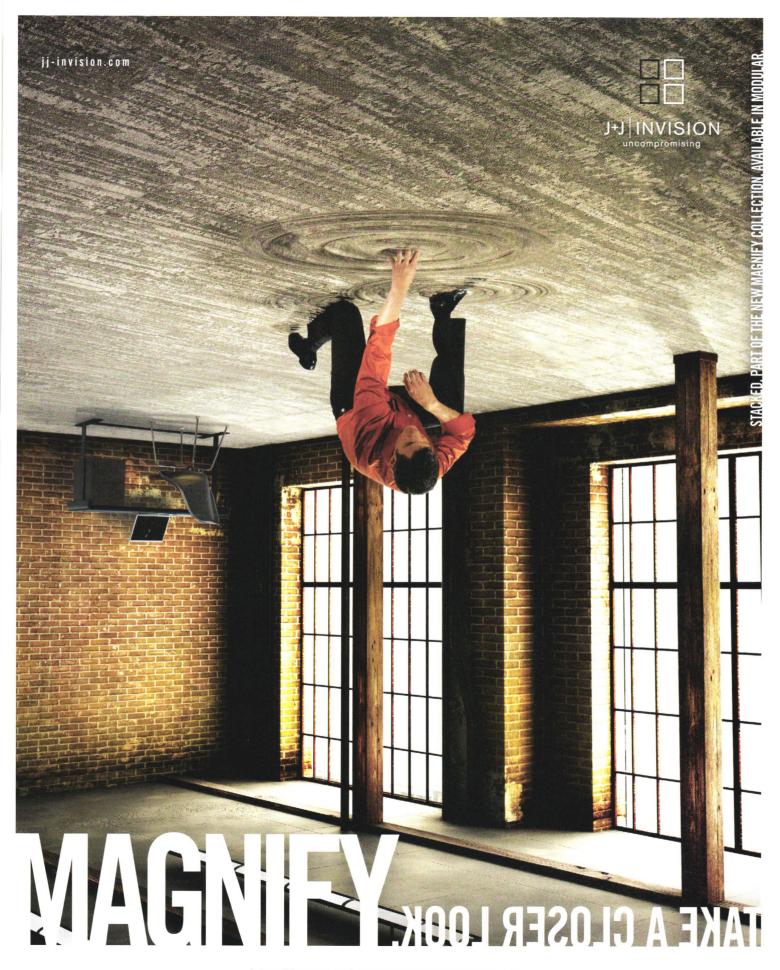
The evening featured a live auction among other highlights, such as the presentation of the annual Unsung Hero Award. This year, the honor went to Richard Cassis, principal of Sparc, who created the concept for the "Believe" gala.

Sponsors for the event included Herman Miller (legacy benefactor), Steelcase (presenting sponsor), Shaw Contract Group (host sponsor), *Contract* (media sponsor), and MMPI (sustaining benefactor). The following served as patron sponsors: Armstrong Ceiling Systems; Corporate Concepts; Gensler; Harrington College of Design; Haworth; InterfaceFLOR; J&J/Invision; Kayhan International; MDC Wallcovering; Mr. David's Flooring International; OEC Business Interiors; Office Concepts; Baker Tilly Vichow Krause.

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Out of the Box

Chicago—Three lucky NeoCon[®] exhibitors walked away with creative excellence awards in the 14th Annual IIDA/Contract Showroom and Booth Design Competition, which honors their original and innovative spaces at the show.



The award for showrooms larger than 3,000 sq. ft. as well as the Best of Competition award was presented to Nurture by Steelcase, designed by Libby Ferin and Tom Condon. (Photo left by Terzes Photography.)

The award for showrooms of less than 3,000 sq. ft. was presented to Leland International, designed by Bruce Sienkowski and Frederick Hermann. (Photo right by Audia Inc.)

Josep

Marke





The award for booths of 400 sq. ft. or larger was presented to Amtico International.

There was no winner in the category for booths of less than 400 sq. ft.

The 2009 panel of judges consisted of the following IIDA members:

- Anne-Marie Gianoudis, IIDA, Gresham Smith & Partners, Birmingham, Ala.
- Fiona Grandowski, IIDA, Collins Cooper Carusi Architects, Atlanta
- Deborah Loveridge, IIDA, U.S. Navy, Escondido, Calif.
- Steve McCollom, IIDA, San Francisco
- Felice Silverman, IIDA, Silverman Trykowski Assoc., Boston
- Laura Tribble, IIDA, Tribble Design Associates, Edmond, Okla.
- Kay Wulf, IIDA, TVS Interiors, Chicago



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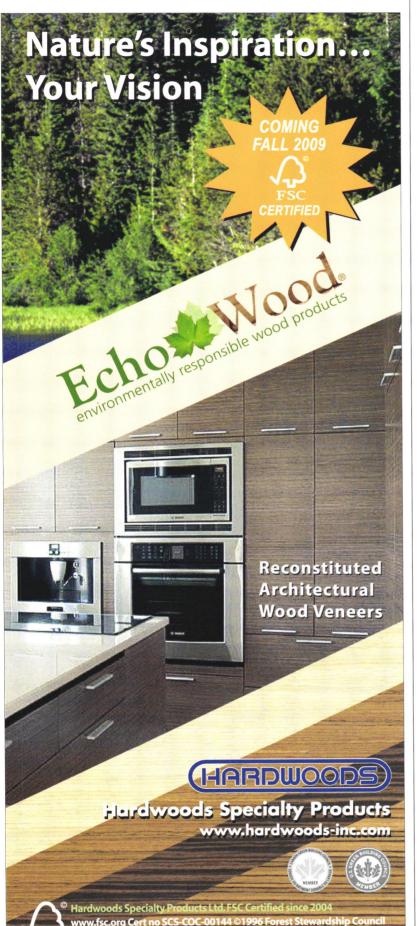
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Photo by Birkir Bjornsson

Looking Forward...

Reykjavik, Iceland—After a paralyzing economic collapse, the Icelandic building industry is now trying to move onward and upward. DIY Reykjavik (pictured above) is a Do-It-Yourself, non-profit design experiment that was initiated and designed by Arnaldur Scram and Simon Stigsby of New York-based Shift, in collaboration with Angelica Biddle and Dr. Sigurður Gunnarsson. It is a temporary installation placed in front of the Nordic House in Reykjavik, and its presence coincides with the 2009 Reykjavik Design Days and the 2009 Reykjavik Art Festival in May. The structure is declared ownerless and represents a stepping stone for the local community to question Iceland's future.

"The project is about testing the possibilities that ultimately arise from a complete economic collapse—the current reality facing Iceland. The modern ideological system which governed Iceland in every aspect has failed and Iceland should now be about actualizing and seizing opportunities arising from the collapse. How do designers navigate within this new reality? Are we going to look backwards and let the future happen or are we going to find a new way forward using what we have at hand?" Scram asks.

The structure consists of one thousand aluminum triangles, each piece different in size, shape, fold, and configuration. Aluminum was used in order to allow the country's debate about the material to resurface. Iceland's substantial aluminum processing and its direct link to the island's natural energy resources has caused much political controversy surrounding the damage of the landscape from geothermal power plants and dams built to support the aluminum industry. Despite this opposition, aluminum is a popular cladding material in Iceland. Shift hopes the installation will provide inspiration and instigate a critical assessment of Icelandic society.



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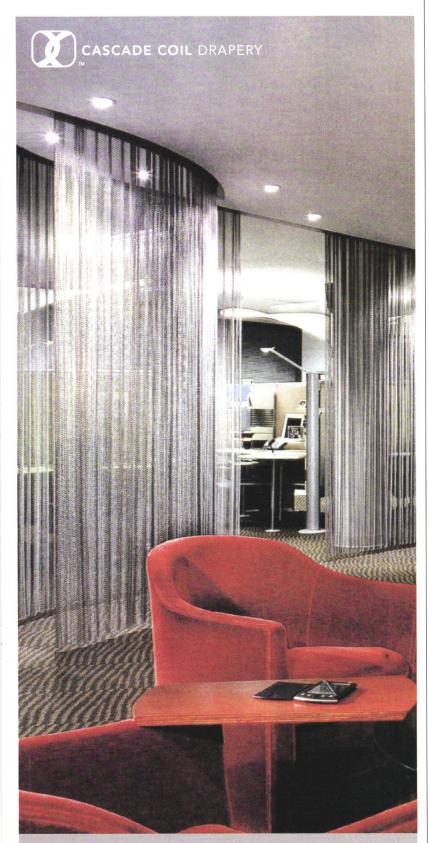


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industry

Corrections

In the May 2009 issue, two products were misrepresented with the wrong photographs in the NeoCon preview section: Box Study, Tandus, page 50, and the Marini Executive Task Chair, Teknion, page 64. Below are the correct images.





Tandus, Box Study.

Teknion, Marini Executive Task Chair.

Coming Events

HD Boutique September 14–15 Miami Beach Convention Center Miami www.hdboutique.com

IIDEX/NeoCon® Canada September 24–25 Direct Energy Center Toronto www.iidexneocon.com

Cersaie September 29–October 3 Bologna Exhibition Center Bologna, Italy www.cersaie.it

For more events, visit www.design-calendar.com.





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best of NeoCon[®] 2009: 20 years of product design excellence



Competition, which recognizes by category the commercial design industry's best new product introductions. In addition to highlighting 2009's winners, the following section includes an insider's retrospective of the Competition, from its humble beginnings at *Facilities Design & Management* magazine to its growth into the A&D community's most well-respected product design competition, judged by an expert team of interior designers and facilities managers and sponsored by *Contract*, Merchandise Mart Properties, Inc., McMorrowReport.com, the International Interior Design Association (IIDA), and the International Facility Management Association (IFMA).

Chicago—This year marks the 20th anniversary of the prestigious Best of NeoCon®

For 20 years, the Best of NeoCon® Awards have set the standard for product design in the commercial market and have provided tens of thousands of NeoCon® attendees with the definitive, must-see list of manufacturers, both during and after the show. In 2009, we would like to acknowledge the industry's ongoing support of this awards program, as we look forward to the next decade of product innovation.



a retrospective:

20 years of the Best of NeoCon®

It started with facilities managers, added interior designers, and turned into the contract design industry's most prestigious and most coveted product award

By Eileen McMorrow



With this issue, the Best of NeoCon[®] Competition celebrates 20 years of award winners. The first Best of NeoCon[®] was in 1990 when *Facilities Design* & *Management* magazine in partnership with The Merchandise Mart, Chicago, wanted to recognize the contributions of facilities managers to the process of selecting and specifying commercial interiors products. *Facilities* enlisted the International Facility Management Association (IFMA) as a partner and selected IFMA members as the official jurors, recognizing the role of the facility manager, who is ultimately responsible for the purchase of the product.

The first competition of 64 products was judged by six corporate facility managers. Judging took place on the first day of NeoCon® and the *Facilities*' editorial staff worked through the night to prepare a winners' slide show, script, and press release for Tuesday morning. We kept this format for five years, adding members to the jury as the product entries climbed to 125 in about 25 categories. As the show's attendance and the number of product entries grew in the 1990s, it became more of a challenge to navigate the floors of the Mart, so we began judging on Friday and Saturday. This allowed us to prepare a winners' presentation for Monday morning where the Best of Competition, Gold, Silver, Innovation, and Editors' Choice Awards were announced. This was a huge boost to the competition and for the winners, who gained visibility from the moment the show began through its closure on Wednesday afternoon.

In 1998, the Best of NeoCon[®] added interior designers into the jury when *Facilities Design & Management* teamed with sister publication *Contract* magazine and the International Interior Design Association (IIDA). We then

formed up to six jury teams of facilities managers and interior designers, adding a healthy dose of reality into the judging process that reflected realworld product specification.

Over the years product categories were added and deleted, reflecting the current 45. Based on the number of entries, as many as 58 jurors have served some years. In 2003, *Facilities* ceased publication and the Best of NeoCon[®] transitioned to the *McMorrow Report.com* as a co-sponsor that retained the facility manager component of the competition. In 2009, there were 275 entries overall, 44 jurors, and 74 award winners. All of the entrants and the winning products can be viewed at www.contract-network.com

Here are some highlights from Best of Competition winners over the years.

In 1991, Aurora, designed by Otto Zapf for Allsteel, won in the Furniture Systems category. It was recognized for its "total office system" approach that included panels, work surfaces, files, and conference tables with smooth, rounded shapes.

When Herman Miller introduced the Aeron Chair in 1994, it won Gold for Desk/Workstation Task Seating, but it did not win the Best of Competition. (Metro's Template Furniture System won). Looking back, the judges did not envision the Aeron Chair would become the design icon of the 1990s. The following year, interior designers joined the jury, injecting the importance of design along with performance and functionality recognition.

The only time the Broadloom Carpet category yielded the top award was with Lees for its Metafloor Collaborative Voice Collection in 2001. It was a hybrid

Awards



of carpet and hard-surface flooring, created in partnership with designers from across the country.

Chesser Schacht Design brought the Gold to Nucraft in 2002 for the Origin Furniture System, which was a hybrid offering that combined contemporary wood casegoods with the flexibility and integrated technology characteristics of systems furniture.

One of the sleekest winners was the Aero Bench from Davis Furniture in 2003, when it brought a new face to public seating. With models in all aluminum, polyurethane back and seat, and upholstered insert, the Aero Bench, designed by Lievor, Altherr, Molina could meet any indoor or outdoor seating need.

Using special flex-fit walls, Topo by Metro responded to Metro's customerbased research. Walls were adjustable by 18 inches in either direction and the unit used pull-out surfaces, tailoring the system to the user in 2004.

Bernhardt took a novel approach with its Art Center College of Design Seating and Table Collections in the Seating: Sofas & Lounge Category in 2005. Designed by enrolled students at the Pasadena, Calif., institution, the nine pieces went straight from the classroom to the showroom and turned into an industry surprise.

Eileen McMorrow is the director of the Best of NeoCon[®] since its inception in 1990. She is also the editor and publisher of the McMorrow Reports, Web sites and e-newsletters for Corporate, Sustainable and Healthcare Facilities Management. www.mcmorrowreport.com

So, who has won the most Best of NeoCon® Awards?

Manufacturer	Gold	Silver	Editors' Choice	Innovation	Total
Herman Miller	17	6	-	2	25
Haworth	12	12	-	-	24
Bernhardt	16	6	-	1	24
Knoll	8	10	1	-1	19
Davis	7	10	-	-	17
Steelcase	9	7	1	-	17
Maharam	8	8	-	-	16
Teknion	8	8	-	-	16
Nucraft	9	6	-	-	15
Vecta	11	4	-	-	15

Best of Competition winners over the past 20 years

Year	Manufacturer	Category	Product Name	
1990	Lunstead, a Haworth Company	Tables	Entropy Table System	
1991	Allsteel	Furniture Systems	Aurora	
1992	Gunlocke	Seating: Sofas & Chairs	Chorus Stacker	
1993	Kimball	Desks/Casegoods	The Bradenburg & Longwood Series	
1994	Metro	Furniture Systems	Template	
1995	Davis	Tables: Conference & Training	Zoom Meeting Table System	
1996	Bretford Manufacturing	Tables: Conference & Training	TransTable	
1997	Haworth	Seating: Desk/Workstation	TAZ	
1998	KI	Alternative Office	Flexible Workspace	
1999	Herman Miller	Furniture Systems	Resolve	
2000	HBF	Seating: Sofas & Chairs	Vanderbyl Seating Collection	
2001	Lees carpets	Carpet: Broadloom	Metafloor	
2002	Nucraft	Furniture Systems	Origin	
2003	Davis Furniture	Seating: Sofas & Lounge	Aero Bench	
2004	Metro	Alternative Office	Торо	
2005	Bernhardt	Seating: Sofas & Lounge and Tables: Occasional	The Art Center College of Design Seating & Table Collections	
2006	Herman Miller	Furniture Systems	My Studio Environments	
2007	Haworth	Lighting	Brazo	
2008	Herman Miller	Files & Storage	Teneo	
2009	Powermat	Technology Support	Powermat	

best of NeoCon® '09



Best of Competition

Powermat

While the Best of NeoCon[®] jurors walked the floors of the Merchandise Mart before most NeoCon[®] attendees ever even stepped foot on a plane to Chicago and hammers and drills began working steadily in the background, Powermat threw the judges a curveball they never saw coming.

The 2009 Best of Competition winner Powermat will hit retail stores nationwide in October, turning any surface into an energy hub by eliminating wires and utilizing charging mats instead, allowing one to use both high- and low-power devices and charge up to six items at once.

But even more vital to the industry was the company's displayed collaboration with Teknion. The two manufacturers showcased what they hope the office of the future will hold—Teknion's new FX collection outfitted with the ultra-thin wireless Powermat technology embedded within the desks. The wire-free charging and real-time-powering capabilities can push any environment into a supremely streamlined, sleek working atmosphere. The Powermat technology can be embedded on vertical surfaces, as well, extending its reach to wall-mounted devices.

Perhaps it was put best by juror Anthony Garrett, IIDA, LEED AP, vice president, director of design, interiors at HOK San Francisco, who said, "It's not revolution. It's evolution."

Thanks to all of our Best of NeoCon[®] jurors.

Interior designers: Jennifer Barnes, IIDA, CID, LEED AP, RTKL Associates; Mary Mitchell Bartlett, AIA, IIDA, LEED AP, Marmon Mok Architecture; Linda Porter Bishop, IIDA, ASID, AAHID, LEED AP, Granary Associates Architects; Jean Buckley, Buckley & Associates; Katie Buis, IIDA, ASID, IFMA, tvsdesign; Mary A. Burke, AIA, IIDA, Burke Design & Architecture; Maurya Cohan, RDA, OWP/P; Royce Epstein, RDA, LEED AP, KlingStubbins; Carrie L. Fitzpatrick, IIDA, Solomon Cordwell Buenz; Anthony Garrett, IIDA, LEED AP, HOK; Jamie Hamilton, ASID, LEED AP, Kahler Slater; Diane Hanley, IIDA, Diane Hanley Interior Design; Betsy Keefe, IIDA, CBT Architects; Janet Kobylka, AAHID, IIDA, EDAC, LEED AP, HOK; Jason Kovack, IFMA, Associate IIDA, NELSON; Vince Leskosky, AIA, IIDA, NCARB, Westlake Reed Leskosky Architects; Jennifer McGregor, IIDA, LEED AP; Richard Mark, KlingStubbins; Karen S. Niemi, IIDA, MulvannyG2 Architecture; Lynn Osborne, IIDA, LEED AP, NELSON; Enza Parrella, IFMA, CoreNet, AECRE, NELSON; Kathleen Peters, Associate IIDA, ASID, IFMA, CoreNet, Arete3; Elizabeth Peterson, IIDA, AIA, LEED AP, CREW, IFMA, CoreNet, VOA; Debbie Plume, IIDA, dplumedesigns;

Ronald A. Reed, FAIA, IIDA, Westlake Reed Leskosky Architects; Bruce Sienkowski, 2B Studio; Olivia Snyder, IIDA, IDEC, NCIDQ, Kendall College of Art and Design of Ferris State University; Terri Spencer, IIDA, LEED AP, Cubellis; Sandy Steven, ASID Allied Member, Facilispace; Kim Vorberger, FOX Architects.

Facilities managers: Cynthia Alexander, The University of Michigan, College of Literature, Science and the Arts; Brian D. Bennett, IFMA, The Facility Group; Greg Buse, Great Wolf Resorts; Phyllis Ewers, IFMA, Cisco/CBRE Global Corporate Services; Doreen Fentress, Quality Technical Services; Alexander Goldstein, ASID, CID, U.S. Department of Health & Human Services; Charlene Happel, NIKE; Carole C. Hargett, Virginia Medical Center—Hampton; Brian Denver Hicks,Pacific Gas & Electric/CBRE; Susan Monroe, The University of Michigan, College of Literature, Science and the Arts; Joanne O'Connor, Chapman & Cutler; Dom Ruggerio, CFM, Ruggerio & Associates; BJ Thomas, Gateway Health Plan; Sandra Warner, IIDA, U.S. Air Force; Trish Weidner, First MidWest Bank

30

P POWER MA

best of ... Ompetition





Gold and Silver Architectural Products 1. Gold: Skyline Design

4.

5.

Botanica Designers: Skyline Design in-house team

2. Silver: Joel Berman Glass Studios Salt Designers: Joel Berman Glass Studios design team

Carpet: Broadloom 3. Gold: Shaw Contract Group Wool Designers: Reesie Duncan, Shannon Crump, Maggie Bietler

4. Silver: Atlas Carpet Mills, Inc. **Dance Partner Collection** *Designer: Atlas design team*

Carpet: Fiber

5. Silver: Antron Carpet Fiber Antron Carpet Fiber Designer: Invista







The sun's soft afternoon light slowly moves across the new leaves ancient branches of this familiar Magnolia. The details of which I r for what feels like the first time as its winding tangle of timbs . to spread across the ground before me. It is a subtle painting that g and contracts under cloud passing or any above. Like some he vandal of epic proportion, the Light this space; getting up be view. Me become awar it's noticed, calling attention to ou the cracked ground deepening to second fail to under the weight of shadows. The streamlined suboutte ilding; its bulky red l now a steek black machine idling in anticipation of launch. Layers pound as your elongated torso stretches through them in smooth gho. stride. The city moves without our permission and we must take a Seen in a different Sight. Milliken Contract 800.241.4826 | MillikenContract.com Pattern Shown: Tessellate from the Paste Up Collection Learn about our 360-degree environmental commitment at SustainableCarpet.com Select RS No. 191 at ContractMagazine.com/readerservice



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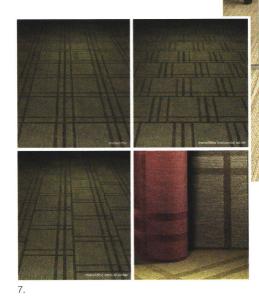
For more information, please contact: Italian Trade Commission – Ceramic Tile Department – 33 East 67th Street – New York, NY 10065 – ph (212) 980-1500 – newyork@newyork.ice.it Ceramic Tiles of Italy, promoted by Confindustria Ceramica, is a registered trademark of Edi.Cer. S.p.a., the organizer of CERSAIE, International Exhibition of Ceramic Tile and Bathroom Furnishings - Bologna, Italy, September 29 - October 3, 2009 - www.cersaie.it

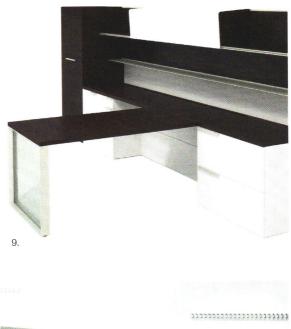
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best of NeoCon® '09









Carpet: Modular 6. Gold: Shaw Contract Group Wool Designers: Reesie Duncan, Shannon Crump, Maggie Bietler

6.

7. Silver: Constantine Commercial John Doe Channeled Designers: Constantine chairman and founder Robert Weiner and product development team

Casegoods: Desks & Credenzas

8. Gold: Coalesse **Denizen** *Designers: WilliamsSorel*

9. Silver: Gunlocke Silea Designer: Mitch Bakker of IDa Design

Education Solutions

10. Gold: izzy+ **Dewey by Fixtures Furniture** Designer: Joey Ruiter of JRuiter Studio

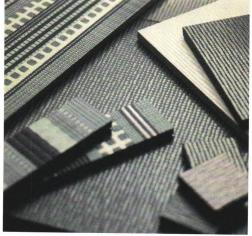
11. Silver: Sedia Systems **Turner Fixed Seating** Designer: Lamm Research and Development

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10.

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12.

Flooring: Hard-Surface12. Gold: CrossvilleUltiMetalDesigners: Christian Gudet, vice president ofresearch and development for Crossville, andCrossville R&D team

13. Silver: Stone Source **Dechirer** *Designer: Patricia Urquiola*

Flooring: Resilient

14. Gold: Johnsonite **Space**

15. Silver: Expanko Cork Company Hand-Crafted Italian Veneers Designers: Randy Gillespie and Expanko product design team

Flooring: Raised

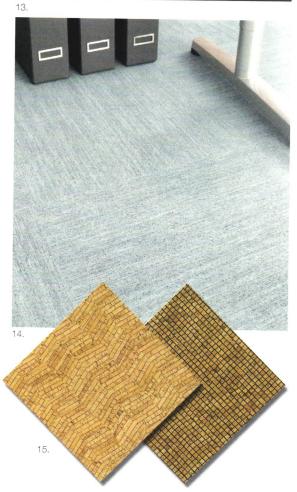
16. Silver: Haworth **TecCrete** Designers: Haworth design and engineering teams

Furniture Systems

17. Silver: Allsteel **Stride** Designers: Mitch Bakker of IDa Design and the Allsteel design team

Furniture Systems: Enhancements

18. Silver: Haworth Compose Desking/Benching Enhancements Designer: Bob Wayner



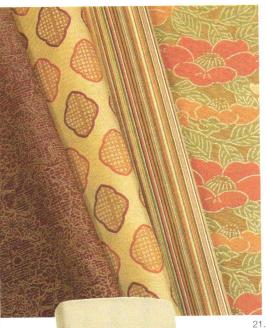


16.



18.

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Healthcare Furniture

19. Gold: Peter Pepper Products Health First Infection Control Centers Designer: Joe Ricchio

20. Silver: Humanscale Healthcare T6 Point-of-Care Technology Cart Designers: Shea+Latone

Healthcare: Fabrics

21. Gold: cf stinson Now & Zen Woven Agion Collection Designers: cf stinson design team

Healthcare: Seating

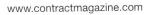
22. Gold: CabotWrenn **Graduation Push Back Recliner** Designers: CW Studio

23. Silver: Wieland Furniture Versant Glider Designers: Wieland design team

Healthcare: Textiles

24. Gold: Arc-Com Midori Collection Designer: Emma Gardner

25. Silver: MechoShade Systems **EcoVeil Naturals Shadecloth Series** Designer: Jan Berman





20

24.









26.

Lighting: Decorative – Chandeliers, Pendants, Sconces 26. Gold: 3form

Light Art Designer: Ryan Grey Smith

27. Silver: Boyd Lighting La Reina Pendants Designer: Federico Otero

Lighting: Specialty – Fiber Optic, LED, Remote-Source 28. Gold: The Be Collection by Herman Miller Twist Designer: Yves Behar

Lighting: Task/Desktop -

Furniture-Integrated 29. Gold: Humanscale for Hospitality Element Designers: Mark McKenna, Amina Chidiac, Andrew Pick

30. Silver: Haworth
(LIM) Light in Motion
Designers: Pablo Pardo, Ralph Redding, Pablo
Design, Haworth design team

Office Accessories

31. Gold: Humanscale **M2 Monitor Arm** Designers: Lachezar Tsvetanov, Brad Augustine, Wolfgang Dittmer

32. Silver: Teknion FX Designer: Carl Gustav Magnusson <image>

31.

30.

best of NeoCon® '09











Seating: Benches

33. Silver: Arcadia Islands Designer: Christopher Panichella

Seating: Conference

34. Gold: Herman Miller **Setu** *Designers: Studio 7.5*

35. Silver: Allseating **Ray** *Designers: figforty*

Seating: Ergonomic Desk/Task

36. Gold: Knoll **Generation by Knoll** *Designers: Formway Design*

37. Silver: Herman Miller **Embody** *Designers: Jeff Weber, Bill Stumpf* 38.

Seating: Guest

38. Gold: HBF Solace Chair Designer: Chris Annas

39. Silver: Coalesse Emu Heaven Designer: Jean-Marie Massaud

40.

Seating: Sofas & Lounge 40. Gold: Loewenstein Elle Designer: John Niero

41. Silver: Herman Miller Setu Designers: Studio 7.5

Seating: Stacking

42. Gold: Gunlocke Vili Designers: Dan Cramer of Cramer Studio, Paul James of James Design

43. Silver: Allermuir **Zenith** Designer: Martin Ballendat

Software Technologies

44. Gold: Armstrong Ceilings & Wall Systems Green Genie Designer: Armstrong

45. Silver: Mannington Commercial Mannington Commercial.com Virtual Library Designers: Mannington Commercial and Azul Arc International

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39.





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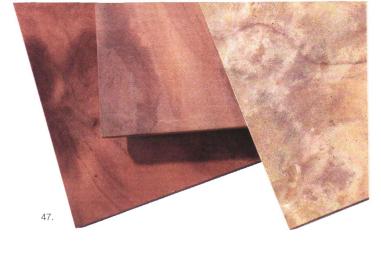
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49.

Surfacing Materials

46. Gold: Dreamwalls Color Glass Dreamwalls Color Glass Designer: Gardner Glass Products

47. Silver: Stone Source Vegas Rock

Tables: Conference

48. Gold: CCN International **AERO Conferencing Series** *Designers: Q Design*

49. Silver: Nucraft **Elevare** Designer: Charlie Kane, XLG

Tables: Occasional

50. Gold: Turnstone Campfire Paper Table Designers: Kirt Martin, Tim Stoepker

51. Silver: Tuohy **Cubist Tables** Designer: Norman Diekman

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51.



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Tables: Training 52. Gold: SurfaceWorks

Zii Drive Designer: Alberto Falsetti

Technology Support

53. Gold: Powermat Powermat Designers: Powermat

54. Silver: Intaglio InForum Designer: Kirk Grimshaw

Textiles: Drapery 55. Gold: KnollTextiles Air Rights Designer: Suzanne Tick

Textiles: Upholstery

56. Gold: HBF Textiles The Campion Platt Collection Designer: Campion Platt

57. Silver: Carnegie Bright Side Designer: Mary Holt, executive vice president of creative for Carnegie



53.

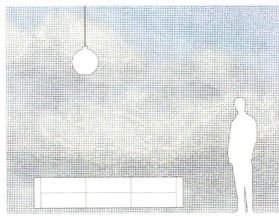






57.

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61.







60.



62.





Wall Treatments 58. Gold: Maharam Maharam Digital Projects

59. Silver: Stone Source **Textured Reclaimed Wood** *Designer: Stone Source*

Walls Moveable

60. Silver: Teknion **Optos Curved Wall** Designer: Teknion in-house design

Window Treatments

61. Silver: MechoShade Systems EcoVeil Naturals 8050 Shadecloth Series Designer: Jan Berman

Workplace Technologies

62. Gold: Armstrong Ceiling & Wall Systems DC FlexZone Ceiling Systems Designer: Armstrong

Worksurfaces: Height-Adjustable

63. Gold: Haworth Planes Height-Adjustable Tables Designers: Haworth Design Studio

64. Silver: izzy+ Elliot by izzy Designer: Joey Ruiter, JRuiter Design





65./70.

66.

67.

Innovation Awards

65. Innovation: Designtex **Common Threads** Designers: Kimberle Frost, Rich Morrow

66. Innovation: CoMc Avaire Designer: Jonathan McIntosh

67. Innovation: Sedia Systems Genya Designer: Lamm

68. Innovation: Itoki Design SP Chair Designers: Yasu Nakamura, Itoki Corporation

69. Innovation: Interstuhl Bueromoebel Fit Designer: ILudekeDesign, Zurich

Editors' Choice

70. Editors' Choice: Designtex Common Threads Designers: Kimberle Frost, Rich Morrow

71. Editors' Choice: Tayco **Kruze** *Designer: David Fox*

72. Editors' Choice: Knoll Spark Stacking Series Designer: Don Chadwick



Smart Decisions



KI is honored to be recognized with Best of NeoCon awards over the past 20 years, but our true satisfaction stems from helping our customers make decisions they'll be comfortable with for a long time.



Counterclockwise from upper left: Genius[®] architectural walls, Daybed[™] sofa sleeper, All Terrain[®] furniture, Daylight[™] seating, Flexible WorkSpace[®] system, Wharton[™] lectern, RoomScape[®] residence hall furniture, Torsion[®] on the Go![®] seating designed by Giancarlo Piretti, Concerto[®] auditorium seating with power and data, 360[®] classroom furniture with Intellect Wave[™] shell. To view the full KI Best of NeoCon retrospective, visit ki.com.

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Relax. Choosing lounge furniture is one decision you can make comfortably. Research* shows that comfortable seating encourages users to remain in or return to a given environment. Which is why Soltice* is sitting pretty. Classic lines, feminine sensibility, simple elegance and easy maintenance turns your space into a warm and welcoming environment, From educational and healthcare spaces to lush corporate atriums, Soltíce sits well with everyone. Learn more at ki.com

The Soltice[®] Lounge Collection designed by Daniel Cramer and Paul James



Furnishing Knowledge

best of NeoCon[®] '09 winner profile



Company: cf stinson

Product: Now & Zen Woven Agion Collection

Category: Healthcare: Fabrics

Representing a breakthrough in performance fabrics, this collection features Agion bi-component (silver/copper) antimicrobial technology "built in" to the bleach cleanable, 100% post-consumer recycled polyester fiber.

From the jury:

Good color palette. This fabric has everything! This product was very well-thought-out and researched. Nice patterns, nice colors. Lots of applications. Great quality and durability.





Introducing cf stinson's new woven Agion[®] collection. Bleach cleanable, soil and stain resistant, anti-microbial, anti-fungal, flame retardant, fade resistant and magnificently durable. Seven beautiful patterns offered in a wonderful array of colors. Made from 100% post-consumer recycled polyester. Be smart. Be stylish. For more information and to order samples, visit cfstinson.com or call 800.841.6279

C f **s t i n s o n** fabrics that work[™]

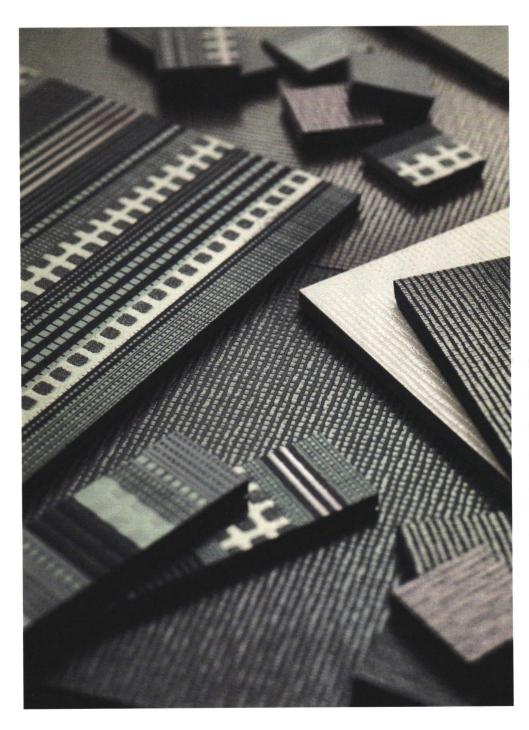




GreenShield

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best of NeoCon[®] '09 winner profile





Company: Crossville, Inc.

Product: UltiMetal

Category: Flooring: Hard-Surface

Through a unique fusion of technology and design, UltiMetal offers the luxe appeal of metal with the legendary durability of Crossville's Porcelain Stone[®].

From the jury:

Love the look—good colors, good design potential. Nice aesthetic, and it can be water-jet cut. Wonderful design options, great listellos and accent pieces. Innovative! Fantastic look and fresh idea of design.

ULTIMETAL

NeoCon Gold winner



www.crossvilleinc.com

best of NeoCon® '09

winner profile



Company: Gunlocke

Product: Vili

Category: Seating: Stacking

New Vili[™] seating from Gunlocke is contemporary stackable seating that provides an unprecedented combination of comfort and aesthetic refinement.

From the jury:

I like the large variety of design options. Nice clean details. Aesthetically very pleasing. Great design—clean and classic! Very comprehensive and well thought out. Clean, sleek profile, wonderful product line.



Company: Gunlocke

Product: Silea

Category: Casegoods: Desks & Credenzas

Silea[™] from Gunlocke is a forward-thinking casegoods collection that provides the freedom to create innovative, appealing private office solutions.

From the jury:

Very clean. Good organizational tools. Smart storage solutions. I loved this line, great workmanship, beautiful design. I would use this product! Clean, cohesive, totally great look!





best of NeoCon[®] '09 winner profile



Company: Johnsonite

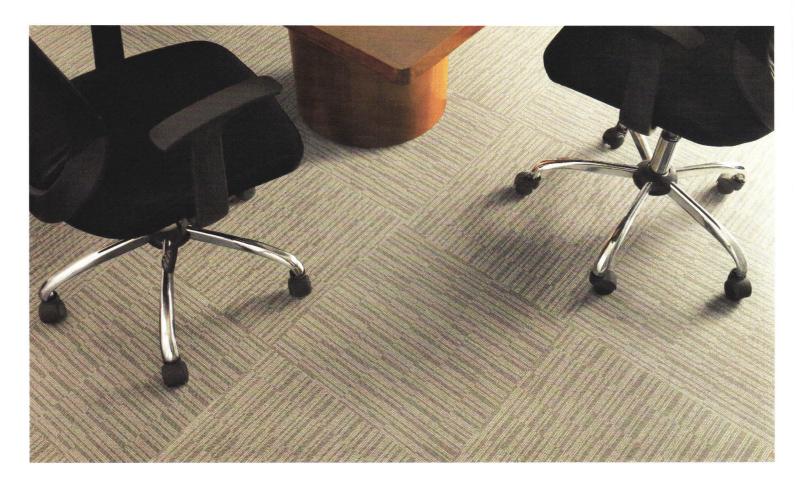
Product: Space

Category: Flooring: Resilient

Space Modular Resilient Tile provides the best of two worlds: the design flexibility of carpet tile with the durability of resilient flooring. Patterns run the visual range from woven fabric to wood grains and leather. www.johnsonite.com

From the jury:

Innovative. A lot of aesthetic options. Very comfortable underfoot. Concept of modular vinyl is unique and interesting. Great designs and flexibility, good colorways. Modular resilient, but looks like carpet tiles Good variety of patterns and colors. Nice product for a vinyl.



{ BALANCING ACT NO. 4. }
Modularity + Durability.

solution: Space[™] Modular Resilient Tiles.

NeoCon 2009

Gold

Now you can balance modularity with durability and long life, all in one solution: Space. Like carpet tiles, Space is easy to install, remove and reinstall. Yet, like resilient flooring, Space tile is also durable and long lasting. Available in 27 patterns and colorways that replicate the look of textile, leather and wood. Space is installed with releasable adhesive. Which means it's easy to repurpose, wherever and whenever needed. Space coordinates with our entire system of solutions, from rubber, linoleum and vinyl flooring to stairwell management and accessories. Space is an excellent solution for access flooring systems, making it easy to balance competing demands without compromising aesthetics. Check out our Balanced Choice Selector at johnsonite.com.

Johnsonite

best of NeoCon[®] '09 winner profile





Company: Shaw Contract Group

Product: Wool

Category: Carpet: Modular Carpet: Broadloom

Yarn innovation replicates a woolen fiber using recyclable nylon, embracing the synthetic. Wool is a mix of unexpected materials, providing key contrast: the look of natural wool with the hard edge of metal.

From the jury:

Truly wonderful—it's a winner! Innovative. Excellent patterns and price point. Elegant. 100 percent cradle-to-cradle goal.



But not the wool you think. Cradle to cradle, luminous luxurious, It's Eco Solution Q' like you've never seen it before. Design is eco-couture. Available late 2009.



shaw contract group

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best of NeoCon[®] '09 winner profile



Company: Skyline Design

Product: Botanica™

Category: Architectural Products

Botanica is a highly customizable glass product that offers a unique way to capture an image on glass and carry that imagery in its many variations throughout a space. Uses include creating privacy, wayfinding, signage, and positive distraction while capitalizing on natural light. The images can be adapted in scale, color, and technique giving designers an easy way to create a memorable identity in a space. Botanica glass is perfect for doorlights, sidelights, feature walls, privacy panels, and transaction tops, and can be incorporated into furniture systems.

From the jury:

Beautiful images that can be applied to glass. It is marketed to healthcare applications but could be used in many others. Skyline offers a very wide range of image and color possibilities. Photography collaboration is fantastic. Great possibilities. Dynamic!



up to the challenge

The building sector may be an energy hog, but Edward Mazria of Architecture 2030 believes that can—and must—change

By Katie Weeks

There's no way to sugar coat it: When it comes to energy consumption, the built environment sucks, literally. The building sector is responsible for 48 percent of all U.S. energy consumption, and globally, 76 percent of power plant-generated electricity is used to operate buildings. The sector also is the largest contributor of greenhouse gas (GHG) emissions to the atmosphere. These numbers, however, can—and must—change in order to address the global-warming crisis, according to Edward Mazria founder of Architecture 2030 (www.architecture2030.org). The 2030 Challenge asks the global A&D community to adopt several targets, including the increase of the fossil fuel reduction standard for all new buildings and major renovations to 60 percent by 2010 and requiring carbon neutrality by 2030. Also introduced under the organization is The 2010 Imperative, addressing ecological literacy in design education and two new plans examining how creating energy efficient buildings can jump-start the economy both locally and nationally.

Q: What is the significance of the year 2030, and how did you develop the 2030 Challenge targets?

A: When we began looking at climate change, the scientific community was aiming for 70 to 80 percent total global GHG emissions reductions by 2050 in order to avert what they called dangerous climate change. Looking at what the building sector is responsible for, we wanted to work backwards and develop a realistic strategy for meeting targets. We realized that we needed an immediate 50 percent reduction in energy consumption, moving to carbon neutral by 2030. We then titled the organization Architecture 2030 as that was the target for net zero and carbon neutral buildings.

Q: What is the A&D community's role in addressing energy efficiency?

A: It's huge. When you design a building, you're beginning to lock in its site use energy and its carbon footprint. Unless you educate the design community to design net zero or carbon-neutral buildings, you're going to have a hard time reducing energy consumption in the built environment.

Q: How do you determine the true carbon footprint of a typical building?

A: It's not easy. You have to determine site-use energy, source-use energy, and the carbon emissions for the source use. The reason it may get tricky is that if you're in the Pacific Northwest, for example, most of your electricity is produced by hydro, which has very little or no carbon footprint. The catch is we're running out of hydro in terms of the number of places that can be tapped or streams that can be dammed up, and people are having to build in coal or oil use or use renewable energy like wind. If you have to build a natural gas plant for all the new buildings in Seattle in the next five years, how much of that gas plant do you attribute to each building? Site-use energy is the number we like to use because it gives the best indication of a building's efficiency.

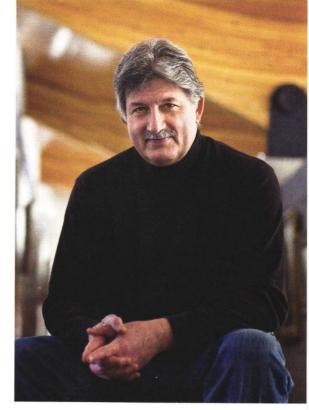
Q: How is the organization moving the industry toward the 2030 goals?

A: We're working on building codes at national, state, and local levels so that those targets are requirements. States and cities are committing to the targets through legislation, requiring all state buildings to meet the targets. For example, in New Mexico, state buildings must meet the 2030 Challenge targets by executive order, and in Minnesota and Illinois, it is in the legislation for all state and state-funded buildings. The state of Washington changed the building codes for all its buildings, and in California, the energy commission changed codes to get to net zero energy for all new or renovated residential buildings by 2020 and commercial buildings by 2030.

Q: How has the global financial crisis affected the progress toward the 2030 Challenge goals?

A: First is in reducing greenhouse gas emissions and energy consumption because there are no buildings going up. In that sense, it is positive, but the negative side is that it hurts quite a number of people financially and closes down a number of industries.

We also have a full-blown climate change crisis that's beginning to be understood along with an understanding that resource depletion in terms of peaking oil and natural gas is just around the corner, and that could create huge global problems.



So, we're trying to deal with three issues at one time: the financial crisis, energy independence, and climate change. The interesting thing about that is they all are tied heavily to the building sector, and solutions in the building sector can effectively address all three. This kind of opportunity, where we can really address all three crises in a way that's beneficial on all fronts, comes along once in a lifetime, if ever.

(Architecture 2030 recently released the Two-Year, Nine-Million Jobs Stimulus Plan and the 14x Stimulus Plan for state and local governments, addressing how energy efficiency can help rebuild the economy. Both plans are available in detail at www.architecture2030.org.)

Q: How do Architecture 2030's economic plans entice people to move toward energy efficiency?

A: You want to create more efficient buildings and to renovate buildings to become more efficient at different levels from moderately more efficient all the way to carbon neutral or net zero. With 14x we're trying to get incentives in place to renovate large amounts of buildings and create the infrastructure for the next phase, which is the national plan. We can use the economic downturn to incite people to save money through a mortgage buy-down while paying less money on their energy bills. We can begin to turn the economy around that way because the sector that's taken the economy down is the building sector. It's also the sector that needs to be revived in order to build the economy back up. The national plan and 14x bring it back in a more responsible way and in a way that's less prone to crash again.

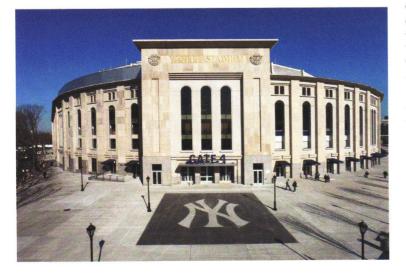
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pinstripe pride

II BY IV designs premium hospitality spaces at the new Yankee Stadium to reference the team's strong heritage with a nod to the future

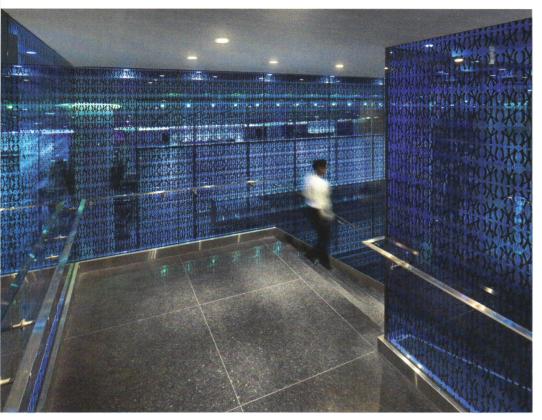
By Danine Alati Photography by David Sundberg/Esto



Few sporting organizations—or companies overall, for that matter—have the sense of pride and heritage of the New York Yankees. As the winningest and most storied team in professional sports and one that's employed a host of all-stars—from Babe Ruth, Lou Gehrig, and Joe DiMaggio to Mickey Mantle and Roger Marist to Don Mattingly, Derek Jeter, and Mariano Riviera—the Yankees organization faced a challenge when last year it shuttered it's 85-year-old stadium, hailed as the Cathedral of Baseball: What is the best way to properly honor the team's past while moving ahead into the next era? The answer: a new, state-of-the-art stadium across the street that is a replica of the original Yankee Stadium, built in 1923. Lonn Trost, chief operating officer of the New York Yankees, has said: "This new stadium has been built with our fans in mind. We've looked at every stadium all over the country. We've analyzed the different ways of building the stadium—a retro stadium. The only way of building the stadium for the fans, for New York City, and for the country is to replicate [the classic] Yankee Stadium. And we have."

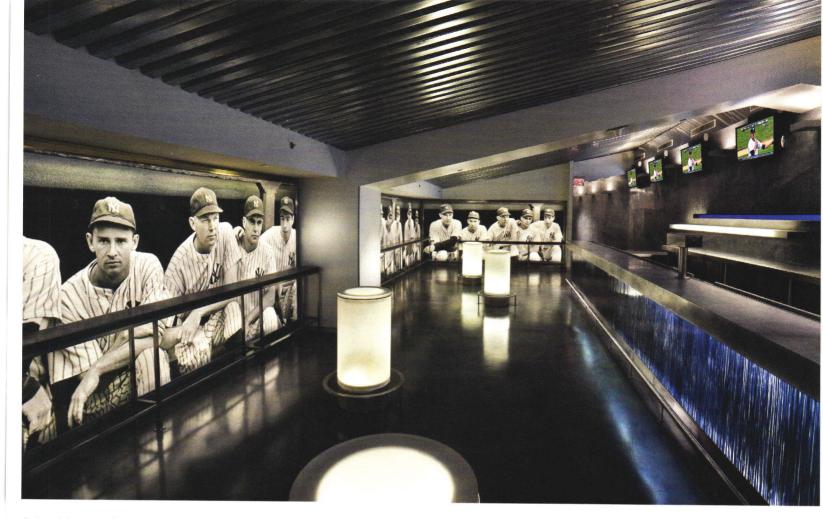
Considering the fans' experience, with the goal of paying homage to the past while embracing the future, the Yankees organization and developer Tishman Speyer commissioned Toronto-based II BY IV Design Associates to create premium hospitality spaces at the new stadium that would be aligned with a fivestar experience. "The Yankees wanted a stadium forecasting the future of where stadiums would go," says Dan Menchions, a partner at II BY IV. "They wanted New York-style spaces that would attract an outside audience and draw in those who might not normally visit a ballpark." Tishman Speyer established a program with the Yankees and approached II BY IV with the programmatic needs but without a plan of how the spaces would look, other than incorporating the Yankee logo and signature Yankee blue. From those directives, the II BY IV team

Fans can access their Legends Suite seats via the Gate 4 entrance to the new Yankee Stadium (opposite bottom). These ticket holders have access to the private, bi-level, 700-seat Legends Suite Club (opposite top) and the Legends Suite Dugout Lounge (this photo), where a larger-than-life blow up of a famous 1937 photo of Yankee slugger Lou Gehrig greets patrons at the entry corridor.



Crafted of custom-laminated glass panels featuring the interlocking "NY" insignia and tinted Yankee blue, the floating blue cube vestibule (left) welcomes fans to the Legend Suite Club and leads to the lower level. The Yankee logo is subtly referenced in a jet-cut white lacquer screen that contains a memorabilia vitrine (below). Yankee blue is carried out in the Dugout Lounge in the pinstriped front panel of the backlit bar front (opposite). Located behind each dugout and actually below the stadium seats, the Dugout Lounge sports a ceiling of galvanized steel decking that slopes down to a wall covered in a photo blow up of Yankee greats Red Ruffing, Joe Gordon, Bill Dickey, Charlie Keller, and Joe DiMaggio.





designed the Legends Suite Club, Legends Suite Dugout Lounges, NYY Steak, Hard Rock Café, and a conference center suited for the best team in professional sports (as per its record-setting 26 World Series Championships).

The new stadium, which officially opened in April 2009 and accommodates 53,000 fans, offers a range of seating options from the Bleachers and Grandstand to Terrace down to Main Level and Field Level, all with their own concessions. But the best seats in the house are the 1,800 Legend Suite seats in an exclusive section behind home plate that extends past each dugout. II BY IV created the corresponding Legends Suite Club behind home plate to service these ticket holders. The designers made a dramatic statement upon entry into this two-level, private, 700-seat dining club with a "blue cube vestibule," crafted of custom-made glass panels (MDF lacquered panels between safety glass) featuring a pattern of the interlocking "NY" Yankee insignia and tinted Yankee blue. This blue cube appears to be floating at the entrance and leads down to the lower level.

Menchions describes the overall design as "classic interiors," which is achieved with porcelain floor tile that looks like wood, leather upholstery, custom carpet tiles, stainless-steel hardware, and split-face, Carrera marble-clad structural columns. The signature Yankee blue color—which must never deviate from the exact hue, according to Menchions—pops up again in the acid-etched mirror on the backbar area. "The interiors offer plenty of visual texture," Menchions says. "We really interpreted the logo in sophisticated ways, where if you get it, you get it, but if you don't see it, it's OK because it's still offering nice texture." For example, the logo is embossed in five variations of panels of burled walnut veneer and high-gloss lacquer on perimeter walls. White lacquer screens that break up the lower level feature the NY insignia jet-cut into them, slightly obscuring the logo, in an example of either you see it or you don't.

The top level of the Legends Suite Club offers full visibility out to the stadium, while the lower lever has no views but features numerous flat-screen televisions streaming the game and provides access out to the field and Legend Suite seats. Behind these seats along the first and third baselines is where the Legends Suite Dugout Lounges are. "These lounges are actually under the stadium seats," Menchions explains. "We utilized spaces that usually would never be used or seen." And the location actually informed the design, with exposed galvanized steel decking creating the sloped ceiling. The Dugout Lounges are more moody, intimate spaces, with subtle uplighting. The bar features a custom, poured resin top and a front made of acrylic panels sporting Yankee pinstripes. The most literal and striking reference to Yankee heritage in all the II BY IV-designed areas is here, in the installation of larger-than-life, backlit photographs of Yankee legends. A famous shot of Lou Gehrig circa 1937 greets visitors in the entry corridor, while another wall behind a drink rail is covered with an image of five Yankees-Red Ruffing, Joe Gordon, Bill Dickey, Charlie Keller, and Joe DiMaggio-in the dugout at the 1941 All-Star Game.

While not as exclusive as the private Legends Suite Club and Dugout Lounges, NYY Steak offers fine dining in a refined setting that is available to the general public. Overlooking the stadium's Great Hall, NYY Steak exudes a warm aesthetic with two-toned American black oak floors and a bar of antique brown granite. Yankee blue leather upholstered club chairs surround tables that can be easily reconfigured. Other than the open kitchen, the focal point of the steak house is a series of walls paneled in backlit, acid-etched bronze mirrors with autographs of those who have impacted the history of the Yankees, including team owner George Steinbrenner. A lobby knife display houses customengraved knives of regulars—if a noted celebrity's knife is missing, he or she is dining there that night. Both NYY Steak and the Hard Rock Café, located just below the steak house on the main level, are open to the public year-round.



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The banquet and conference center is accessible via NYY Steak and maintains the same upscale aesthetic as the rest of the II BY IV-designed interiors. Yankee blue veneered doors and terrazzo flooring with a logo medallion and customtufted logoed carpet reference the team, while providing corporate guests stateof-the-art technology to support their business needs. The conference center also can be booked year-round for private parties or during the season for a day of business at the ball game.

"The new stadium is going to be an iconic venue—not only for baseball," Trost has said. "Everything that anyone ever wants to do and have, Yankee Stadium as a venue will be available." To that end, the new stadium offers revenue-generating spaces—including these II BY IV-designed premium hospitality spaces—that the old stadium did not. And while the die-hard fan may have shed a tear at her last visit to the House that Ruth Built last September, the new stadium is everything the old stadium was—and more.

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.

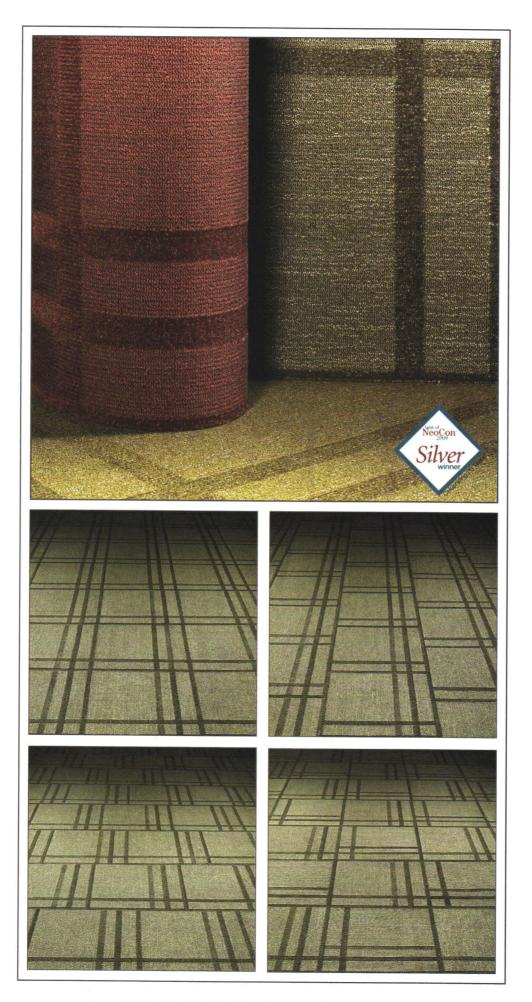
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NYY Steak (above), which overlooks the Great Hall of the new stadium, exudes the same warm, inviting, upscale aesthetic as the private II BY IV-designed hospitality spaces, but this one is open to the public. Yankee blue appears in the form of leather upholstery on club chairs. Walls of backlit, acid-etched, bronze mirrors feature autographs of notable people who have contributed to Yankee history (left).

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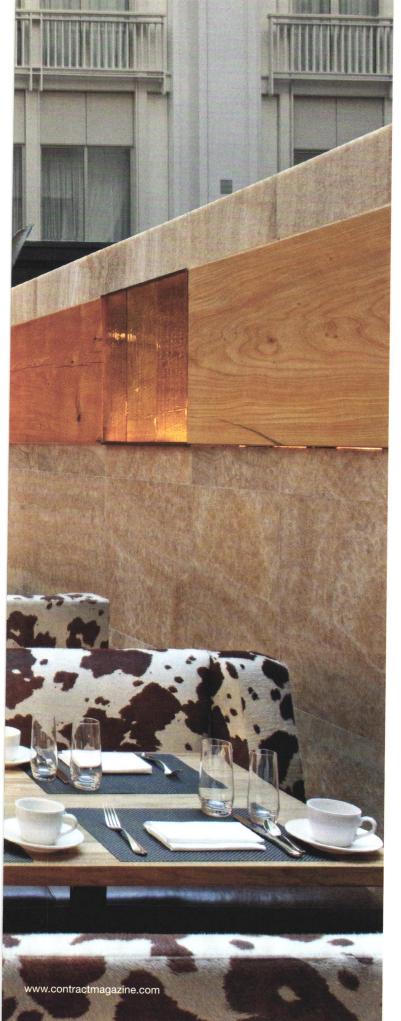




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steak in the grass

D-Ash Design creates a study in contrasts at Urban Farmer, a contemporary steak house in an historic setting, and food-savvy Portland, Oregonians take delight.

By Amy Milshtein Photography by Michael Mathers

We Portlanders are picky about our restaurants. Sure we tolerate the chain places, but as much as we will grin and bear a PF Chang's or a Macaroni Grill, we embrace the local, authentic, and interesting. So much so that the city's latest steak house, Urban Farmer, has enjoyed great success despite opening during one of the worst economic downturns since the Great Depression. Could D-Ash Design's clever interior designs have played a role in luring us into a meal out?

Not only are we lured, but we have to hunt as well. Urban Farmer isn't easy to find. Set on the eighth floor of The Nines, Portland's newest luxury hotel, the restaurant doesn't benefit from walk by traffic, and its outdoor signage is limited due to the structure's historic pedigree. Once the flagship Meier and Frank location, Oregon's hometown department store, the building now houses a Macy's on its first through fifth floors. The Nines' ballrooms occupy the next two floors.

"Convincing people to walk past a hotel reception desk and into an elevator to go to dinner can be a challenge," admits Peter Karpinski, CEO, Sage Hospitality. The problems didn't stop there. "The hotel has a lobby on that floor, as well," explains David Ashen, D-Ash Design. "The issue became how to buffer the hard transition of the lobby to the soft one of the restaurant."

Along with sharing the "box" that is the hotel lobby, Ashen and his team had to contend with the space's soaring shape. A seven-story atrium, the area is certainly light filled and airy—a plus by any cloudy and grey

With The Nines, a luxury hotel, looking down at the restaurant, D-Ash Design took care that the view from above would delight (left).



Portland standard—but the designer needed to bring that scale down to an intimate, comfortable, more human dimension. As the lobby and the restaurant were being designed at the same time, Ashen really didn't know what the rest of the space would look like or where it would exactly end. "Actually, I liked that because I didn't want to be influenced by the lobby," he says. "The two spaces have to work together, of course, but I didn't want the other space to sway the story I was trying to tell in the restaurant."

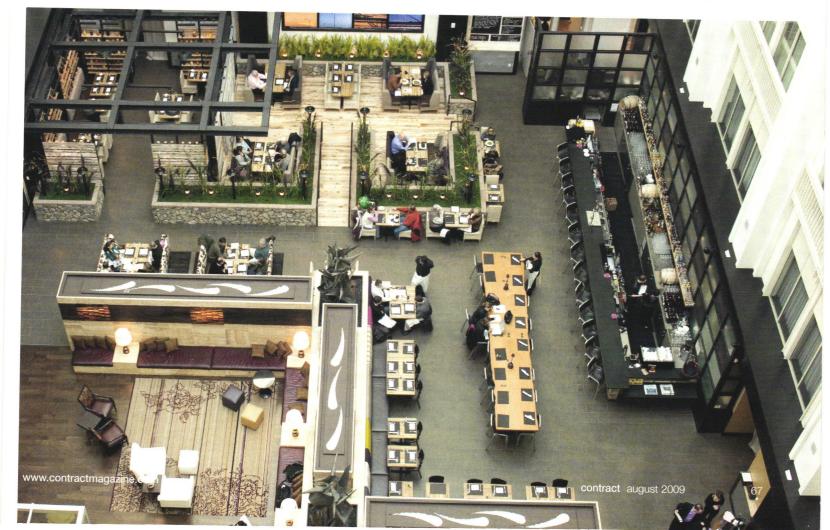
Its name sums up that well-thought-out story. "Urban Farmer is the union of sophisticated and rustic," says Karpinski. "I imagined a Pacific Northwest rancher marrying a well-travelled, urbane woman. What would his ranch house look like after she renovated it? That's what I wanted this space to reflect."

To tell that tale, Ashen created several distinct areas that range from the main dining room, known as the "Deck," to the bar, private dining "Pantry," and library. All feel refined yet rustic without being precocious by playing with colors, textures, and materials. A 20-ft. communal table made from an old-growth Douglas fir graces the bar, while the Deck celebrates the soaring space with an al-fresco feeling. Ashen even included a "field" of wheat grass in the center of the room as a nod to Oregon's agricultural economy. If the downtown views out the windows aren't enough, a video installation by favorite Portland artist Matt McCormick rolls images of the city's rural and urban landscapes.

For a more intimate dining experience Urban Farmer offers the Pantry. Designed as a Modernist version of a barn, the secluded steel structure lets light though it's open ceiling, while rows of colorful canned fruits and vegetables line the steel and reclaimed timber walls. "It's an actual working pantry," explains Ashen. "I would wonder why some of the jars were turned upside down, and it's because the chef was rotating the stock." The library, a quiet spot that is part of the hotel, features wall-to-wall shelves filled with books and a pool table. This space, perfect for a rendezvous, is a gift to the city.

Country takes a chic turn with the fabrics, from the blown-out, modern patchwork of the banquettes, accord-

The Deck (below) was imagined as an outdoor space, while the Pantry welcomes diners into a more intimate area (opposite top). A 20-ft.-long Douglas fir table graces the bar area at Urban Farmer (opposite bottom, left). Colorful jars of pickled fruits and vegetables line the semi-private Pantry (opposite bottom, right)



design

ing to Ashen, to the tongue-in-cheek cowhide and leather. Originally planned to be dinner-driven, Karpinski is pleased with the brisk lunch business the restaurant turns over. "I'm not a fan of the typical, smoky, dark steak house," he says. "This is a more female-friendly environment, and that is one of the keys to Urban Farmer's success, particularly with the lunch crowd."

Open for breakfast for the convenience of the hotel guests, Urban Farmer continues to lure locals and out-of-towners alike. And for a city known for its restaurant culture, that's no small climb.

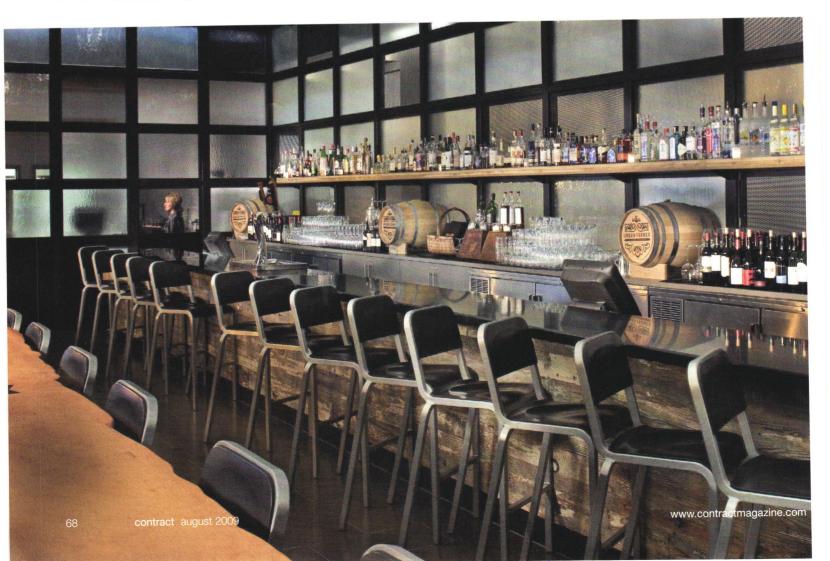
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The library (above) is perfect for a quiet drink or game of pool. The bar (below) continues the rustic yet contemporary feel of the space.



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natural wonder

WATG designs a boutique luxury inn and spa in the heart of Napa Valley that merges contemporary refinement with eco-friendly earthiness

By Jean Nayar Photography by Sammy Todd Dyess

design

In tense times, nothing beats a glass of good wine and a deep-relaxation massage to recharge the body and soothe the soul. And a good place to satisfy both needs is at Bardessono, an understated inn nestled in the heart of Napa Valley that promises to give new meaning to the concept of a boutique luxury hotel and spa.

"I've been going to Napa Valley as a visitor for 30 years and have always loved the area," says Phil Sherburne, president and CEO of Yountville Investors, which developed the new hotel. "I grew up on a farm, and the agrarian quality of the Valley—in addition to the wine—is incredibly appealing." So when the Bardessono family, long-time residents and owners of a small vineyard in the town of Yountville near the gateway to Napa Valley, contacted Sherburne with the proposition of turning their six-acre property into a small inn, the



developer was intrigued. Of course, good restaurants—including Thomas Keller's French Laundry—and good wines are plentiful in Napa Valley. "But there wasn't a really good spa hotel in this area," says Sherburne. "So it made sense to develop a property here that was focused on service to guests."

Since Sherburne had developed two other successful West Coast boutique luxury spa hotels—Willows Lodge in Seattle and the Inn of the Spanish Garden in Santa Barbara—he knew how to create a property that would appeal to a high-end market. But as a lover of the landscape, he also wanted the hotel to be in tune with its environment. "The goal was to make this hotel a model of environmental design," says Sherburne. "I wanted a contemporary building, but also one that could become a Napa Valley classic—a place with modern forms yet constructed with materials grounded to the Valley and the land." To help him fulfill his vision, the developer enlisted Seattle-based WATG, an architecture firm recognized for its world-class hotel and resort designs as well as its sensitivity to the environment and local cultures. "Our client wanted to provide a subtle luxury, not a faux French or Tuscan environment that you often find in this area," says Susan Frieson, WATG associate and lead architect on the project. "He also wanted to push the envelope on sustainability with indigenous materials and sustainable systems."

These ideas and objectives—as well as pressure from the town council and local community to preserve the quaint residential spirit of the town—were instrumental in shaping the low-key yet cutting-edge design characteristics of the 62-room inn. From an aesthetic perspective, the 60,000-sq.-ft. hotel exudes an earthy modernism and is composed of a series of low-slung residential-like

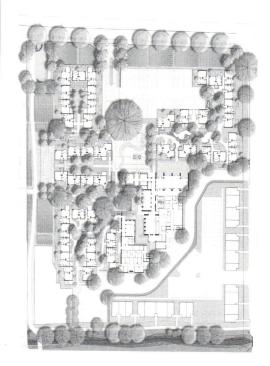


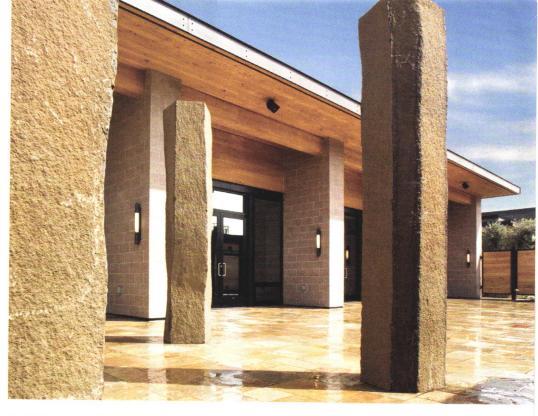


forms—none more than two-stories high—with most guest spaces organized in a series of four clusters. Each room looks onto its own private enclosed garden or terrace. As such, the hotel, which was designed and constructed at a cost of \$1,100 per sq. ft., reflects the spirit of the local indoor/outdoor lifestyle of its residential neighbors. From a service perspective, this residential quality was also integrated into the public spaces, where the lobby contains no front desk, and instead guests are greeted in a foyer by the hotel's staff. "While the staff goes to get the room keys, guests are invited to sit in a lovely lounge area in what is what is known as the living room, so it's almost like going to someone's home," says Frieson.

From an environmental perspective, almost everything about the design—from energyefficient solar and geothermal energy systems to sustainable and recycled building materials (including Tufo lava rock from the Bardessono family's former wine cellar and redwood from their wine barrels) to water-conserving fixtures, landscaping techniques, and organic cleaning products—reinforces Sherburne's commitment to creating a wholesome connection between the inn and its surroundings. An allergy sufferer with an aversion to dust and mites, the developer also was keen on creating spaces that would be high on hygiene and low on toxicity. He opted to forgo carpets and other soft furnishings typically associated with luxury environments and instead defined guestroom interiors minimally, with lots of tile, stone, and wood surfaces that are easier to keep clean. As a result, the rooms exude a spare, monastic quality rather than a sense of plush luxury. Yet all are generous in size with separate sleeping and living zones as well as an ample dressing, bath, and private treatment area complete with a massage bed stored in custom cabinetry and a large whirlpool/soaking tub.

Although environmental friendliness and sustainability were priorities for the developer from the onset, LEED certification wasn't something he originally intended to pursue. "We were taking an environmentally conscious approach based on my belief that that's what we





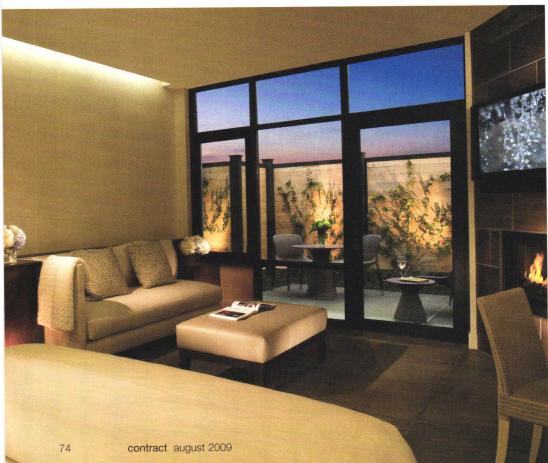
Flanking the entry to the property (above), two monument walls were made with an age-old, eco-friendly, rammed-earth technique. The same technique was used on other walls that divide the public spaces from the guest spaces. In the Asian-inspired lobby area for the public toilets, a skylight brings in natural light and calls attention to an evocative glass sculpture (opposite bottom). The top of a communal table in the restaurant (below) is made from a slab of recycled wood, while the wall mural was inspired by the culinary influences in the region. Just inside the hotel entry (opposite top), a recess in a wall made of lava stone salvaged from the original property is covered with air plants fed by an integrated drip system.







Beds in a typical guestroom (below) are topped with organic cotton bedding to minimize allergens; the sofa/daybed is upholstered in a fabric made of recycled content. Each guestroom includes a private backyard garden courtyard (left) with a massive tub and shower, enabling guests to rinse off under the stars. Wood floors in a typical guest bath area (above) are salvaged California walnut. A large, two-seat tub occupies its own bay and looks out onto a private garden courtyard. Exterior Venetian blinds provide the first line of defense against solar heat gain.



should all be doing," says Sherburne. "We weren't driven by the LEED process, but when we were about two-thirds of the way through, the architects suggested that we get a LEED consultant to find out what status we might qualify for. We learned that we were already close to Platinum status, so we decided to follow through with its documentation process." Fully expecting to be awarded with Platinum certification later this year, the hotel would be the second hotel in the country to achieve the USGBC's highest rating. (The Proximity Hotel in Greensboro, North Carolina, is the first hotel to achieve top LEED certification.)

After opening in a tough economic environment this past February, Bardessono's business steadily continues to grow. In fact, according to Sherburne, it's getting the highest marks of all of the properties run by its manager, MTM Luxury Lodging. Sherburne notes that the inn also is generating a lot of its own energy and using less than half the energy that a standard hotel of its size would typically consume. Who wouldn't raise a glass of Napa Valley wine to that?

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showing off

Callison and Matteo Thun & Partners pair the industrial past of Manhattan's Meatpacking District with the polish of present-day fashion for a new Hugo Boss concept store

By Katie Weeks Photography by Paul Warchol

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Old deliberately meets new in Hugo Boss's concept store, where the rough floors and graffiti-marked pillars reference the industrial past of Manhattan's Meatpacking District alongside the latest offerings from the chic global powerhouse.



Just as a fashionista unites seemingly disparate pieces of clothing, footwear and accessories to create a unique look, Hugo Boss's new concept store in Manhattan's Meatpacking District combines two seemingly conflicting aesthetics—a rough industrial nod against the sophisticated urbanity of a modern, forward-thinking brand—into a successful whole.

Designed by executive architect Callison in association with Italian firm Matteo Thun & Partners, the store, which opened last fall, mixes elements on a number of levels. Fashion-wise, it is the first venue to jointly showcase Hugo Boss's men's and women's collection. "We took the best of the best of the Hugo Boss collections and merchandise them into a total look to create a multi-line, multi-label boutique environment," says Hermine Matzer, director of retail services for Hugo Boss. Similarly, structurally, it is a purposeful hybrid of styles and for the interiors, the vibe could be called industrial lounge. "Years ago, the area was very different without all the glamour and high-end retail that is there today," notes Steven Segure, principal at Callison. "We wanted to tie it back into the original fabric of the area."

True to the neighborhood's industrial heritage, the 4,000-sq.-ft. space features a number of rough elements, including an unfinished cement floor throughout, exposed brick wall along the east side of the interior, and a handful of existing columns, complete with graffiti from the 1970s and '80s. In contrast, however, the design team added a bevy of elegant counterpoints including furnishings in bronzed metal, tailored leather displays and chairs, and rich scarlet velvet curtains in a rear fitting area. Most notable, however, is a light, wooden lattice that arches up from each side of the store and crosses the ceiling to form an open canopy that creates an airy, stylish cocoon.

"The lattice is similar to something that was done in Hugo Boss's offices in Germany, and they wanted to bring in that element here, so we positioned it as an art piece," says Segure. The result, he notes, is "this rustic box where this finished lattice is like a starry sky," as each of the lattice's crossings features an LED node that can be programmed as needed. Complementing this is a lighting plan developed in cooperation with light artist AJ Weissbard that reacts to weather and time of day as the lights are programmed to adjust on 30-min. intervals to reflect the natural passing of light during the day. With the exposed ceiling, ductwork, and sprinkler systems painted black, the overall illusion is that the lattice is floating overhead. "The lighting effects are incredible," says Segure, nothing that while lighting is key in most retail environments, it was especially important here.



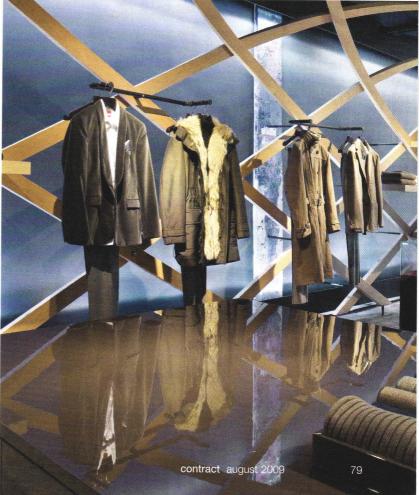


The design team also kept in mind that simply creating a copy of another Hugo Boss venue in this locale wouldn't fly. "Our goal was to create something quite exception and distinctive that would reflect the character of the surrounding district and its unique charm. We had to do something completely out of the box from what other Hugo Boss stores look like," says Matzer of the decision to make the location a special concept store. Segure concurs, explaining that "with the idea of an iconic store, you want to cater to a certain crowd. It was a purposefully different offering from the other stores." After all, he says, with the high-end retail ventures and see-and-be-seen nightclubs and restaurants that have replaced the meatpacking facilities and ware-houses in the neighborhood, "If you put a typical store in that area for this particular brand, it wouldn't have been as successful."

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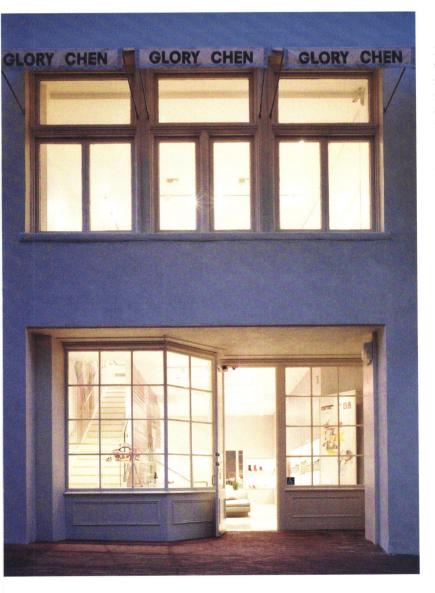
The defining element of the store is the curved wooden lattice (right) that arches up and out from the exterior walls to create an open canopy across the entire interior (opposite), behind which the original shell of the space remains. Each cross point of the lattice is outfitted with an LED light (above), and the entire system can be programmed as needed. It also adjusts on 30-minute increments to simulate the natural passage of light during the day.



graphic inspiration

Melander Architects creates a retail venue for shoe designer Joy Chen Kolterman that is as bright and fresh as her collections

by AnnMarie Marano photography by Matthew Millman



From metal mesh to rubber, when it comes to Glory Chen International's two designer shoe collections—Glory Chen and Joy Chen—the use of materials is far from ordinary. So while designing the brand's West Coast retail space, Melander Architects in San Francisco decided to splash the creativity that designer Joy Chen Kolterman puts into her shoes all over the walls and floors.

"I came from an art background, and Joy in particular was really happy that we presented ourselves as artist architects," explains Kurt Melander, AIA, principal, Melander Architects. "She was looking for creative solutions, and we had many meetings on how we would present these shoes."

The two-story shop, located in San Francisco on Maiden Lane amongst a number of high-profile neighbors, houses both of Chen's lines. Joy Chen, the more funky, day-to-day brand was placed upstairs, while Glory Chen, the more classic yet avant-garde collection is located on the ground floor. And they are not just separated by floor, but also by shelving and display.

"The wall for Joy Chen, our advanced, contemporary collection, is curved, thus promoting a sense of organic continuity and an impressionist mood. For Glory Chen, I created a clean, linear typography-inspired structure to support the concept-driven architectural character of the collection," says Glory Chen creative director Joy Chen Kolterman.

Shelving structure was not the only thing driven by typography. "Joy showed us her portfolio filled primarily with her graphic design work, and we really responded to it," says Melander. By taking some of Chen Kolterman's graphic design pieces, blowing them up, and papering the walls with yet another form of her artwork (starting at the red wall on the first floor, which leads to the staircase, and then up to the second level) the design team resolved one of the challenges they faced in getting customers

The exterior (left) makes the store feel as if you are peaking into an inviting living room, rather than a retail space. The main source of color—other than the product—comes from the wall that runs up the staircase onto the second floor and displays a blown-out version of creative director Joy Chen Kolterman's graphic design work (right).

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design

to actually go up and explore the second floor. "It's very bright and visual and marches you right up those stairs," says Melander. Smaller display posters that also utilize Chen Kolterman's graphic design work were placed throughout the space and can be changed according to season or style.

The rest of the interiors play with fresh palettes of whites and creams, allowing the product to pop off the shelves. "In order to create continuity between the levels, we selected the same furniture, but in two color stories—gray and white—to be arranged throughout the store," says Chen Kolterman.

According to Melander, another goal for the client was comfort. "They wanted to make sure the spouse or friend who would be shopping alongside the customer was well taken care of. So there's a sort of residential, relaxed sitting area with books and magazines," he says.

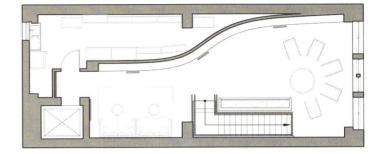
And despite a tight budget and small space, Melander achieved a design that feels like home while still focusing on the artistic nature of the Glory Chen brands.

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The more curved, dynamic shelving arrangements on the second floor (below) differentiate the Joy Chen brand from the Glory Chen brand on the first level (above).





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Cheryl Durst, Executive Vice President and CEO of IIDA

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burger boutique

In a highly collaborative process with the chef and restaurateur, design firm ai3 creates the concept of the perfect burger joint in Atlanta

By Danine Alati Photography by Lance Davies Photography

How complex can a burger really be? A grilled beef patty between two buns with perhaps cheese and a few other fixings, and you have the perfect meal—as all-American as baseball, the Statue of Liberty, and apple pie. But how do you create a restaurant that reinvents the hamburger, offers a sense of nostalgia of burger joints of old, and celebrates "fine dining between two buns"—a phrase coined by chef Richard Blais, an Atlanta native who gained national acclaim last year as a finalist on the Bravo reality television show "Top Chef: Chicago"?

When Blais, known as a culinary designer who takes innovative interpretations on classic cuisine, teamed up with restaurateur Barry Mills to create Flip Burger Boutique in Atlanta, they sought a design team to help them conceptualize and develop the Flip brand in a modern burger-joint setting. Atlanta-based ai3 fit the bill, joining the process from the inception to help restaurant owner Mills and creative director Blais find a location and conduct visioning sessions to help articulate what the new restaurant would be. In a highly collaborative process, ai3 first designed the Flip logo—Mills had the name of the new burger restaurant before the location or interior design scheme—then came the graphics, branding, and motifs for the interiors.

"From a design standpoint, I wanted this project to exude a modern Los Angeles/New York/London feel and for the clientele to walk in and have a 'wow' moment," explains Mills. "I felt that we were reinventing the traditional burger menu so I wanted the design to complement that menu and be fun, creative, and modern. Also, a priority was that it be different than other restaurants in Atlanta. I needed fresh ideas and design aspects that were not already in town." Mills was confident that ai3 was best for the job because the firm had only a few restaurants under its belt, and therefore wouldn't create something where patrons would walk in and think that it's a "typical ai3 space."

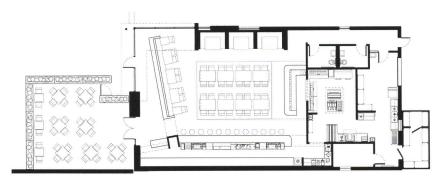
The menu and design scheme were developed in tandem so that one built upon the other. "Richard [Blais] is an artist who's known for experimenting with food and flavor," says Dave Heimbuch, a designer at ai3. "It became a fun experience, as the idea of the menu conceptualized the design work, and the space's design helped inform the menu."

Amy Price, a designer at ai3, explains that the logo also drove the design of the interiors. "Barry [Mills] wanted it to be a light, bright, high-energy space and for it to always feel full. The palette is hip, modern, and very white with only a pop of red. We took the bright red from the logo, and translated it back into the space." The ceiling soffit over the communal table plays on the flip theme, as do the mirror-image booths, which feature stark-white, leather-upholstered cushions of the banquette seat replicated and inverted on the ceiling of the booth.



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Fully upholstered booths (right) illustrate the flip theme by being inverted mirror images, and they provide private nooks within the bustling space. The variety of seating options—from the booths to the communal tables (bottom) to the chef's bar outside of the kitchen (below)—help break up the space and ameliorate acoustical issues. The highly graphic, ai3-designed custom wallcovering draws the diners eye back to the kitchen. With references to pop culture and Atlanta life, this visually stimulating graphic encourages repeat patrons to take a closer look and make new discoveries upon each visit.







The different seating options throughout the space—from the communal table to the banquettes to the chef's bar just outside the kitchen to the outdoor patio tables—were crucial to breaking up the design and ameliorating acoustical issues. "We considered how to make a bustling space, without it being annoying," Dan Maas, a principal at ai3, explains. "Because of the broken up levels, it's not noisy, and the booths and upholstery help soak up sound. And when it's crowded, a booth creates an intimate setting where your party can still feel like you're alone."

But even with the different seating options, Price felt that the small space was still a bit too rectilinear and that it needed one element to ground the design. To that end, they created a graphic wall at the back of the space to delineate the dining room from the "burger construction room" where Blais works his magic (aka the kitchen). The graphics of the ai3-designed wallcovering reference pop culture and the restaurant's locale and draw the eye to the back of the space. "The graphic wall gives it a freshness so patrons can keep coming back and see something different every time," Heimbuch notes. "We never want it to be stale." Much like Flip's innovative menu itself-which includes a changing specialty burger of the day for its clientele, from college students and the hip young thirtysomethings to the lunch business crowd and the family diners-the design offers a feast for the eyes that doesn't disappoint.

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in style

Global fashion powerhouse Valentino brings its sophisticated aesthetic to Poland with Moliera 2, a boutique designed by Robert Majkut Design Studio

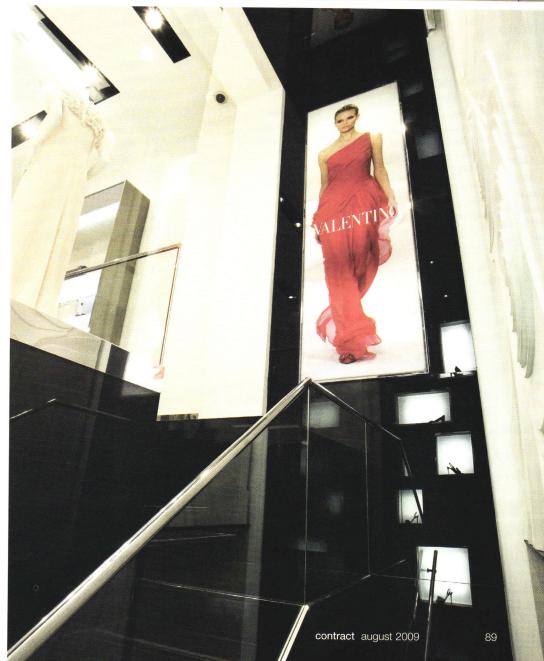
By Katie Weeks Photography by Aleksander Rutkowski What kind of balance should you strike when your design neighbors range from the stately Great Theater and Polish National Opera, originally built in 1883 and rebuilt following World War II, to the Metropolitan, a more contemporary 2003 offering from Sir Norman Foster? Add to the mix the fact that the space you craft needs to support one of the world's most well-known fashion houses, and the challenge could be intimidating. For Warsaw, Poland-based Robert Majkut Design Studio, the solution is the tailored Moliera 2 boutique.

On the exterior, Moliera 2 references both the neighborhood's more historic elements alongside the up-and-coming feel of a region that is increasingly home to hip nightclubs and boutiques. The 1960s building features stone pillars that bookend large display windows filled with the latest fashions, a subtle play of old against new.

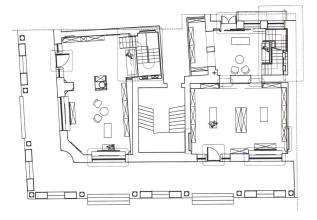
In outfitting the interiors, Majkut focused on the sophistication of Valentino, the dominant brand in Moliera 2 (although Salvatore Ferragamo goods also are temporarily on display). The designers sought to create a refined shell that could showcase the latest couture offerings without competing against them. "The inspiration was to find a common motive in Valentino's products," he notes, adding that the design team studied Valentino boutiques in Italy, France, and Russia for comparison. Similar to these locations, the Warsaw interiors feature a refined palette-here it is creamy stone and neutral paint and wallcoverings that are accented by Valentino's signature red in upholstered pieces and dressing room curtains. A dash of texture unique to the Polish outpost is added via white and black polyurethane foam panels carved with intricate-yet-somewhat-abstract roses, a motif

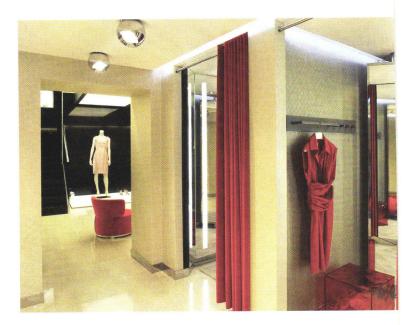
A neutral palette throughout Moliera 2 is complemented by refined elements like intimate seating areas accented by an artful chandelier (opposite). In the stairwell connecting the store's two floors (right) backlit boxes showcase footwear to draw patrons upstairs. Both here and behind the cashwrap (above), carved panels feature abstract florals, a reference to motifs found in Valentino's offerings.





design







Throughout the space, visual drama comes from pops of Valentino's signature red, from upholstered pieces (above) to the dressing room curtains, and, of course, a dress or two (top right).

that turns up in the fashion designers' wares. Another unique element is a custom-made chandelier by British designer Sharon Marston that presides over a casual seating area.

Organization was a key concern as the two levels of the shop previously were not connected, which necessitated not only physically joining the two floors, but also devising a sensible progression. "Space must have a sense of narration and link all of the elements. It cannot be only orderly arranged furniture," Majkut says. Here, too, the floral accents come into play, drawing visitors up through the stairwells alongside stacked display boxes highlighting chic footwear in a vertical visual arrangement.

Also of concern was time. Similar to a designer rushing to get the latest collection done in time for the next season, Majkut was given just four months from the project's start to its grand opening. "Every project is a challenge, but here the most difficult one was the deadline," he says. It was a challenge met with style and grace as the store opened on time in February 2009.

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stacking chairs

Contract asks two designers to name and explain their preferred products



Sarah M. Dornbusch, ASID Hollis + Miller Architects

1. Arcadia, Sign www.arcadiacontract.com

With such beautiful lines, Sign can work in many places. I've turned to this chair for reception areas and pulled it up to conference tables. The cantilever of the seat over the sled frame allows enough flex to give the user good, passive comfort.

2. Eko, Cayman

www.ekocontract.com

I like the combination of steel and wood and the softness of upholstery on this straightforward guest chair. Although it is conventional, the mix of materials allows it to work in a variety of stylistic settingstraditional, transitional, and contemporary.

3. Leland International, Hammock lelandinternational.com

The design of Hammock seems whimsical; it's hard to conceive it as a guest chair! The form and angle of the seat and back hold the body so nicely. It is very inviting. The flex just gives a nice added motion-a great option for hospitality use.

Kathleen Peters, IIDA

4. Kimball Office **Beo Seating** www.kimballoffice.com

I like the flexibility of this chair. With many back options and an excellent price point, it can be used throughout a facility. I recommend it for smaller offices and waiting areas because the back leg flare brings it away from walls.

5. Gunlocke Napoli

www.gunlocke.com

Napoli is elegant and clean with a sense of motion. Comfort is always important; I particularly specify this chair because of the 20.5-in. seat dimension between the arms. It's perfect for a transitional design.

Bernhardt

Forum bernhardtdesign.com

Many clients like the feel of a fully upholstered chair without the "bulk." The Forum is a great balance with thin wood legs supporting upholstered seat and back. The "notch" between the seat and back adds a modern detail.

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a pivotal shift: leveraging for advantage

In today's rapidly changing business environment, organizations must leverage strategic planning to identify options, opportunities, and obstacles from every aspect of the workplace

By Kay Sargent, IIDA, CID, LEED® AP

This is an executive summary of a comprehensive white paper by the same name, the complete version of which can be found at www.contractmagazine.com

Timing is everything. Power lies in knowing that the moment has come-a pivotal shift that profoundly affects the present and will define the future. The current global financial crisis has forced such a moment and initiated an accelerated pace of change that promises huge opportunity for those who understand its significance. Trends cautiously eyed by some and enthusiastically embraced by others in recent years will come into their own and reshape the way we work and live to support a variety of imperatives-economic, demographic, technological, and cultural. Smart companies and decision makers who understand the implications for their workforce and workplace will strategize comprehensively and, with a carefully honed tactical approach geared for maximum maneuverability, leverage their opportunities to move well ahead of the curve.

For many companies, lost revenue and massive layoffs have taken their tolls. As vacancy rates rise and workspace becomes underused or simply not used at all, what was once an asset becomes a liability that underscores the risks of space dependency. A workplace reduced in size and staff as a direct result of the global financial crunch must provide new efficiencies for a smaller staff that works smarter. Employers will look to technology-savvy knowledge workers with a range of skills to tackle a variety of business challenges in a workspace that supports multifunctional capabilities with ease.

This bodes well for the current workforce, now signaling a pronounced shift in work styles and mindsets as many Baby Boomers look towards entering into a soft retirement, Gen Xers move into key positions, and the first wave of Millennials become rooted in the workforce. Gen Xers and Millennials share an intuitive feel for technology, multitask by nature, and are masters of instant communication. With technological advances that allow staff to work remotely anywhere, anytime, the workplace with a ready workforce is poised to lose its space dependency. Work will be done in a variety of places including the home, client touchdowns, and community centers.

The "office" as we know it-the primary place where you go to do work-will become obsolete, replaced by a hub or collaboration center, the "living room" of the company, for face-to-face encounters, knowledge sharing, and building company culture. It will offer a variety of different spaces customized to meet specific needs with multiple options for quick discussions and decision making. Informal seating areas that emulate living areas, or, as at home, dedicated rooms to support specific tasks, will be increasingly common as the corporate interior moves away from dedicated offices, workstations, and hierarchical structure. This free-flowing environment will blur the lines between work and private life to create a sense of ease and comfort that supports a work/life balance.

Working remotely offers additional benefits for a socially conscious younger generation pushing the sustainable movement. The Obama administration has raised the possibility of legislation that will hold employers accountable for carbon emissions from their employees' commutes. Add that to the fact that even a modest commute of 30 minutes to and from work equals 250 hours of lost production

time annually and the potential economic benefits are apparent, let alone the positive effect on the environment and towards achieving a work/life balance. Another plus for the economy and the environment is the \$6.7 billion allocated by the American Recovery and Reinvestment Plan to renovate and repair federal buildings, with a focus on increasing energy efficiency and conservation, and an emphasis on adapting existing buildings and their infrastructure.

The implications are readily apparent. An irrevocable shift of historical magnitude, a pivotal change shaped by multiple factors and exacerbated by the global financial crisis has occurred. The workplace will be distributed among locations near and far; accessible and flexible in time and space; collaborative and interactive; customizable and easily reconfigurable; innovative; sustainable, work/life oriented; and nonhierarchical. It will perform as it has never performed before, but there will be growing pains as the shift proceeds. Smart companies will recognize this compelling opportunity to rebuild and reposition the workplace for optimum performance and, acting wisely with a thoroughly strategized tactical approach, will lead the evolution towards a new way of working.

Kay Sargent, CID, LEED® AP, IIDA is a principal in the Washington, D.C., office of IA Interior Architects. A frequent lecturer, she has authored several articles on design and security issues, taught design professionals at the university level, and served on the International Boards of IIDA and NCIDQ. She can be reached at k.sargent@interiorarchitects.com



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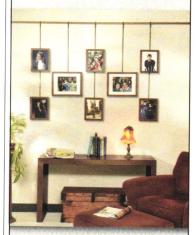
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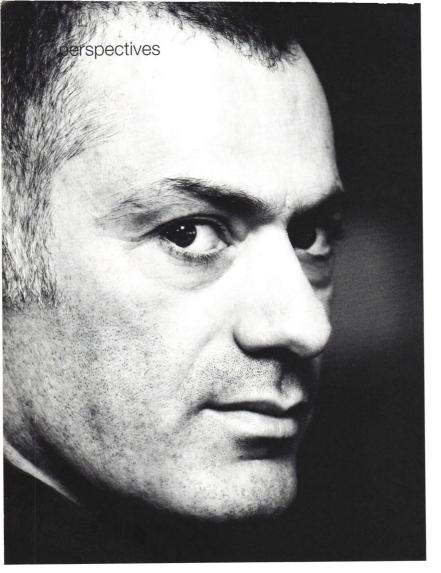
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What do you consider to be your greatest professional achievement?

Understanding I am only at the starting point, and every day is a great learning day.

What is the most fulfilling part of your job?

Birth and happy people, evolution of both my ideas and my studio.

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

The biggest one is tomorrow.... Apart from that one has to be able to do many different things at the same time without getting diluted.

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

That the world is about people-not objects.

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

Passion, devotion, self observation, and self criticism.

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

Fast food.

What inspired your career choices?

Intuition.

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

A scientist.

What would you like to leave as your legacy?

Good projects, emotional ergonomics, memories, long lasting ideas, and vision.

How do you foresee the future of product design changing?

The word "design" will change. It's not what we are used to...it is so big and has many variations in it—it embraces multiple layers of information. The future is in "flexibility," in freedom of the mind.