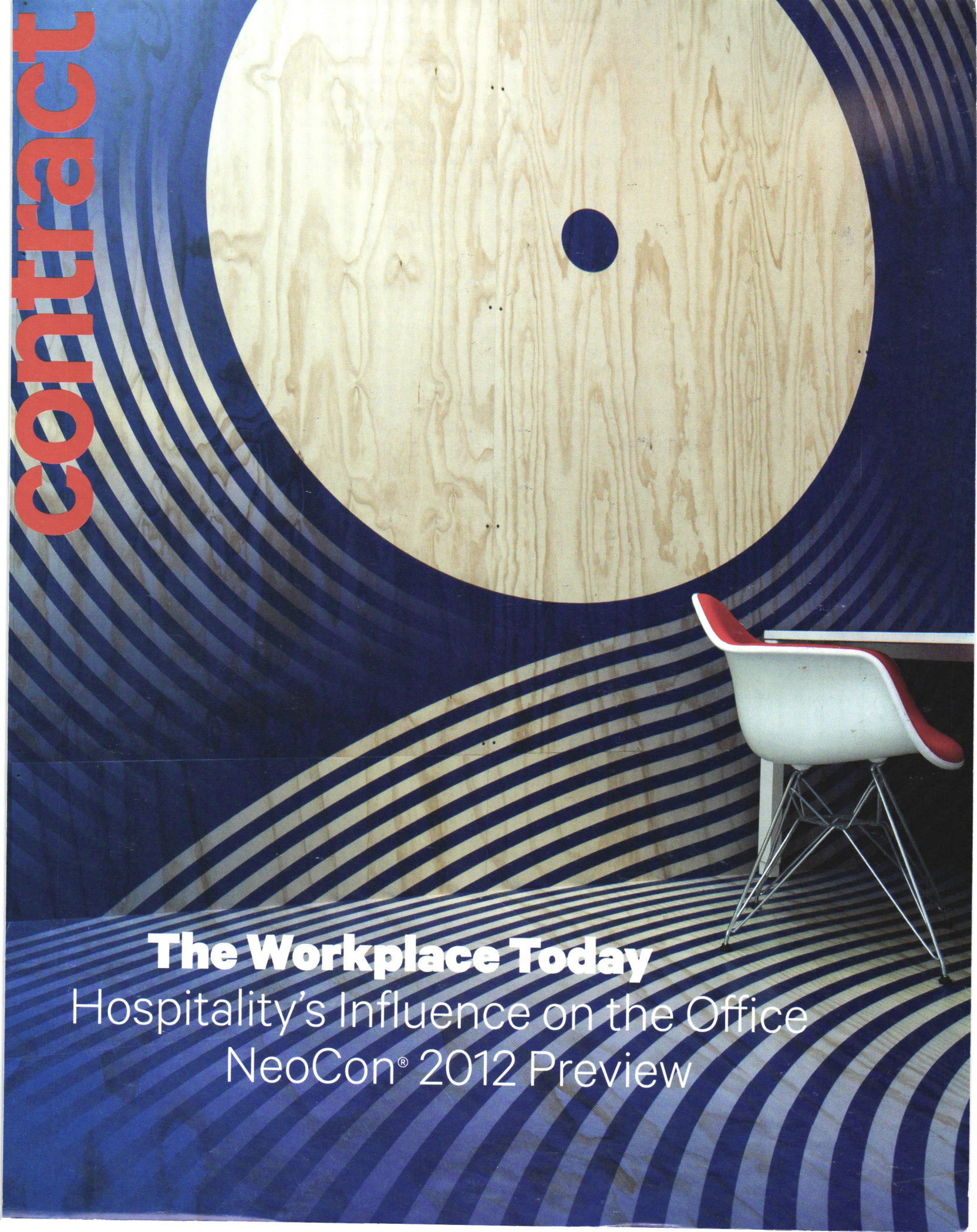


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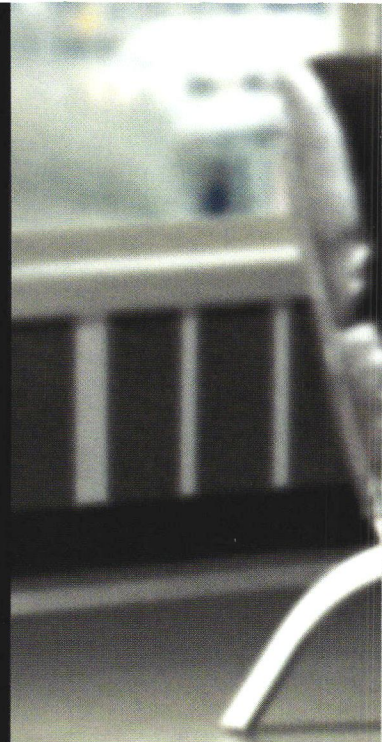

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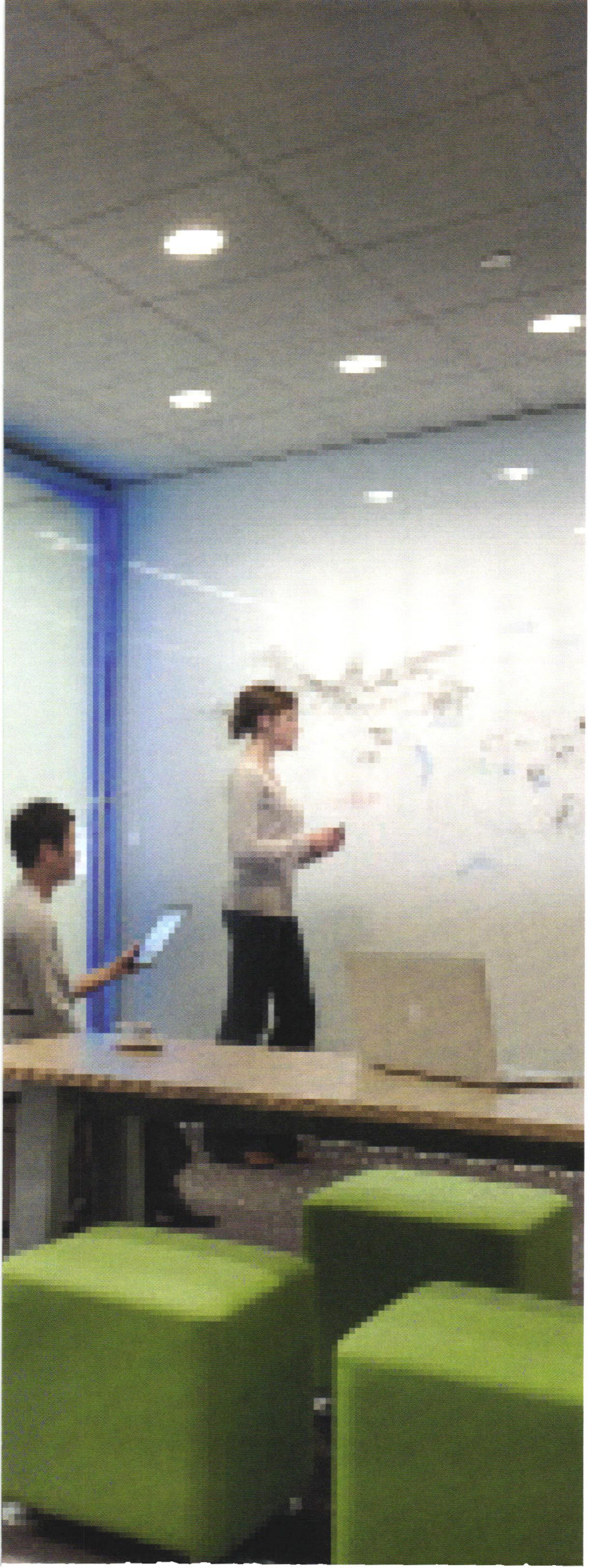

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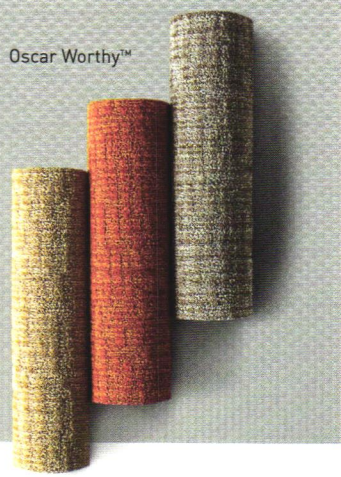


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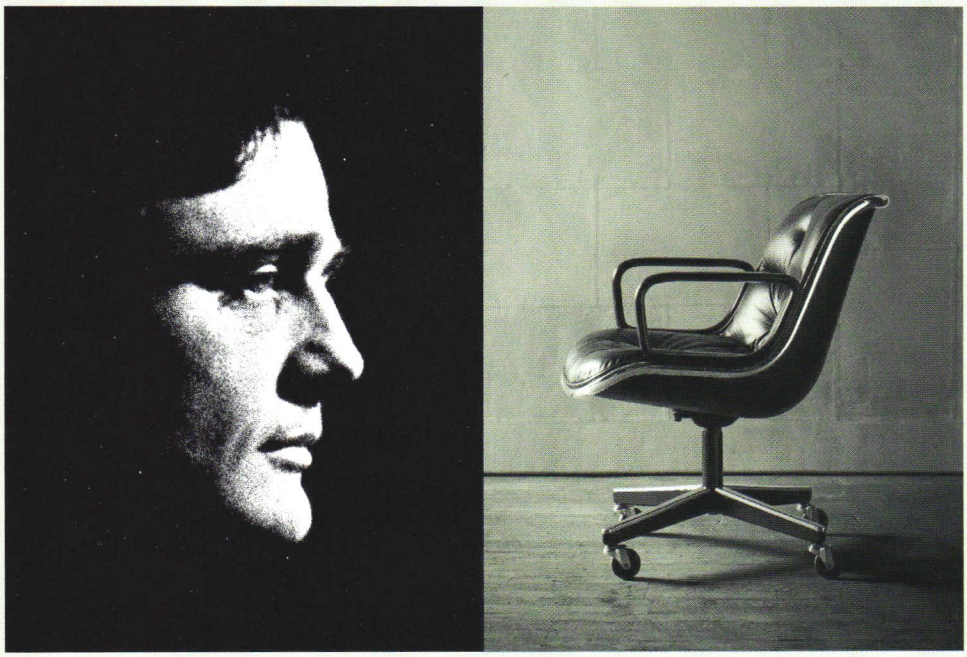

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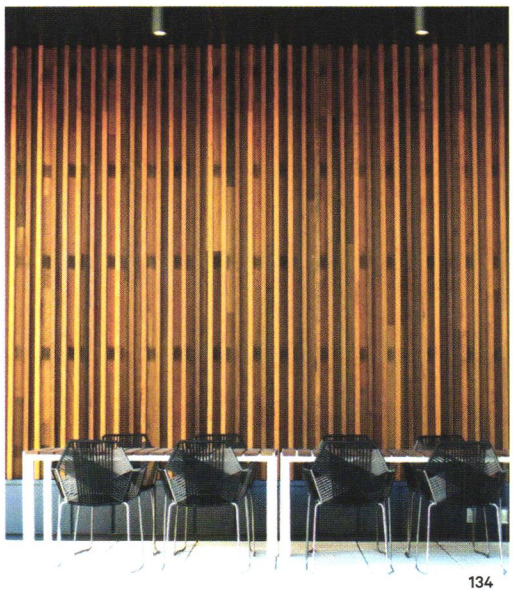

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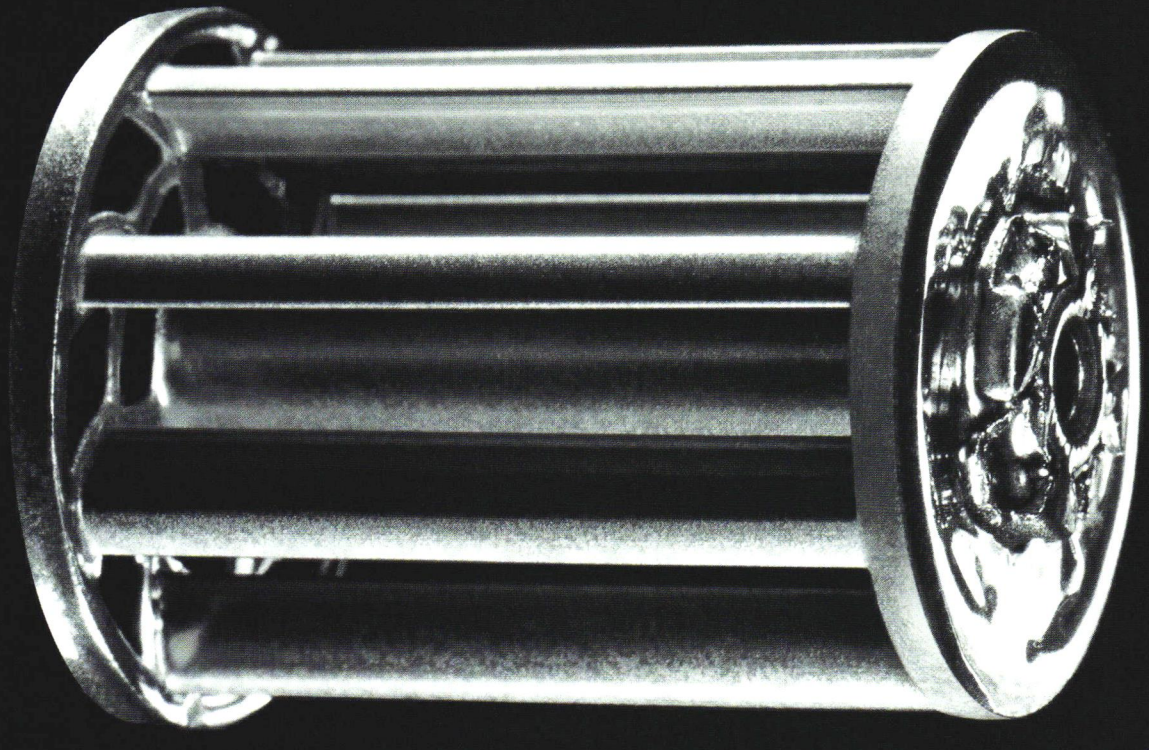

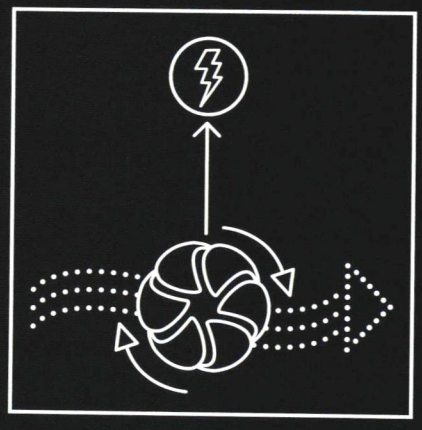

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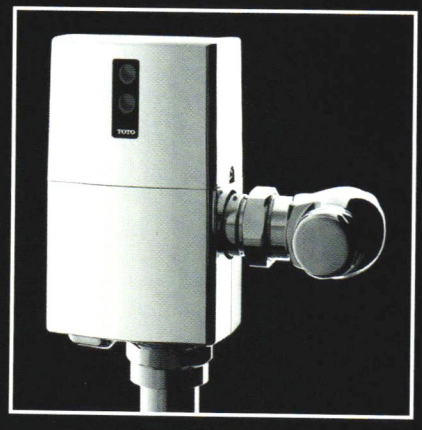

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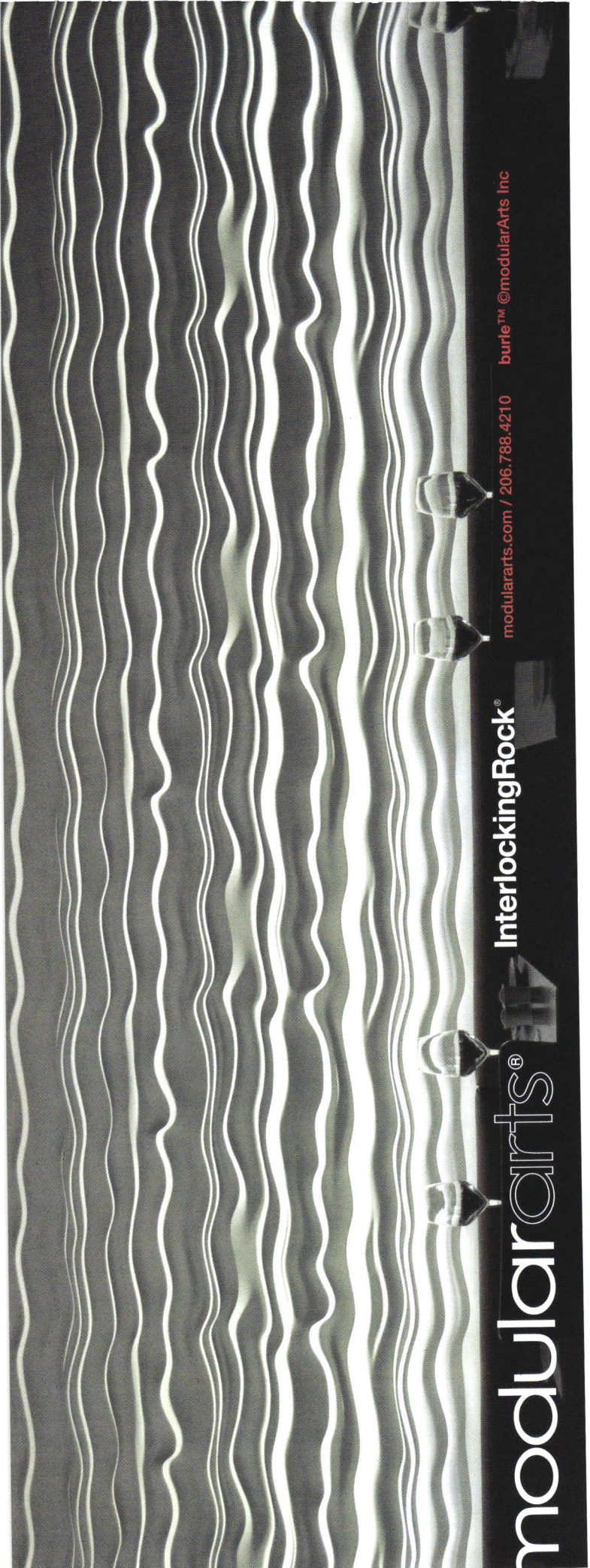


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**ASID Opens Design Career Survey**
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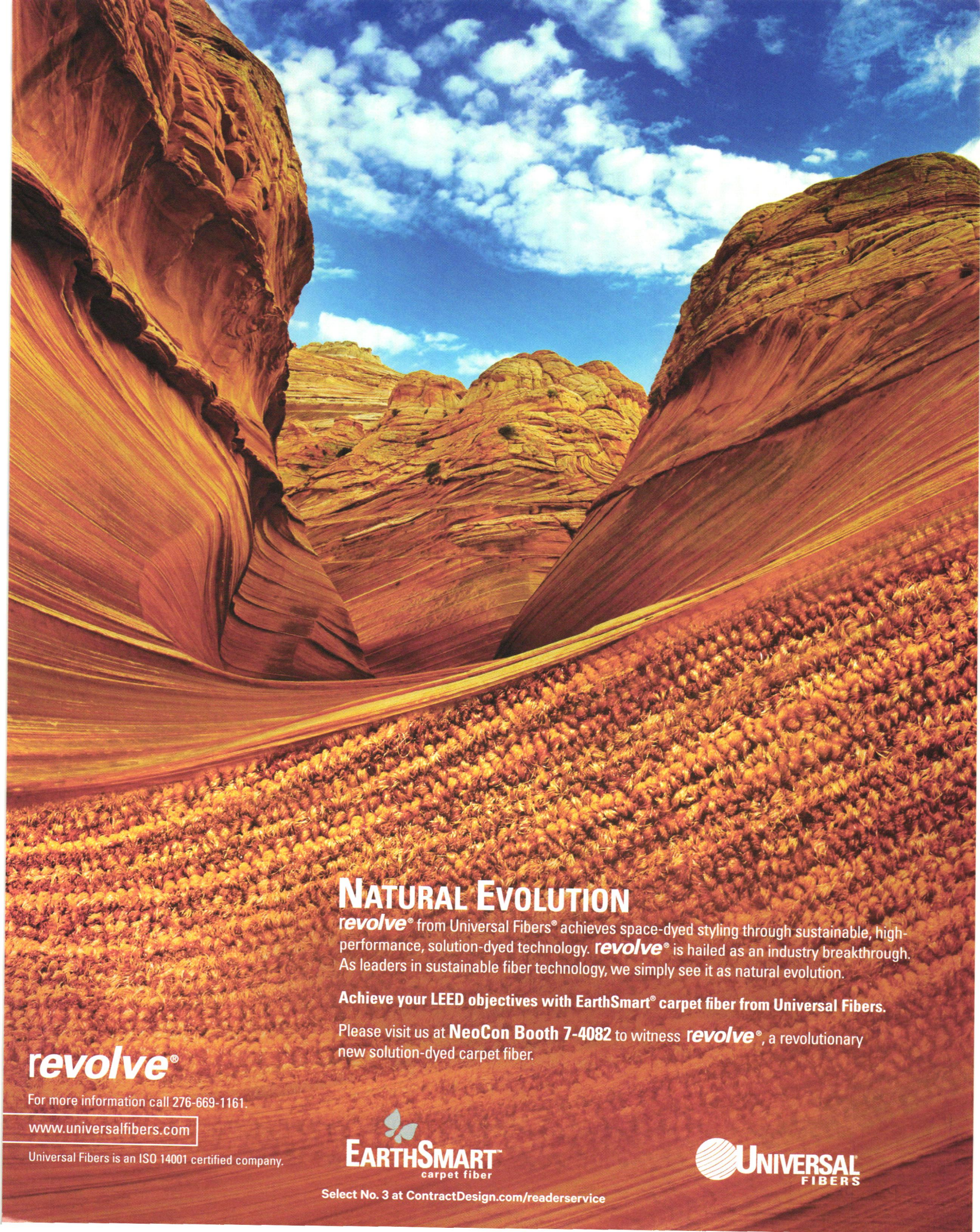

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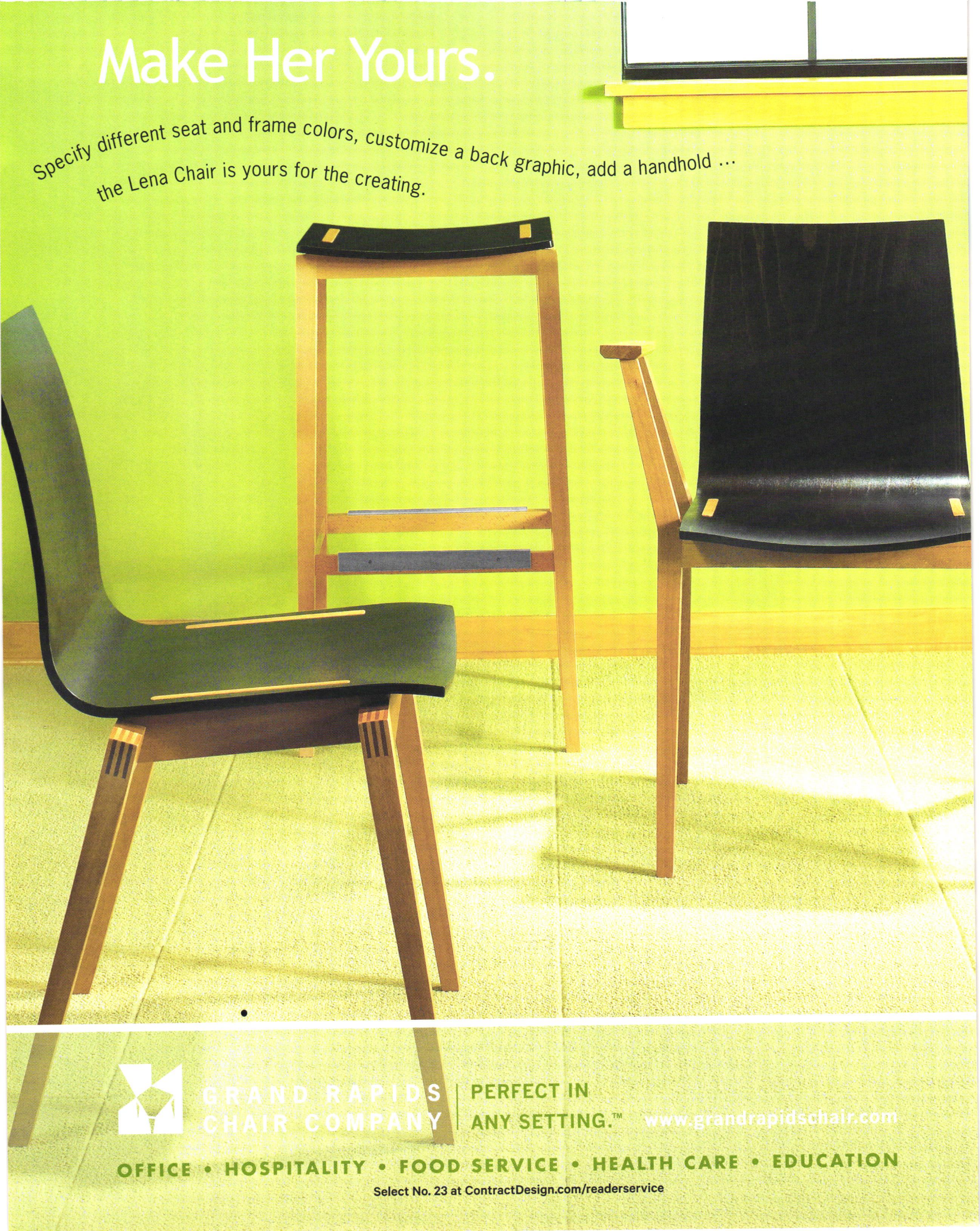

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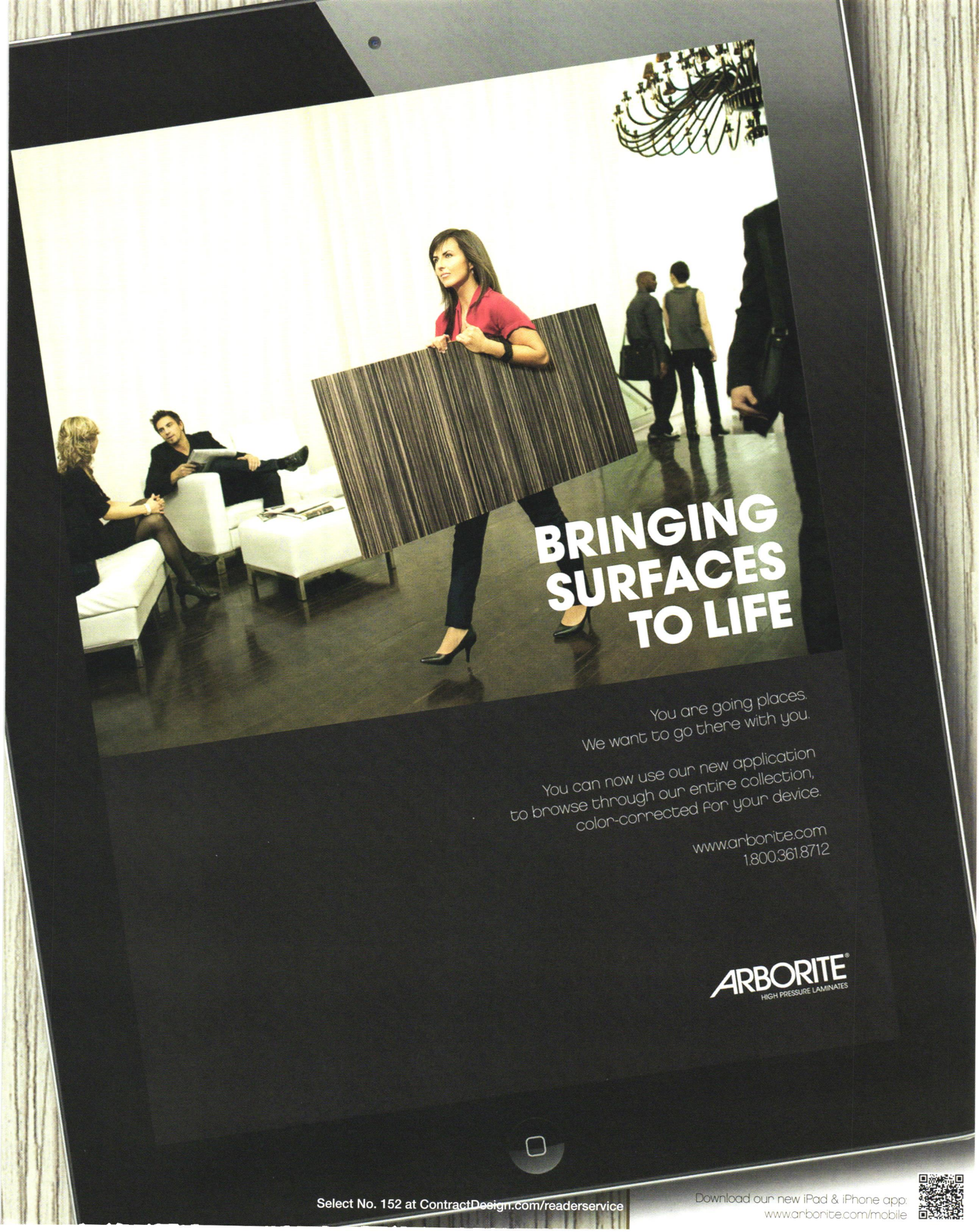
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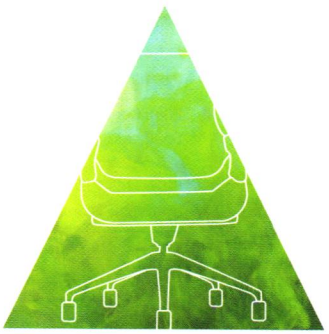

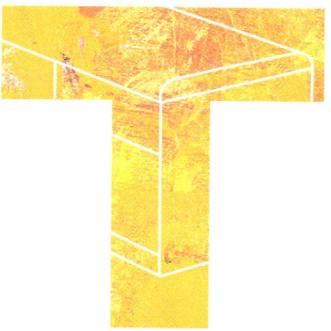

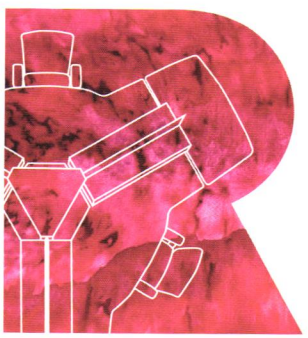

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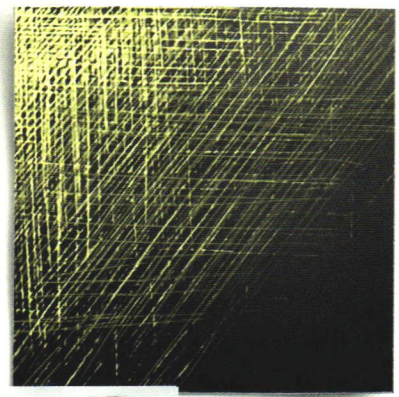

Heather Bryan

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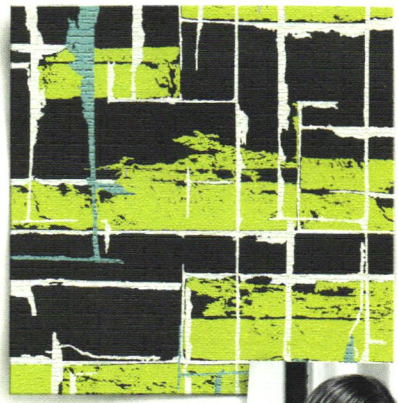

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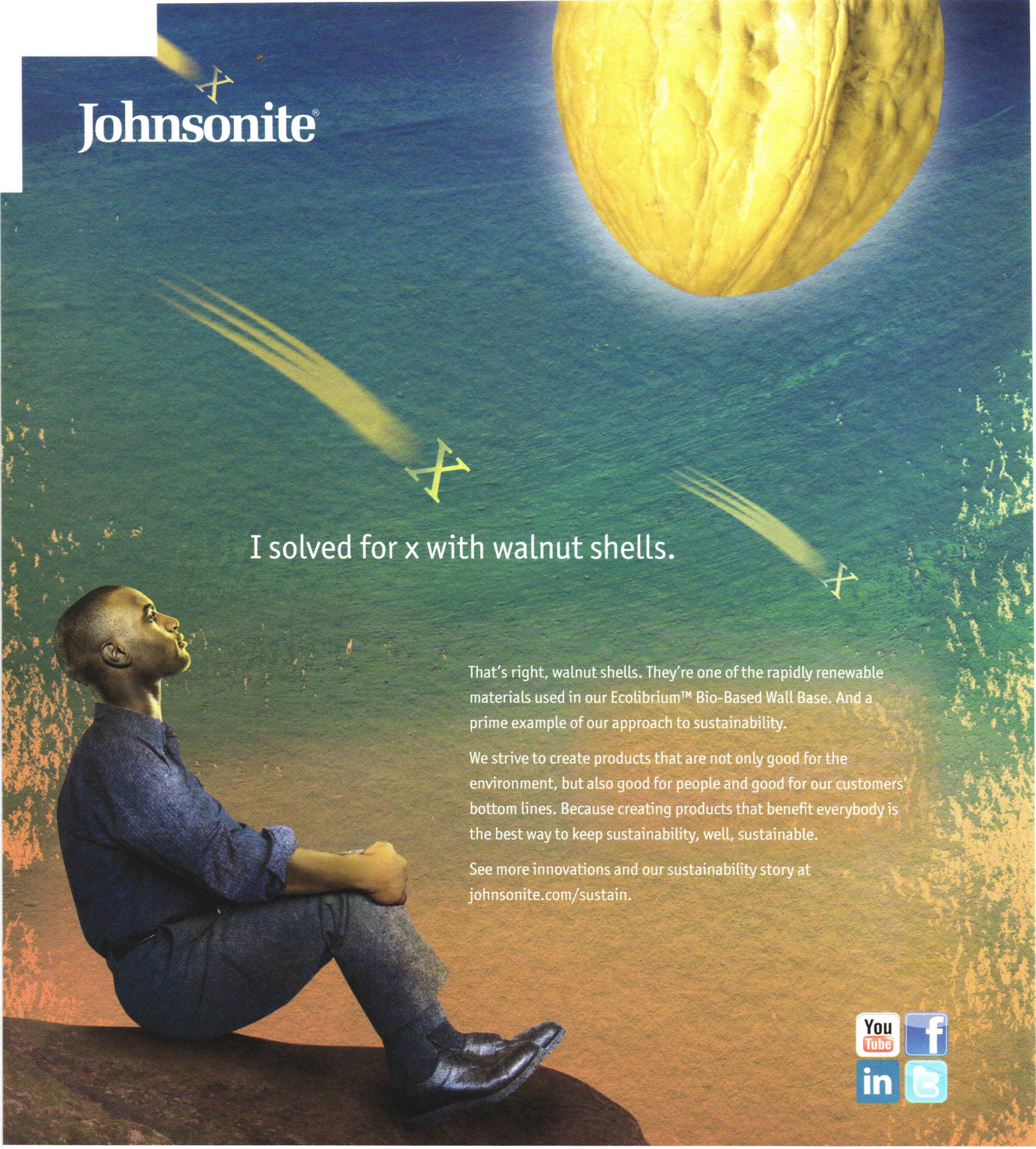


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# The way we work

Where is workplace design heading today? What is driving the new workplace, and how are designers responding? Who is at the forefront of thought leadership: savvy clients, designers, or another entity? Those questions—open for debate and discussion within the profession—were essential considerations in the selection and exploration of office interiors in this issue.

There are no certain answers. But it seems that the ways in which we work today—the ways in which individuals accomplish their jobs in an office environment—are not always in sync with the physical workplace. Three factors are key, and each appears to be evolving.

First, how do people work today compared to a decade ago or 20 years ago, and what are the varieties of types of work even within one company? We know the demographics: Baby Boomers work with younger colleagues, including this year's college graduates (born in 1990) who have different perceptions of work and do not know a world without computers. No matter your age, a combination of laptop computers, tablets, and smartphones are regularly used in your work.

Second, how do companies, your clients—from executives and managers to facilities planners—smartly and efficiently plan for their workspaces to accommodate changes in the ways employees work, while being mindful of commercial real estate pressures to consolidate?

And third, are architects and designers leading or following? Likewise, are commercial furniture and product manufacturers, and their designers, leading or following? And here's the hot-button question: Is the role of architect or designer being usurped by consulting companies in large-scale commercial real estate decisions? We know that consultants are increasingly doing predesign/programming work that designers are trained to do. What is the impact for the office, as well as for the architecture and design professions?

We know models of fantastic workplaces. But the models for how we actually work have not caught up in all sectors. The *location* where employees work (what workstation on which floor) is still the predominant consideration for companies without fully taking into account the actual *activity* of work. Technology enables working anywhere, but workstations often tether an employee to a single spot. Does an employee need complete quiet or not? Collaboration or solo work? Staying at a desk all day or moving about the office? When the way we work starts working better, productivity will increase, and we'll reap the benefits of advances in workplace design and technology.

In this issue, you'll discover a wide range of examples of today's workplace. A creative office like Red Bull in Amsterdam (page 124) is different from yet another creative company, the video game producer THQ in Montreal (page 130) in terms of both the physical space and the actual work employees undertake. Yet both are completely unique compared to the headquarters of the Bill & Melinda Gates Foundation (page 106) which, as a new office campus, is the only featured project in this issue that is not a renovation or adaptive reuse. Red Bull's office has a funky—almost ephemeral (yes, that is a plywood wall on the cover)—quality reflecting a rapid pace of change while, on the other hand, architecture firm Shlemmer Algaze (page 120) chose a more polished, finished look for its highly visible downtown Los Angeles office. Taken as a whole, the clients and designers featured in this issue have all taken major steps to advance the discussion of how design enhances the workplace.

At NeoCon® this year, we will join you to see how these questions about the future of work and workplace impact the furnishings designed for today's office. How are the fixtures and furnishings allowing architects and designers—and clients—to develop innovative workplace solutions? Check out the Ideabook in this issue for all you need to know about NeoCon® 2012, and see our extensive preview of NeoCon® products, beginning on page 66.

I hope that the projects and products within this issue—and the feature on hospitality's influence on office design (page 102) by Lauren Rottet—will serve as a starting point for your conversations about the future of workplace interiors and our profession. And I look forward to seeing you at NeoCon®!

Sincerely,

**John Czarnecki, Editor in Chief**

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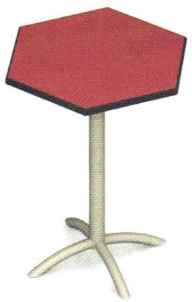

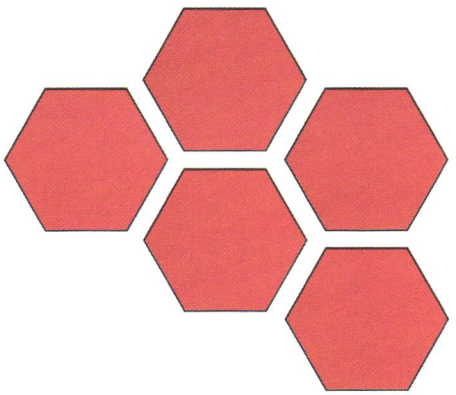

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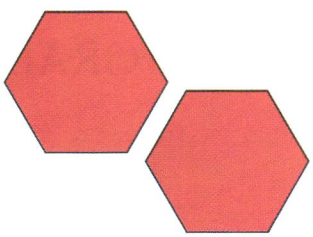

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# Mart says NeoCon® is in Chicago through 2021

NeoCon® will continue to be held each June at the Merchandise Mart (pictured here) in Chicago through at least 2021. That announcement was made in late April by Merchandise Mart Properties, Inc. (MMPI), which manages the Merchandise Mart in Chicago. The real estate investment trust Vornado Realty Trust owns MMPI.

The announcement itself is newsworthy. Given changes in the economy and real estate, the design industry has been concerned that Vornado—as long as it continues to own MMPI—may evolve its long-term plans for the Merchandise Mart and the NeoCon® trade show. A press release from MMPI was written to address those concerns. In the statement, MMPI president Mark Falanga announced the schedule of NeoCon® dates through 2021. NeoCon® 2012 will be held June 11 to 13. The trade show will be held, as it has been, beginning on the second Monday in June through 2021. The exceptions are 2015 and 2020, when it will be from June 15 to 17.

"As it has for the last 43 years, NeoCon® will continue to be produced at The Merchandise Mart in Chicago through the next decade and beyond," Falanga says. "The Mart's commercial furnishings industry and NeoCon® has been the backbone of The Mart's core business for the last 43 years and will continue to be so into the future."

The MMPI statement went on to pointedly address concerns that Vornado may plan to shift the focus of the real estate portfolio within the Merchandise Mart from showroom to primarily office tenants. The statement says, "All of the major players in the contract industry know the value of NeoCon® and have made long-term commitments to being part of the Merchandise Mart. Among the long-term contract industry companies with long-term leases at the Mart, include Allsteel, Gunlocke, Haworth, Herman Miller, HON, Interface, Knoll, KI, OFS Brands, Paoli, Shaw Contract, Steelcase, and Teknion, accounting for more than 275,000 square feet of permanent showroom space. MMPI has signed more than 120,000 square feet of contract industry renewals and new leases in 2012." —JOHN CZARNECKI

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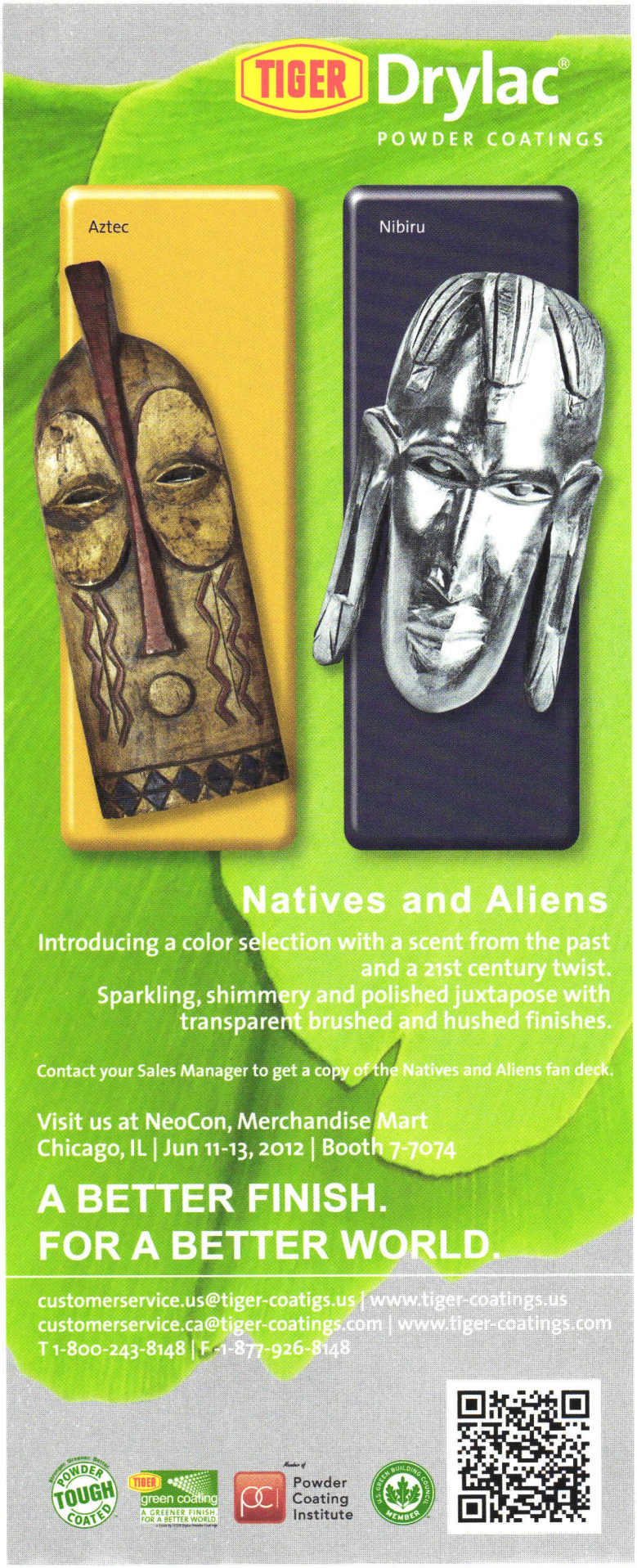

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# DIFFA/Chicago Announces Believe 2012 GardenGala

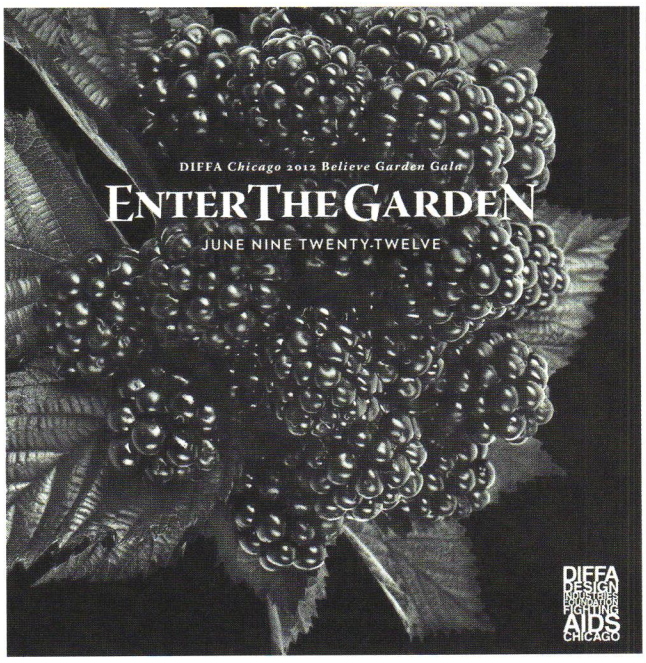
The Chicago arm of Design Industries Foundation Fighting AIDS (DIFFA) has announced its plans for the 24th Annual Gala, Believe 2012, which kicks off NeoCon®. With a different theme every year, the DIFFA/Chicago Gala this year is Believe 2012 GardenGala, and will focus on sustainability, healthy meals, and nutrition.

Festivities commence with cocktails at 6:30pm on Saturday, June 9 at the Chicago Marriott Downtown Magnificent Mile; the Rock Garden After-party and dancing follows dinner, from 9:30pm to 2am. Over 500 designers, architects, and other industry professionals will encounter sustainable décor ranging from edible centerpieces to vertical gardens, courtesy of Gala sponsor Sage Botanic Media. Award-winning chefs will prepare farm-to-table dinners for attendees.

Proceeds from the black-tie event will benefit Chicago-area service agencies that provide assistance, education, and outreach to those living with HIV/AIDS.

Alpana Singh, host of Emmy Award–winning show, *Check, Please!*, and the first female World Master Sommelier, will serve as the event host and special guest. Rev. Stan Sloan, CEO of Chicago House and founder of Sweet Miss Givings Bakery, will be the guest speaker. The Gala will recognize Herman Miller as the Legacy Benefactor and Steelcase as the Presenting Sponsor. *Contract* magazine is the Gala's National Media Sponsor. The evening's Host Sponsors are Shaw Contract Group, Versteel, Clune Construction Company and The Chicago Marriott Downtown Magnificent Mile. Décor & Botanic Sponsor is Sage Botanic Media; Brand Design & Sponsor is sparc, inc. The gala's Sustaining Benefactor is The Design Center at the Merchandise Mart.

For more information, contact DIFFA/Chicago at 312-644-6412, email events@diffachicago.org, or visit diffachicago.org/believe for information on sponsoring and to purchase tickets. —STAFF



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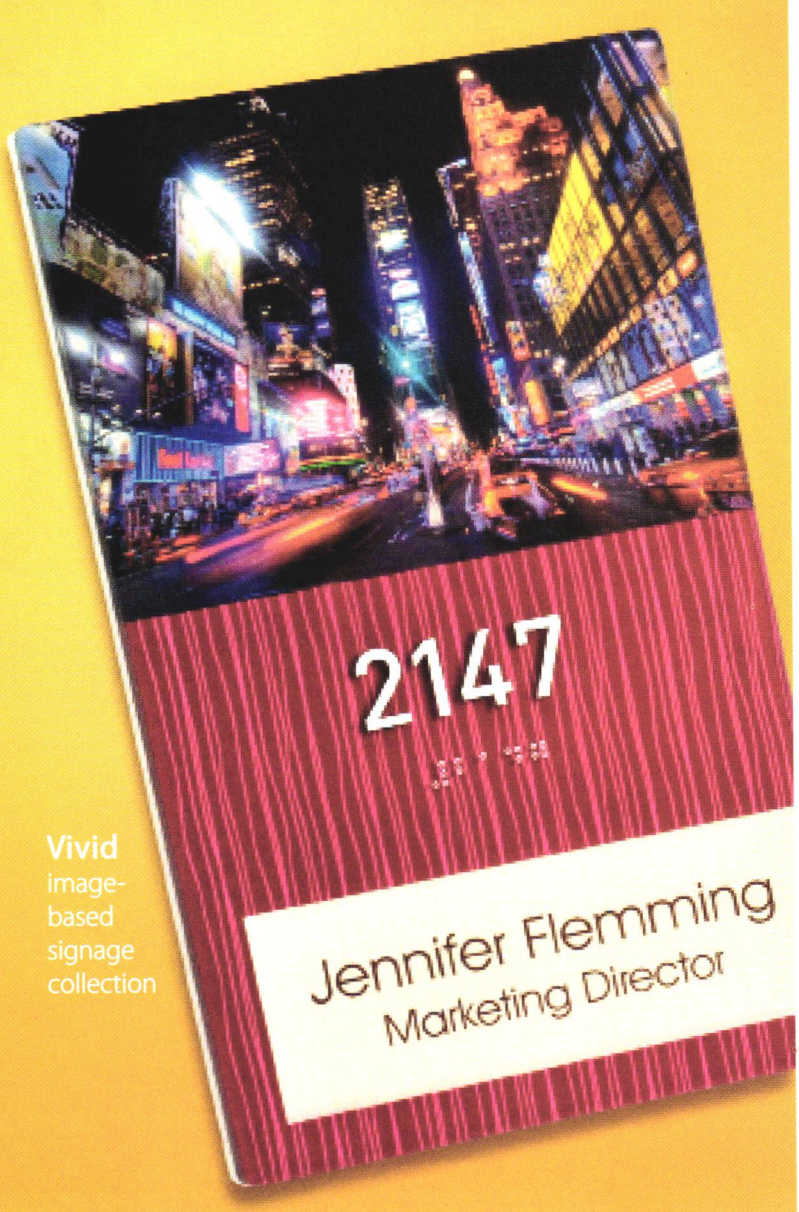


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# News in Brief

**Call for Entries: Healthcare Environment Awards**

*Contract* magazine has announced the submission deadlines and the jurors for the Healthcare Environment Awards. The deadline is July 2, and submission information is on page 157. The Healthcare Environment Awards jurors are Mara Baum, AIA, healthcare sustainable design leader at HOK; Jason Freeland, AIA, ACHA, vice president and director of healthcare design at Heery International; Robin Guenther, FAIA, principal at Perkins+Will and board member of The Center for Health Design; and Shannon Kraus, AIA, ACHA, MBA, senior vice president and managing director at HKS Architects. The Healthcare Environment Awards are sponsored by *Contract* magazine in association with The Center for Health Design, the 2012 HEALTHCARE DESIGN Conference, and The Vendome Group.

**ASID to present design awards**

The American Society of Interior Designers (ASID) will host Celebration, the 2012 ASID Design Awards ceremony on June 11 at Venue SIX10 at Spertus Institute in Chicago. ASID will present the Designer of Distinction—the Society's highest honor—and will announce and induct the 2012 Class of Fellows. The awards program will begin at 6:30pm, with a reception immediately following. Celebration tickets will be available at booth 7-1086. This event is sponsored by Sherwin-Williams. asid.org

**Mart floor plans now on neocon.com**

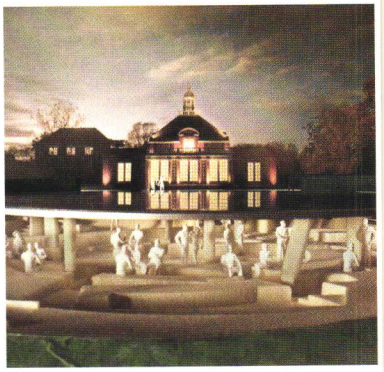
For the first time ever, Merchandise Mart Properties, Inc. (MMPI), which manages the Merchandise Mart in Chicago, has made NeoCon® exhibitor floor plans available at neocon.com. The public can search for exhibitors and products, and map personalized guides that can then be saved and printed. There's a social component to this as well: These individual guides are public so attendees can view what other attendees have mapped. In addition, the Best of NeoCon® entries from select categories with the most entries are mapped on the plans so that attendees can, for example, view a floor plan showing the locations of all Best of NeoCon® task seating entries.

**Enter the Interiors Awards**

The submission deadline and competition jurors for the 34th annual Interiors Awards have been announced. A September 20 deadline is set for the Interiors Awards, and entry information is on page 155. The Interiors Awards jurors are Stephen Apking, FAIA, interior design partner at Skidmore, Owings & Merrill; Dina Griffin, AIA, NOMA, president and partner at Interactive Design, Inc. (IDEA); Nancy Keatinge, president and partner at Felderman Keatinge + Associates; Alan Ricks, cofounder and chief operating officer at MASS Design Group; and Margaret Sullivan, director of interior design at H3 Hardy Collaboration Architecture.

**Herzog & de Meuron and Ai Weiwei designing Serpentine Gallery Pavilion**

The Serpentine Gallery has commissioned Pritzker Prize–winning Herzog & de Meuron and artist Ai Weiwei to design its 2012 Pavilion—an annual installation and attraction in London that began in 2000. Inspired by archaeological digsites, the pavilion (model pictured below) will uncover remnants of the previous years' pavilions, showcasing the unique shapes of their foundations and weaving them into one. Eleven columns will further represent past pavilions' "ghosts," and the 12th will symbolize this installment. A platform roof crowning the columns will have a water feature to create a reflecting pool of sorts. The pavilion is open June 1 through October 14. serpentinegallery.org



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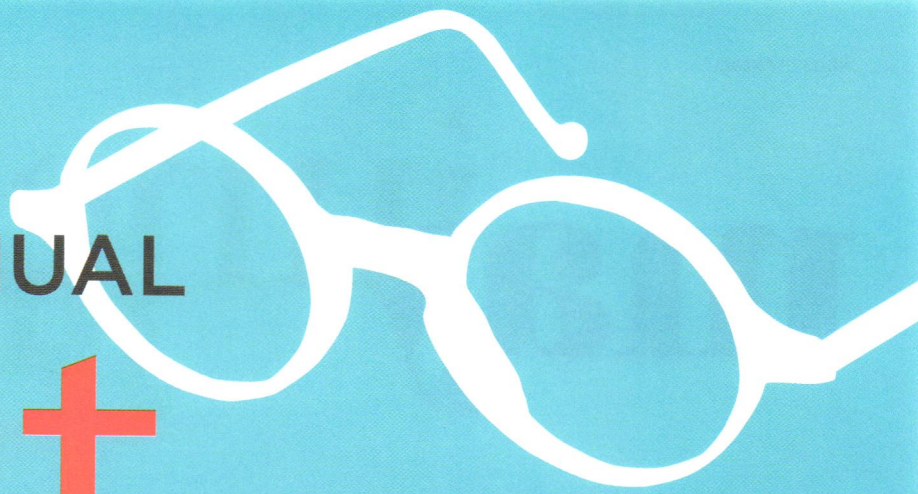

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**ICFF**
May 19–22
Javits Center
New York
icff.com

**Surtex**
May 20–22
Javits Center
New York
surtex.com

### JUNE

**DIFFA/Chicago Believe 2012 GardenGala**
June 9
Marriott Chicago Downtown Magnificent Mile
Chicago
diffa.org

**NeoCon® World's Trade Fair 2012**
June 11–13
The Merchandise Mart
Chicago
neocon.com

**Best of NeoCon Awards Breakfast**
June 11
Renaissance Hotel
Chicago
contractdesign.com

**ASID Celebration**
June 11
Venue SIX10 at Spertus Institute
Chicago
asid.org

**IESNYC Lumen Awards Gala**
June 13
Pier 60, Chelsea Piers
New York
iesnyc.org/lumen.aspx

**HD Asia**
June 18–20
Grand Hyatt Hong Kong
Hong Kong
hdexpo.com/hda

### JULY

**Office Furniture Japan**
July 4–6
Tokyo Big Sight
Tokyo
ofj-expo.jp

### OCTOBER

**2012 Cooper-Hewitt National Design Awards**
October 17
Pier Sixty
New York
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**Orgatec**
October 23–27
Koelnmesse
Cologne, Germany
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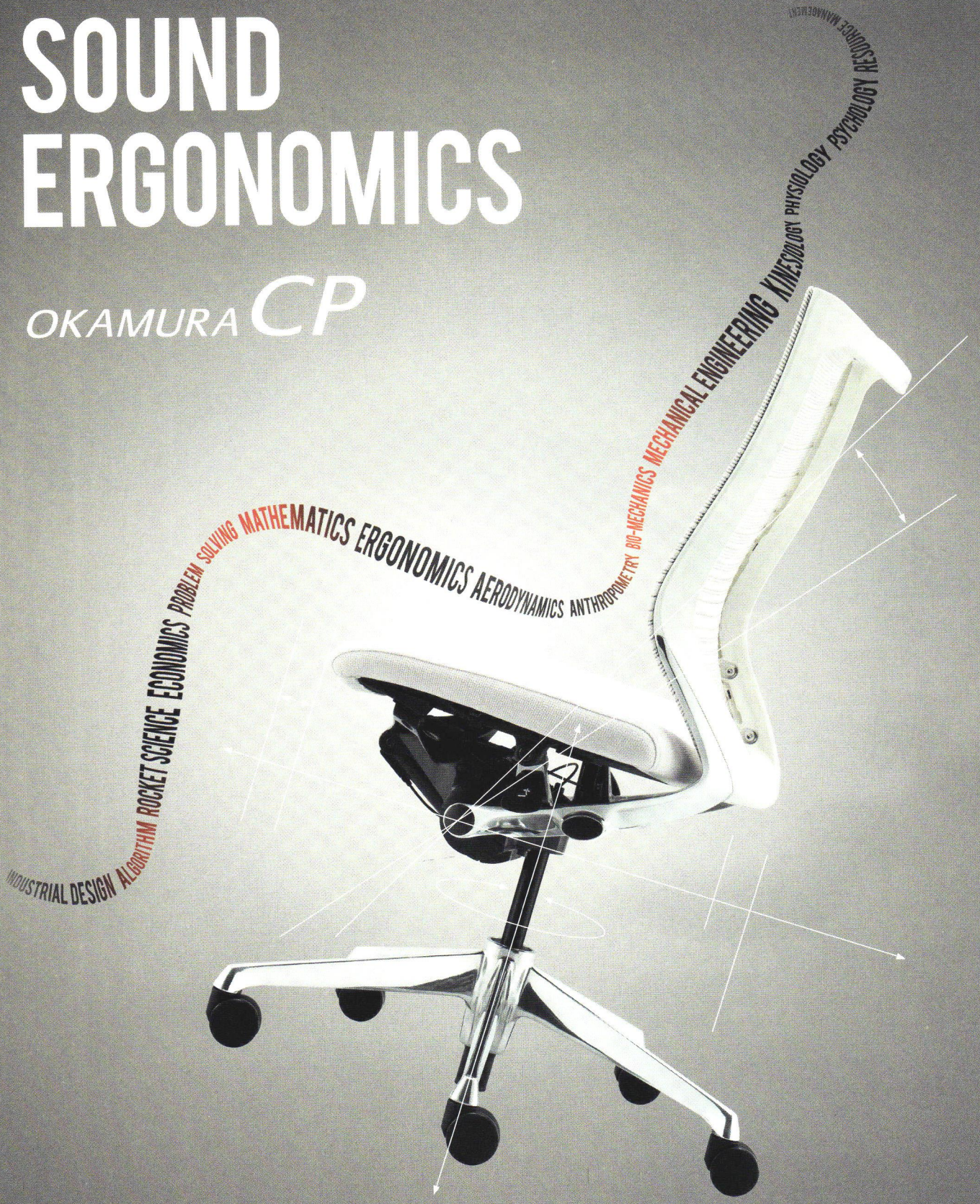


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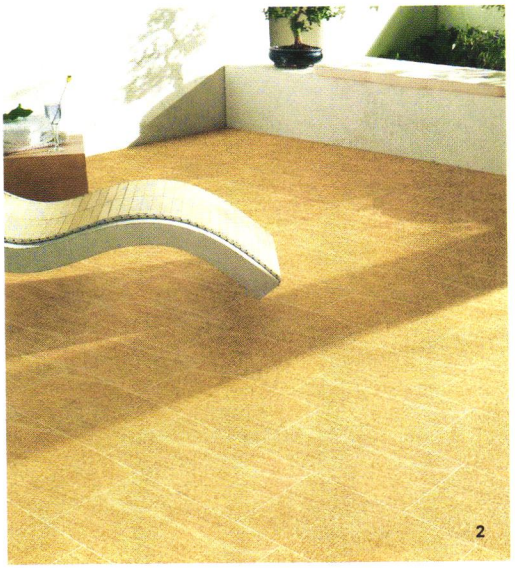
# The best in world tile at Coverings 2012

## More than 800 companies from 50 countries exhibit the latest design trends

1



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3

4

**More than 800 companies exhibited at Coverings (1). Traverwood from Bella Vita Tile combines the fluid lines of travertine with the warm grain of wood (2). Novocemento from Aparici shows curved, dimensional texture at Restaurante Assuka in Lisbon, Portugal (3). Boreal Engineered, from Italian designer Giovanni Barbieri for New Ravenna Mosaics, is a deeply textured tile made from the dust of Italian marble, which the artist molds into rippling surfaces (4).**

The country's largest tile show, Coverings, returned to Orlando in April with more than 800 exhibitors from 50-plus countries, including a strong presence from Spain, Italy, Brazil, Mexico, and China.

This year's Coverings introduced several new elements, including the industry's first comprehensive, multi-attribute sustainability standard and certification program. Developed by the Tile Council of North America (TCNA) under the American National Standards Institute (ANSI) process, and approved by ANSI A108 Accredited Standards Committee, this standard scores companies and products in five categories: product characteristics, manufacturing, corporate governance, innovation, and end-of-life management. It is a certification program applicable to glass and ceramic tile, grout, mortar, backboard, underlayment, and waterproof membrane.

Crossville, Interceramic, Ironrock, and Porcelanite-Lamosa achieved product certification prior to Coverings, with nine more companies expected to by year's end. "This early adoption, within just a few months of the passage of the Green Squared ANSI standard, is a clear indication of the commitment North American manufacturers have made to sustainable manufacturing and products," says Eric Astrachan, executive director of the Tile Council of North America.

While stone and wood looks have been recently trending in ceramic, Coverings 2012 featured creative variations on standard aesthetics by digitally blending stone and wood visuals. One such porcelain tile was Traverwood from Bella Vita Tile, which combines the fluid lines of travertine with the warm grain of wood. And a consistent trend at the show was the implementation of texture over neutral tones of gray and white. Crossville debuted Shades, a porcelain collection made of 20 percent recycled content with subtle linear texture over minimalist hues. —EMILY HOOPER

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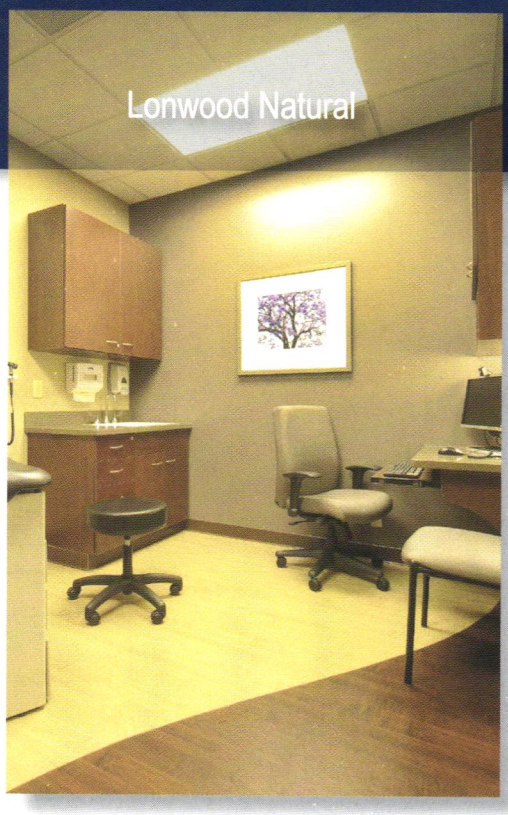


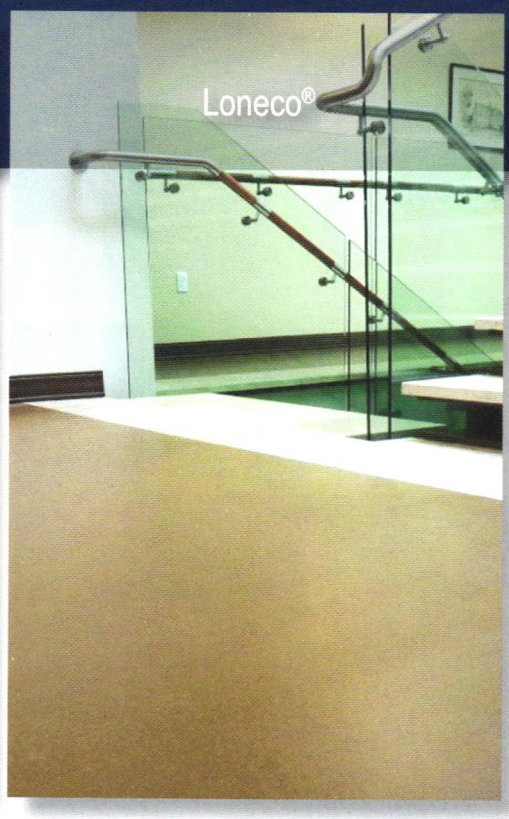

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# Highlights from Salone Internazionale del Mobile

## Beauty in simplicity in furnishings and lighting from Milan

Artek presented the **Kiki** collection, a range of chairs, tables, lounge chairs, benches, and sofas. Designed in 1960 by Ilmari Tapiovaara, who was influenced by Aalto, the collection's unifying design element is oval steel tubing and clean lines. Artek also launched a new pendant light fixture entitled TW002, or Triennale Light, designed by Tapio Wirkkala in 1951.
Reader Service No. 260

Republic of Fritz Hansen launched the **minuscule** chair and table designed for an informal setting by Danish designer Cecilie Manz. The name minuscule represents the informal and understated style that Scandinavians are known for. The upholstery of the chair's outer shell is available in two tones of grey and the inner shell is available in a range of colors.
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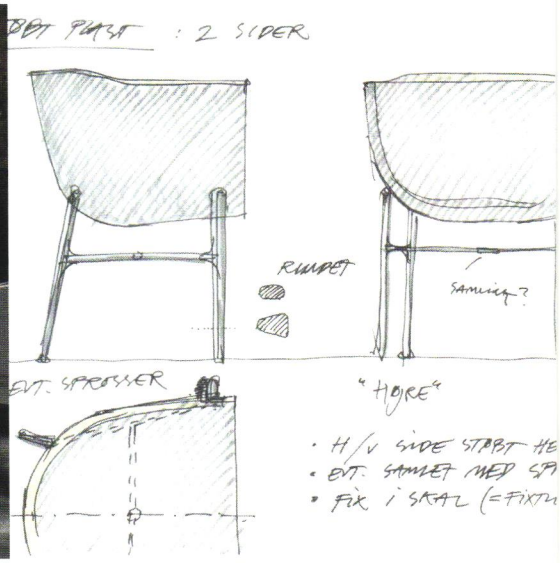
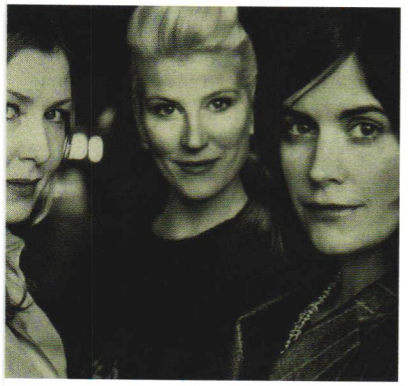


In April, the design world descended on the Milan Furniture Fair, Salone Internazionale del Mobile, to see the latest from furniture manufacturers, industrial designers, and artists. To be sure, there was color, vibrance, and a display of design drama. And there was spectacle, such as the Kartell opening for the Philippe Starck–designed Mademoiselle chairs reinterpreted this year by Lenny Kravitz. That event seemed like a rock concert, fashion show, and celebrity hanger-on mashup. It's chairs! It's Lenny Kravitz and paparazzi! It's the craziness that is Milan during Salone.

But taken as a whole in the broader view, what was striking, or at least what caught our eye, were furnishings that expressed an honesty in material, form, and substance. Whether a new design or a reintroduction of a classic, many companies were focused on offerings with a timeless quality and a simplicity of craft. This focus seems fitting for the times, given the recent economic conditions in Europe and America. In these three page, we highlight a few of the key finds that exemplify this ethos from Salone.

Besides the major manufacturers showing at Salone itself, young designers displayed ingenuity during the week in Milan at Superstudio, the Salone Satellite, and in various shows in the city such as the Hallingdal 65 exhibit (see page 152). Not all on display was sober. Rather—with signs of experimentation—the creations of the young rock stars of design indicate that excitement is ahead. —JOHN CZARNECKI



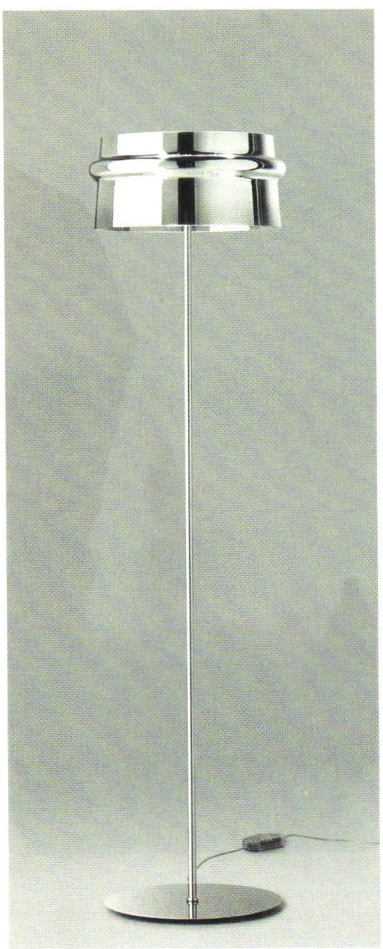
The three members of Swedish design group Front—Sofia Lagerkvist, Charlotte von der Lancken, and Anna Lindgren—integrated their own doodles into the design of the leather **Doodle Sofa** for Moroso.
Reader Service No. 262

Nani Marquina pays homage to a fellow Spaniard she admired, the late artist Eduardo Chillida, with the **Chillida Collection** of handmade rugs faithfully based on his drawings, engravings, and collages. Shown here are **Gravitación 1994** (top), based on a paper collage collection, and **Manos 1995** (above), based on a line drawing of hands series. The rugs are beautiful in their simplicity and their rendition of the original art.
Reader Service No. 263

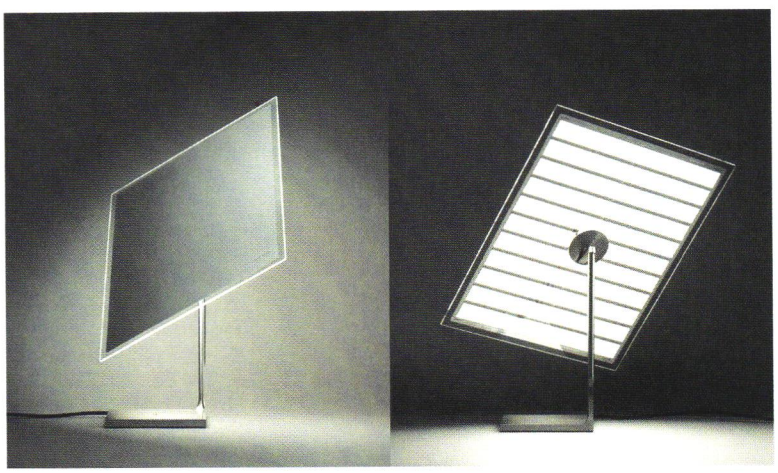
Denmark's Jakob Wagner designed the **Bench** table for Cappellini. The frame is made of identical aluminum elements that, when assembled together, appear as one unified whole. The tabletop can be glass, lacquered MDF, natural oak, or stained wenge. The frame can be chrome or painted in the same color as the top.
Reader Service No. 264

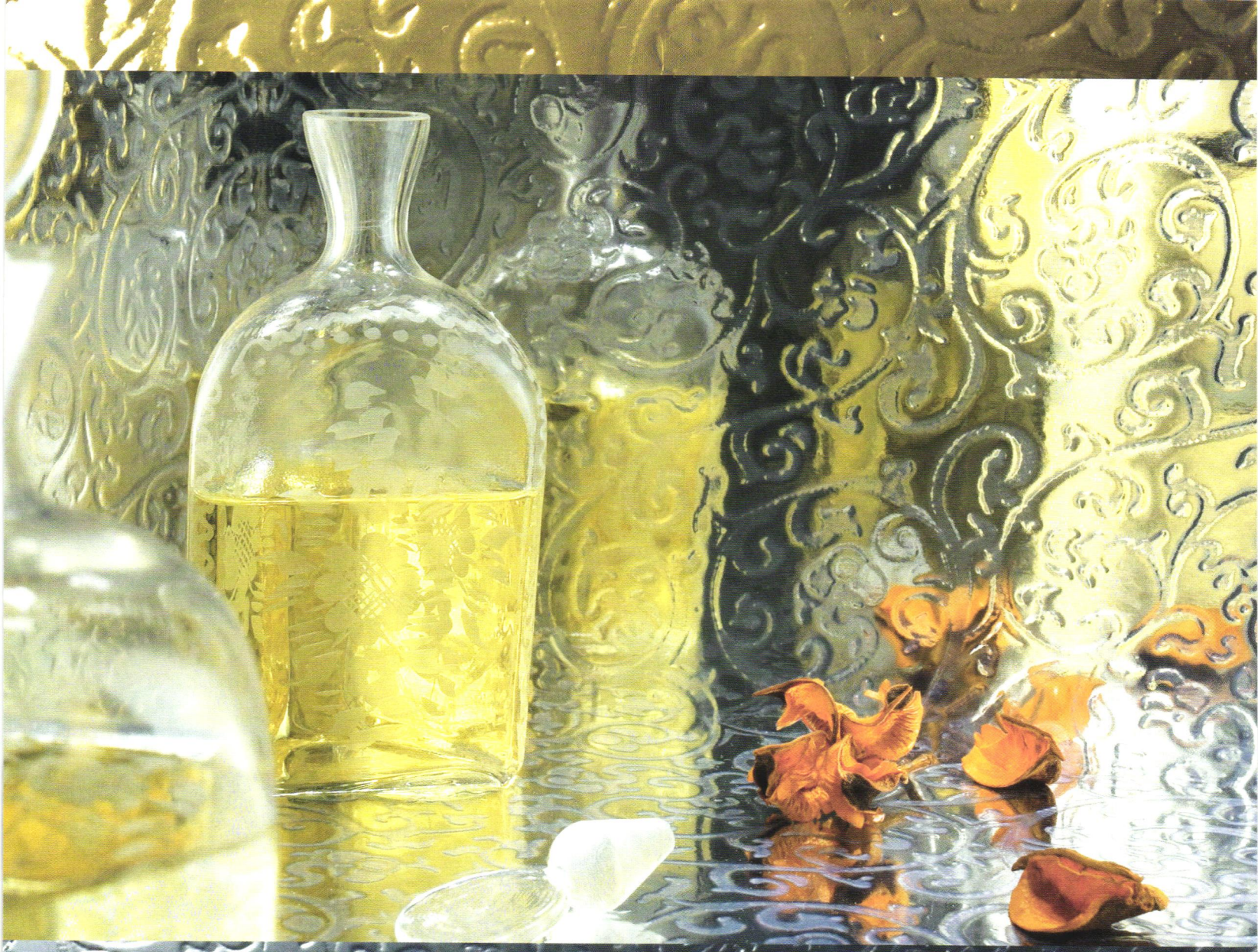
Andreu World has introduced **New Ronda**, an armchair designed by Lievore Altherr Molina. In oak, the chair has either a swivel or solid four-leg base. With an upholstered seat, the base is either swivel, sled, or solid four legs. For added comfort, the new model is generously proportioned.
Reader Service No. 265

Designed by Jorge Pensi for Leucos, the formal and clean **ARO** floor lamp has a polished chrome stem and base. The diffuser of blown crystal is finished in either mirror-smoked chrome (pictured) or a glossy black finish.
Reader Service No. 267



Flos is celebrating its 50th anniversary this year with the special edition **Light Photon** designed by Philippe Starck. This limited edition, available in only 500 units beginning in fall, uses O-LED (Organic Light Emitting Diode) technology.
Reader Service No. 266





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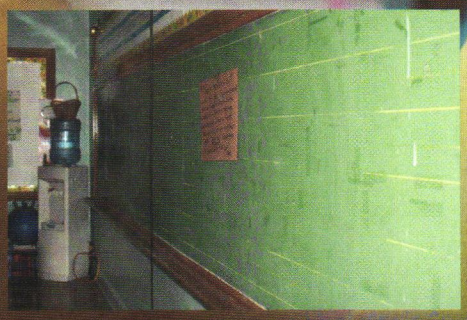
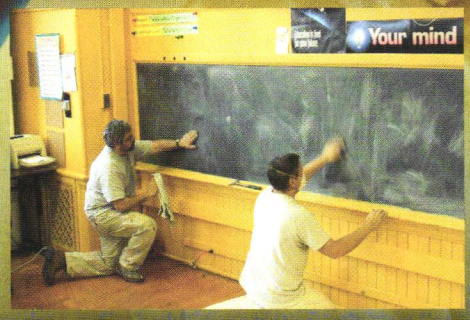
# A Clean Slate For Education





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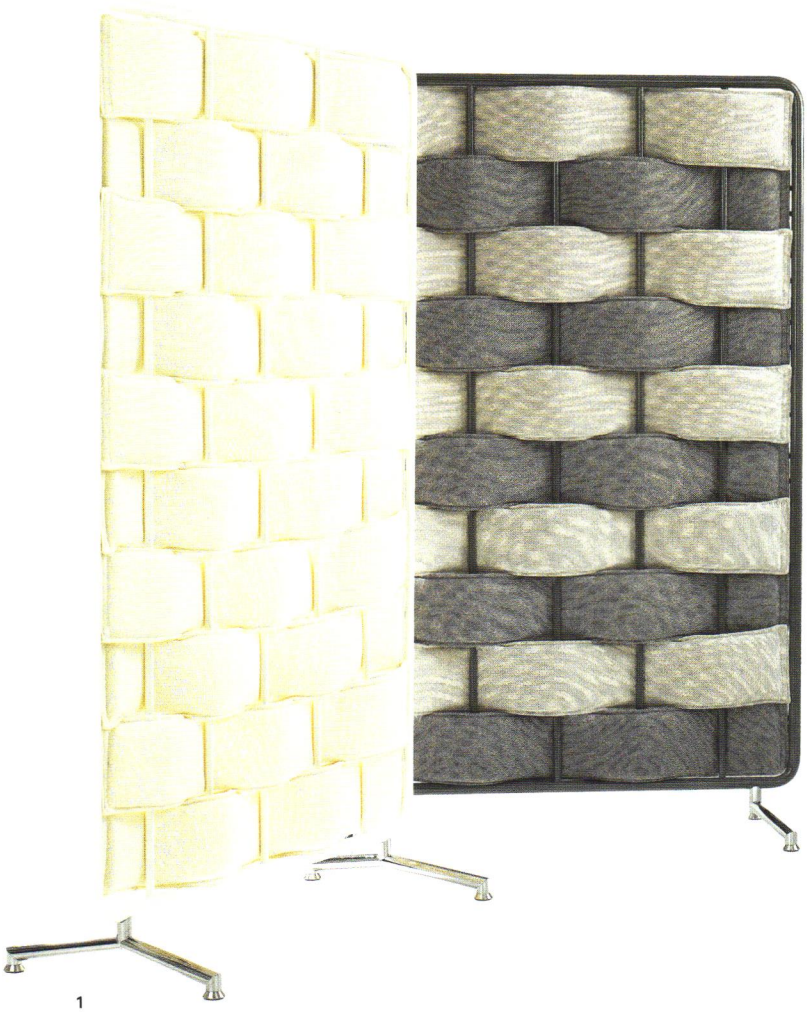
# Enlivening the Flexible Office

## Practical and beautiful products from ICF inject vitality into the workplace



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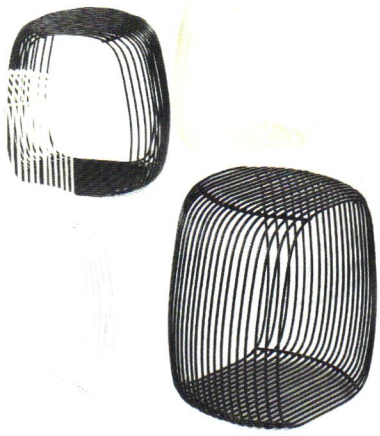

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For 50 years, ICF has been beautifying interiors by calling on international architecture and design talent—including the likes of Alvar Aalto and Arne Jacobsen—to create innovative furnishings with a timeless look. And if the company's repertoire for NeoCon® 2012 is any indication, great collaboration and production continue for ICF. The manufacturer will be showing several workplace-furniture designs—marked by intriguing dimension, geometry, and color—in Chicago this year. Aesthetics aside, all are workhorses in their own right.

The **Loop Screen (1)**, for instance, seems to take cues from traditional handcrafts and weaving, complemented by colors that speak of modernity. The Anya Sebton–designed partition not only creates an attractive visual barrier, but also a sound-absorbing one through its irregular shapes and fabric surfacing. The shape modules themselves can be removed and rearranged into vertical or horizontal patterning of different color combinations. Meanwhile, the candy-colored details of **Meet (2)** draw the eye, but the unit is more utilitarian than it appears. A mobile seating stool first, it has a second function as a wastepaper basket on casters, and can potentially even be used as an extra storage component. Meet's makers are Daniel Lavonius Jarefeldt, Johanna Munc af Rosenschöld, and Josef Zetterman. And **Dexter Stool (3)**, by Andreas Farkas, features a simple linear, wire sculpture–like design, but it can also be grouped to form a bench, or stacked low with open sides facing out to work as a storage shelf. The solid steel piece is powercoated in a variety o colors for outdoor use, too.

Other ICF debuts this NeoCon® include a wall panel, barstool, chairs and tables. ICF will exhibit in its showroom, 365. —SHEILA KIM

**icfgroup.com**

**Reader Service No. 255**

Teknion Dossier
www.teknion.com
Select No. 149 at ContractDesign.com/readerservice

# A Collection to Define 21st Century Herman Miller

## Iconic designs mingle with newcomers in the Herman Miller Collection

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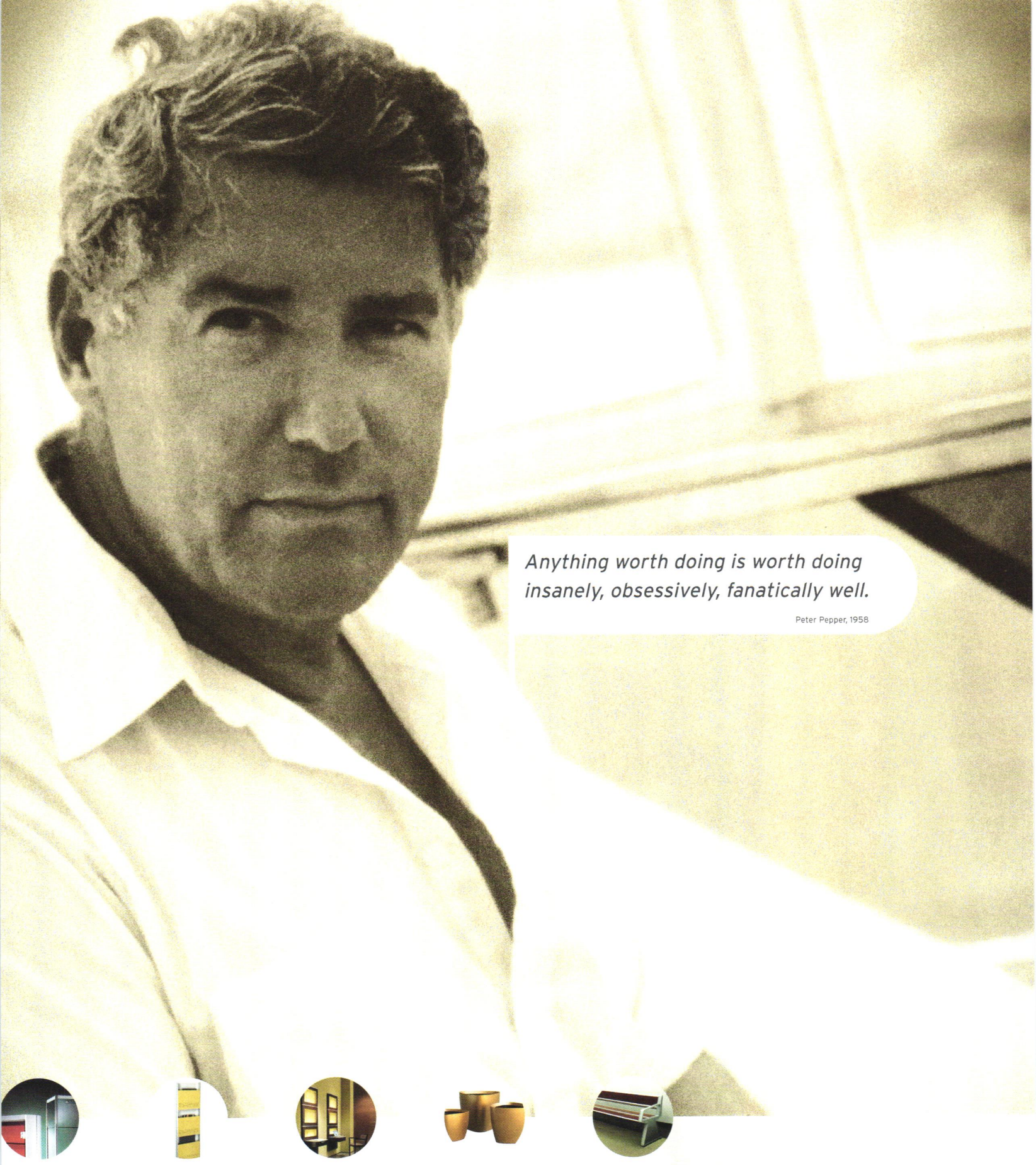
It may be prophetic that Herman Miller's early design director George Nelson envisioned a melding of the work and home environments through furnishings that could bridge the gap. Today that crossover mindset is hugely popular, as the staid, hierarchical corporate office has fallen out of favor with the current workforce and, along the same lines, many people prefer to work from the comfort of their homes, or at the very least, in a home-like setting. With this in mind, the American furniture manufacturer decided it was high time to revive and revise its Herman Miller Collection concept—a robust but curated furniture and accessories collection of more than 200 pieces providing total solutions for modern workspaces and home life.

"When we first considered the collection, we asked ourselves, 'What do we have? What is our aspiration? And what's missing?'" says Ben Watson, executive creative director at Herman Miller. Thus, the collection combines old and new to create a comprehensive offering. Iconic favorites from the company's archives include Nelson's own **Swag Leg Desk (1)**, 1958, and Charles and Ray Eames's eponymous **Molded Plywood Chair (3)**, 1946; pieces launched in recent years range from Studio Tecnica's Magis Tavolo XZ3 Table to the Setu Chair by Studio 7.5. And brand new designs will be rolled out throughout this year, including Mattiazzi's indoor-outdoor **Medici Chair (2)**, designed by Konstantin Grcic. Herman Miller stresses that incorporating the classics isn't waxing nostalgic, as many have been refined, updated, or reintroduced and put back into production. The Eames Molded Plywood Chair, for instance, now sports an upholstered seat and back. And George Nelson's Swag Leg Desk is a reintroduction, as its size and scale are perfect for today's work styles and mobile computing and technology. View some of the collection during NeoCon® in space 321. —SHEILA KIM

**hermanmiller.com**

**Reader Service No. 256**







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# NeoCon® 2012 Preview

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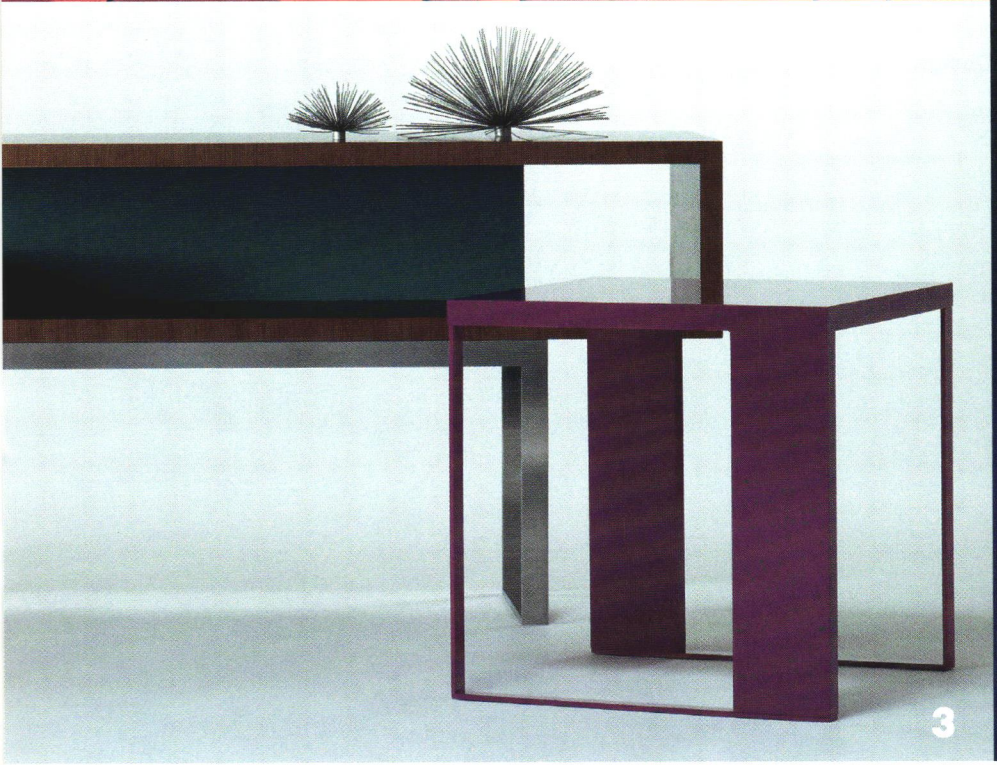
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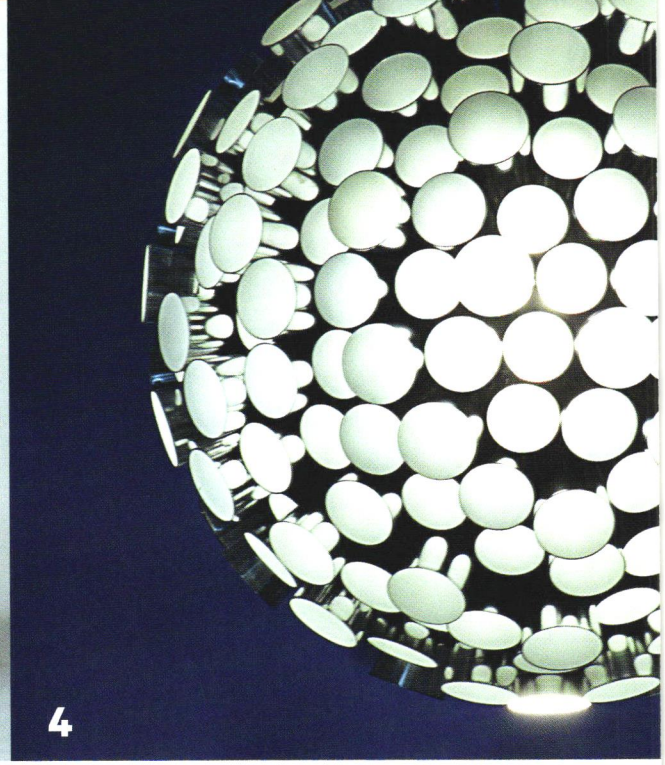
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The NeoCon® World's Trade Fair—the most anticipated show for the contract design industry—returns to the Merchandise Mart in Chicago for its 44th year with more than 700 showrooms and exhibitors, June 11 to 13. On the following pages, we preview a selection of new or soon-to-be launched products by NeoCon® 2012 exhibitors.

Exhibitors and attendees can expect the show to go on in Chicago for the next decade. Merchandise Mart Properties, Inc. (MMPI), which manages the Merchandise Mart in Chicago, announced in April that NeoCon® will continue to be held each June at the Merchandise Mart in Chicago through at least 2021 (see News, page 32). The announcement was newsworthy in this evolving economy because it signaled that, as long as Vornado Realty Trust owns MMPI, the show remains in Chicago for the foreseeable future.

To learn more about this year's show, see the NeoCon® 2012 Ideabook within this issue. NeoCon® keynote speakers will include forme Chicago Mayor Richard M. Daley on Monday, *Contract* magazine's 2011 Designers of the Year Primo Orpilla and Verda Alexander on Tuesday, 1992 Designer of the Year Gary Lee also on Tuesday, and hotelier Ian Schrager on Wednesday.

*Contract* is proud to be the national media sponsor for DIFFA/ Chicago's Believe 2012 GardenGala on Saturday, June 9 (see News, page 34). And exhibitors should mark their calendar for *Contract* magazine's Best of NeoCon Awards Breakfast, to be held Monday, June 11, at the Renaissance Hotel. Together with IIDA's COOL Gala on June 10 and ASID's Celebration on June 11, the variety of NeoCon® 2012 seminars, receptions, parties, and showroom events will certainly keep attendees busy.

**5. Geiger International: Clamshell Chair Collection**

geigerintl.com
**Space 318** Reader Service No. 204

Inspired by Eero Saarinen's philosophy of reducing design to its purest form, BassamFellows created the Clamshell Chair Collection. The veneer shell—offered in walnut, cherry, ash, or oak—has no visible seams or gaps, and contrasts with the seat upholstery. Conference, side, and lounge versions are available with low or high backs, and with or without arms.

**6. Seeyond: Thought Starter**

seeyond.com
**Space 8-4119** Reader Service No. 205

Following its successful launch at last NeoCon, Seeyond now offers design concepts for its Thought Starter mobile walls. Previously, the product would be customized from scratch without a springboard, but now 15 concepts help jumpstart the customization process for designers and specifiers. The product line has also expanded materials options to include solid resin and an aluminum composite.

**7. IoA Healthcare: Cantilever Table**

ioa-hcf.com
**Space 8-4062** Service No. 206

Handsome enough to be used in a variety of settings, the Cantilever Table is actually made for the healthcare market to complement IoA's Cantilever Bench. The table's tongue-and-groove top appears to "float" above standard-height seating, and overall it measures 14 inches wide by 16½ deep by 25 high.

**1. ICF: Bits Wall Panel**

icfgroup.com
**Space 365** Reader Service No. 200

The sound-absorbing Bits Wall Panel reads more like a modern wall sculpture, thanks to its smart triangular and modular design. It can be arranged in a variety of symmetrical, asymmetrical, horizontal, or vertical configurations using a concealed rail-mount system, and is constructed from molded polyester fiber with a fabric covering.

**2. Steelcase: Chainmail**

steelcase.com
**Space 300** Reader Service No. 201

The highly textured surface of Chainmail fabric actually resembles the link material it references. Steelcase offers this woven material in 10 beautiful saturated colors that range from a lime green to cherry red. Chainmail is constructed of 100 percent post-consumer recycled polyester.

**3. Nucraft: Emme**

nucraft.com
**Space 1166** Reader Service No. 202

A unique blend of modern-classic design and contemporary, eye-popping colors, the Emme occasional collection consists of windowed sculptural forms and a materials palette ranging from woods and metal to glass and stone. Emme comprises end and coffee tables, various modular bench configurations, and open, drawer-equipped, and door consoles.

**4. Boyd Lighting: Asteroid**

boydlighting.com
**Space 1040A** Reader Service No. 203

The out-of-this-world pendant is formed of light cones finished in satin aluminum with a matte white interior coating. It uses energy-efficient fluorescent lamping and includes a downlight for task lighting needs. The 24-inch-diameter fixture can be hung at multiple heights.

# 3rd Floor

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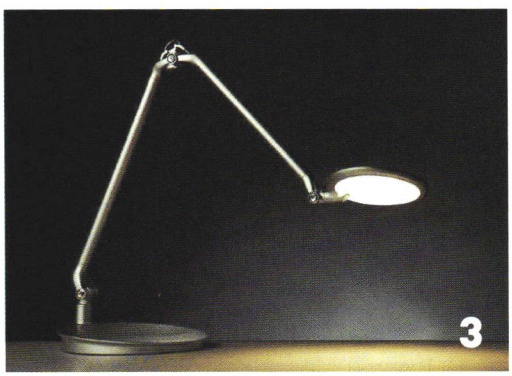

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**1. HBF: Ski Lounge Series**

hbf.com
**Space 312** Reader Service No. 207

Celebrated designer Barbara Barry collaborates with HBF again for a NeoCon® launch. Her Ski seating collection exudes ultimate comfort with its sumptuous curves and generous proportions, yet the lounge chairs and sofas seem to float on their minimalist, stick-like steel bases. Two-tiered occasional and coffee tables round out the line.

**2. JANUS et Cie: Twin Side Chair**

janusetcie.com
**Space 3-107** Reader Service No. 208

Quadrilateral cutouts draw the eye to the Twin Side Chair, making it an edgy piece for use in contract, hospitality, or residential settings. Constructed of electrostatic die-cast aluminum, Twin is stackable to four high and can be powdercoated in a variety of colors ranging from red and acid green to lilac and white. Special-order color blocking in two hues is also possible.

**3. Humanscale: Element Disc**

humanscale.com
**Space 351** Reader Service No. 209

A new style has been added to the company's popular Element LED task lighting family. As its name suggests, Element Disc sports a disc-shaped head with a slim, elegant profile. With Thin Film LED Technology, the desk lamp offers 3000K illumination and superior, glare-free light distribution. The eco-friendly Disc additionally saves energy with its auto-shutoff sensor, which detects when human heat sources are absent.

**4. Davis Furniture: Tre Stool**

davisfurniture.com
**Space 3-115** Reader Service No. 210

The sleek Tre stool, designed by Jehs & Laub, veers from traditional stools with its tripod body of molded plywood legs joined together with an aluminum plate. The result is an eye-pleasing joinery detail at the seat's center. Bar, counter, and short stool heights are available, and the wood can be finished in oak or walnut veneer, white laminate, or a variety of painted colors. The seat can optionally be upholstered.

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# 3rd Floor

1

**1. Keilhauer: Loon**

keilhauer.com
**Space 373** Reader Service No. 211

The fluid contours of Loon make it a sculptural object to behold, but its nylon plastic seat and back and stackable design render it a utilitarian piece for the workplace. The seat is supported by a steel frame and can be upholstered for extra comfort.

**2. JSI: Vision**

jsifurniture.com
**Space 3-111** Reader Service No. 212

Vision is a complete series of modern casegoods with a solution for every type of workspace, whether a reception, conference room, private office, or open-plan zone. Components include four peninsula desktop shapes and modular units that double as storage and seating benches for collaborative work.

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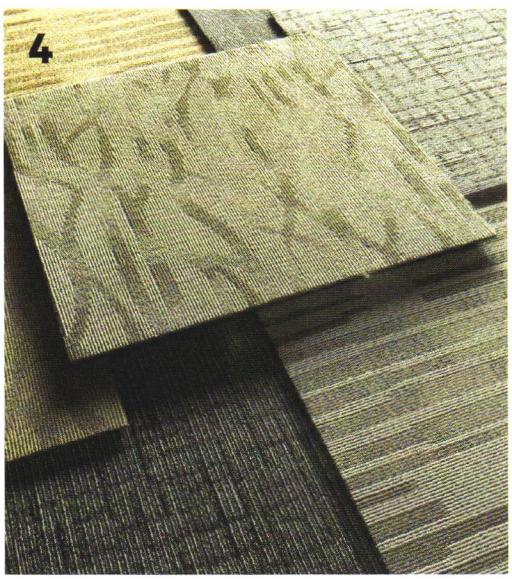

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**3. Haworth: Lively Task Chair**

haworth.com
**Space 312** Reader Service No. 213

Aimed at the small business market, Lively Task Chair comes at a more affordable price point. But the contemporary aesthetic and ergonomic features wouldn't give it away. It offers weight-assisted tilt tension, and lumbar height, pneumatic seat height, and seat depth adjustments.

**4. Mohawk Group: Bending Earth II**

mohawkgroup.com
**Spaces 377** and 3-121 Reader Service No. 214

The manufacturer's Bigelow brand builds upon its successful Bending Earth modular collection with Bending Earth II. The second edition presents three patterns, once again melding urban styling with natural elements: Lateral Surface, Reflective Symmetry, and Vanishing Point. All are CRI Green Label Plus certified, backed by EcoFlex ICT, and contain 35 percent pre-consumer recycled content.

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# 3rd floor

1

**1. Safco Products: Rush**

safcoproducts.com
**Space 331** Reader Service No. 215

Task seating meant to comfortably support various body types throughout the day, Rush chairs feature an open grill-like poly back that is frameless. The chairs are height-adjustable, feature a standard tilt mechanism and T-pad arms, and can be specified in a choice of five colors.

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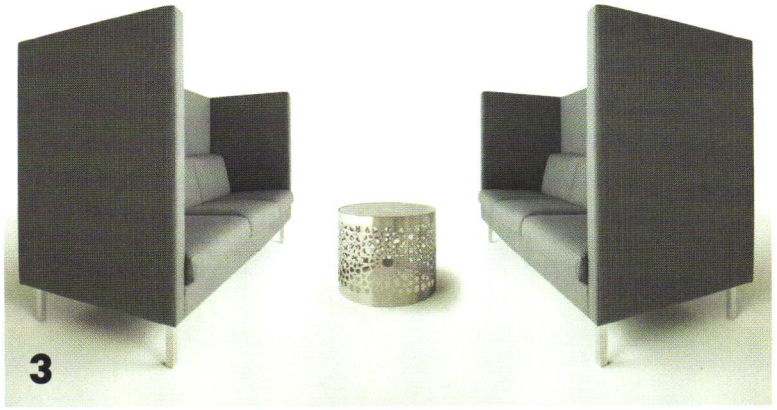

**2. Tandus Flooring: Natural Formations**

tandus.com
**Space 391** Reader Service No. 216

Referencing organic patterns found in rocks and pebbles, bodies of water, and wood and plant life, Natural Formations is a new collection that abstracts this imagery to leave interpretation to the viewer. The collection features three patterns—Jasper, Winwood, and Canopy—and are available in Powerbond hybrid resilient sheet or modular format.

**3. Nienkämper: Tuxedo High Back**

nienkamper.com
**Space 365** Reader Service No. 217

Hubs are popular in offices as the need for collaborative spaces continues to rise, and a new high-back seating line caters to this need. Dubbed Tuxedo, the sofa additionally sports high sides to create semi-private meeting spaces within larger, open settings. Specify Tuxedo as a two- or three-seat sofa.

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**1. Itoki Corporation: Movu Chair**

itoki.info
**Space 7-6030** Reader Service No. 218

In an effort to support the body but not be a collection of adjustable parts, Itoki conceived Movu. The task chair boasts a single, elegant profile, but still offers support, comfort, and ergonomics—most notably a tilt mechanism that responds to ankle movement. Movu's base can be specified in die-cast aluminum, or white, brown, or black nylon.

**2. 3form: Edge**

3-form.com
**Space 7-4094** Reader Service No. 219

3form's Varia Ecoresin takes on a new look as Edge, a dimensional wall material that creates an undulating visual. The material is cut into slats and preassembled in sections to form four patterns—Uniform, Contour, Stepped, and Fan—for quick installation. The slats can be any height up to 8 feet.

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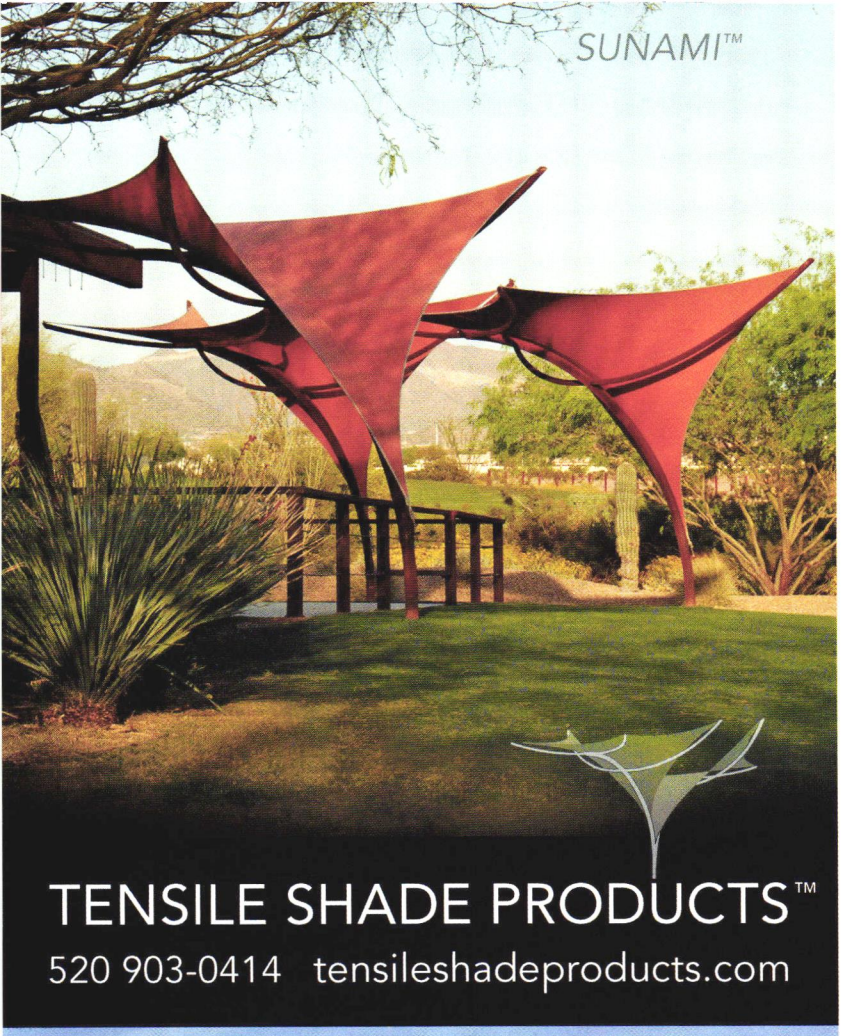
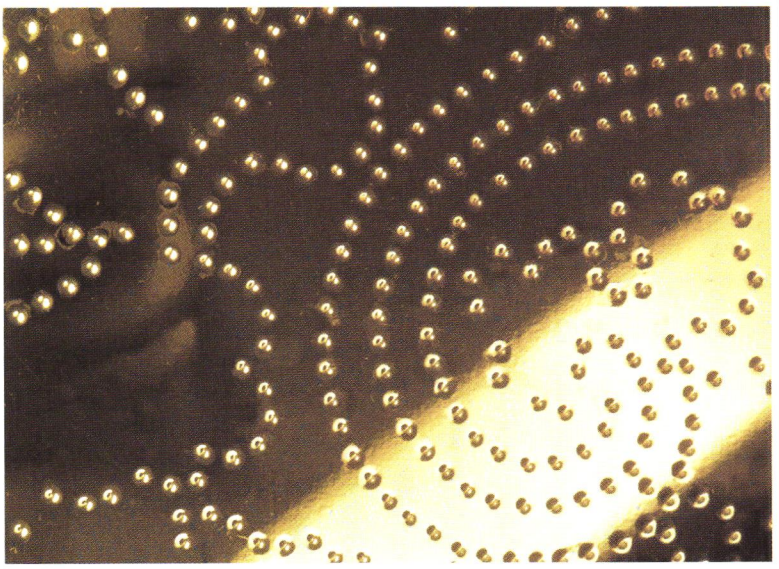


# 8th floor

**Abet: Drops**

abetlaminati.com
**Space 8-4129** Reader Service No. 220



Drops replicates the look of textured, hammered metal, but the high-pressure laminate is actually a flat surface. Utilizing a reverse printing process, the collection is composed of aluminum in silver, steel, or gold finishes, and includes a variety of attractive styles, from a dot-circle composition to a floral pattern.

**Amtico International: Spacia Jura Stone**

amtico.com
**Space 8-7054** Reader Service No. 221

Spacia's Jura Stone is a resilient flooring product that captures the essence of authentic geological materials with minute details such as fossil imprints. The low-VOC product features a ceramic finish, urethane coating, and beveled edges, and comes in 12-inch-square, 12-by-18-inch, or 18-inch-square tile sizes.

# 8th floor

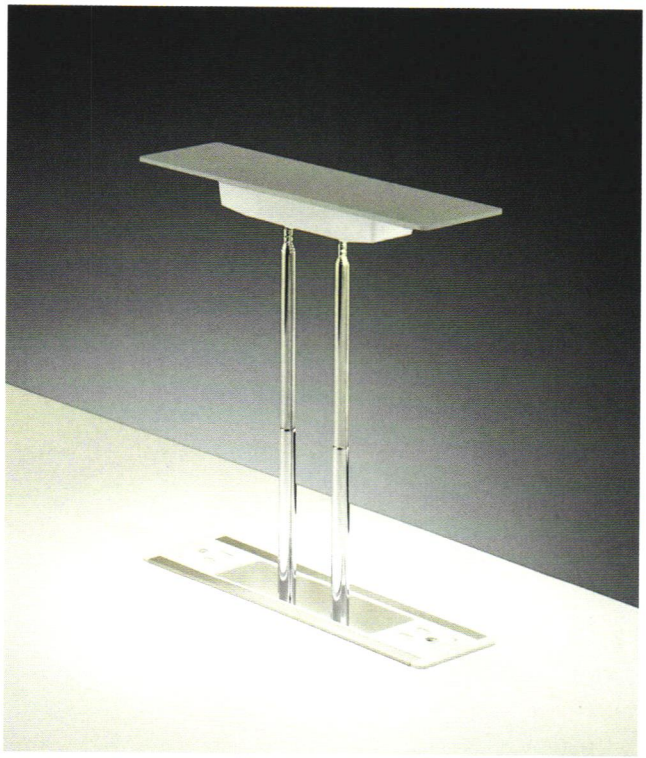
**Hussey Seating Company: Designer Collection**

husseyseating.com
**Space 8-3062** Reader Service No. 222

Hussey offers the cutting edge Designer Collection of fixed lecture hall tables. Two slim-profile styles are offered: Sleek features a floating-top design that consists of a work surface resting on end legs concealed by steel modesty panels; meanwhile, Stimulate sports geometric shapes, notably in customizable end panels, with unexpected splashes of color.

**Doug Mockett & Company: PCS55 Levity**

mockett.com
**Space 8-8040** Reader Service No. 223



A smart new desk accessory, PCS55 Levity integrates easy access power outlets with an adjustable task lamp into work surfaces. Pulling up the lid reveals the outlets and automatically activates the lamp's LED bulbs, while closing or simply touching it shuts off the light. Levity can be raised up to 21 inches high and rotated anywhere within that range.

An excellent answer to
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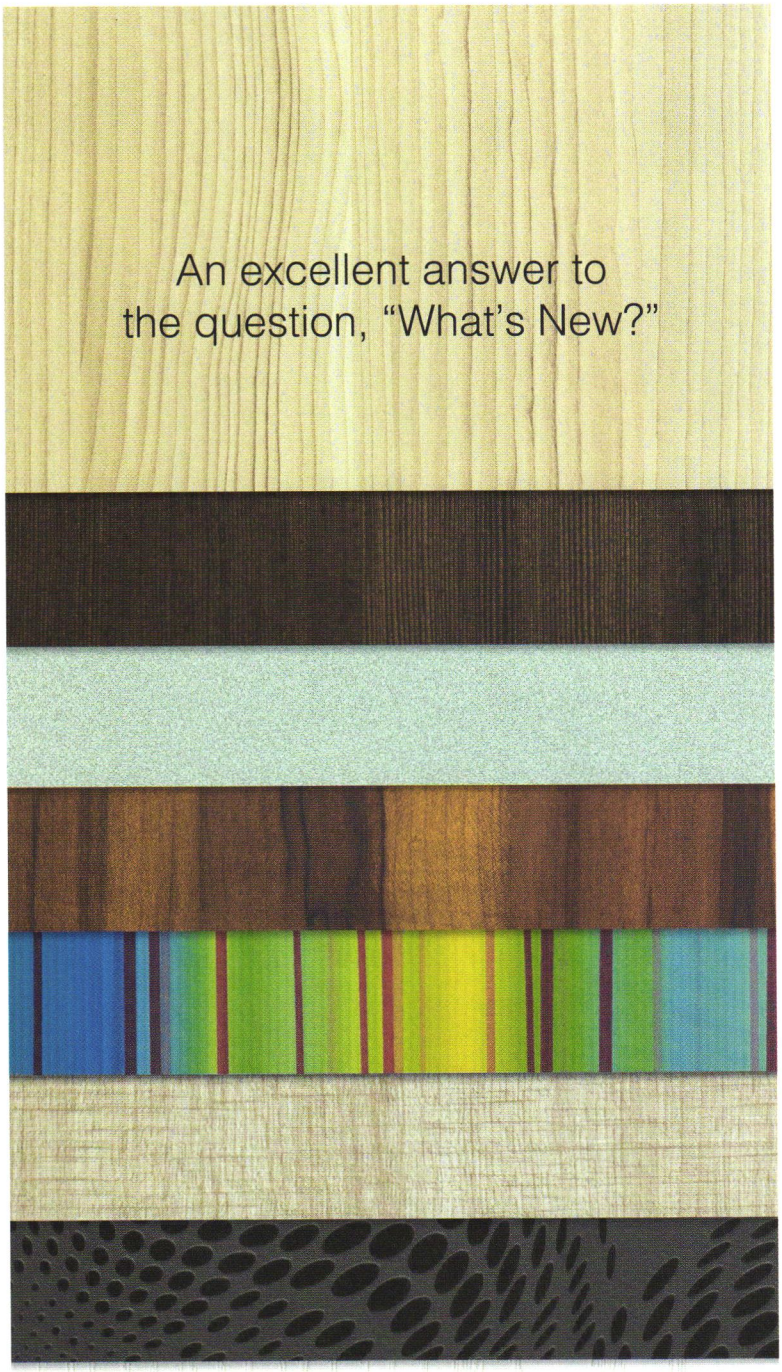

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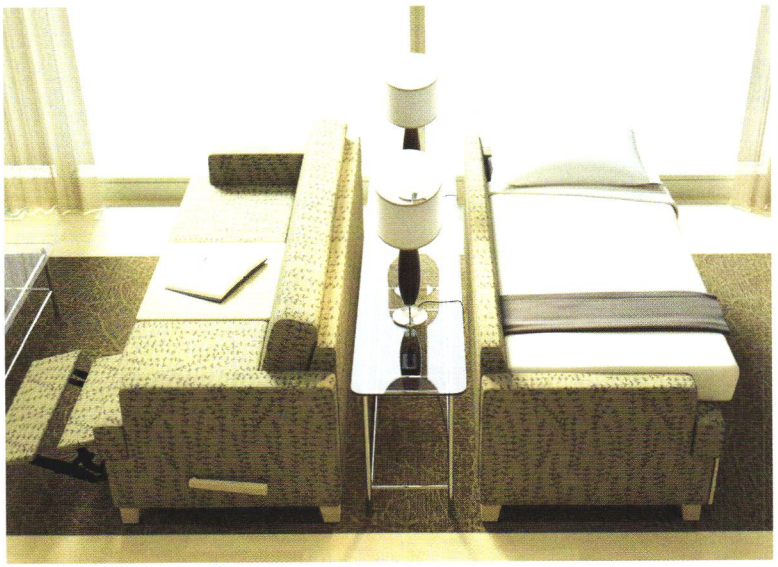
# 8th floor

**Wieland: sleepToo**

wielandhealthcare.com
**Space 8-4038** Reader Service No. 224



With family overnight stays a common request in healthcare environments, Wieland launched the sleepToo sleep sofa that incorporates a height-adjustable table to transform the patient room into a family zone. The cantilevered table can be adjusted for dining, gaming, or even workspace, and the pneumatically assisted bed is created at the push of a button.

**Grand Rapids Chair Co.: Lena**

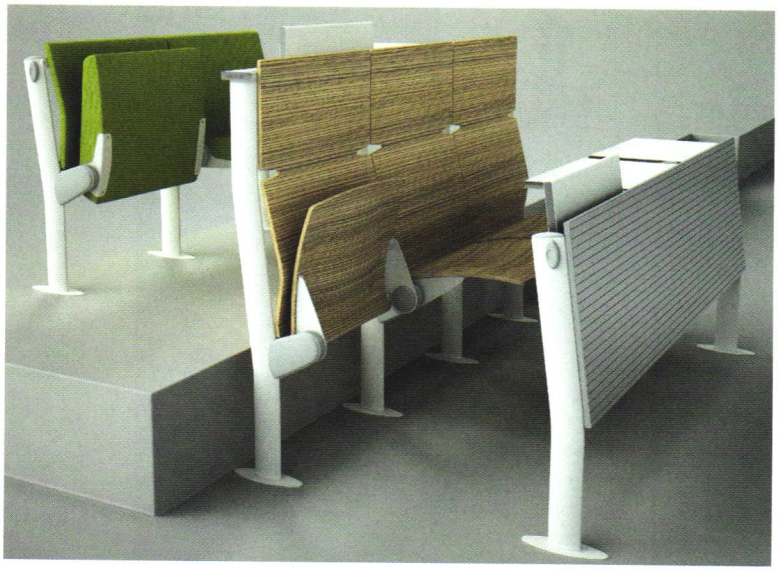
grandrapidschair.com
**Space 8-3022** Reader Service No. 225

Gentle curves, splayed legs, and exposed finger joints give the Lena chair an air of industrial elegance. Constructed of beech wood, the chair can nest up to six high. An armchair and stool are also available.

# 8th floor

**Borgo Contract Seating: Omnia Evolution**

borgo.com
**Space 8-3054** Reader Service No. 226



Borgo's Omnia seating line for learning environments has expanded to include such options as perforated seats that improve comfort, headrests, writing tables for radius layouts, and acoustical material for modesty panels. Dubbed Omnia Evolution, the attractive instructional furniture series looks equally suitable for corporate training and auditorium settings.

**General Glass International: Strata**

generalglass.com
**Space 8-4098** Reader Service No. 227

A new faux bois design in a non-wood medium is GGI's Strata. Produced using Alice® direct-to-glass printing technique, the collection mimics oak and flat-cut ash grain patterns in six colorways. The architectural glass can be specified in sizes up to 110 by 169 inches, and thicknesses from 5/32 inch to 1 inch.

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# 10th floor

**Patcraft: Highland Forest**

patcraft.com
**Space 10-160** Reader Service No. 228

A new luxury vinyl tile, Highland Forest boasts a warm wood appearance for retail, healthcare, and other commercial settings that require high-traffic flooring. The product has an embossed-in-register wear layer and ceramic bead finish.

**Coalesse: Hosu**

coalesse.com
**Space 1032** Reader Service No. 229

A big jump away from formal work styles, Hosu, by Spanish architect Patricia Urquiola, is a floor-based seating line that allows a person to utilize floor space around it whether for studying, working, or meeting. Available as a 36-inch-wide single chair or 64-inch-wide double lounge, Hosu has rear and side storage pockets and comes in six vibrant colors.

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# 10th floor

**Groupe Lacasse: NEX**

groupelacasse.com
**Space 1042** Reader Service No. 230

Influenced by sleek modern kitchens and European office furniture, NEX desking boasts clean, minimalist design that steers away from the traditional desk with hutch configuration, without sacrificing functionality. The modular collection features options ranging from modesty panels and screens to overlapping surfaces and wide-drawer storage. All particleboard components are produced from 100 percent post-industrial waste.

**Versteel: Quanta**

versteel.com
**Space 1093** Reader Service No. 231

Quanta appears to be a minimalist plywood chair, but it conceals a support system that allows the seat and back to move with the sitter for comfort. It accomplishes this with rubber suspension on both seat and back. The slim-profile chair measures 20 inches wide by 21 deep by 31 high, with a seat height of 18 inches.

**Designtex: Modern Solutions**

designtex.com
**Space 1032A** Reader Service No. 232

A Sunbrella Contract fabric line, Modern Solutions takes design cues from intricate patterns found in architecture and mosaics, and applies fresh colorways. Four styles are offered: the floating flower pattern Majolica; Moderne, a composition combining geometry and flora; the basic twill Theory; and Circa, a sophisticated linen.

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memosamples.com

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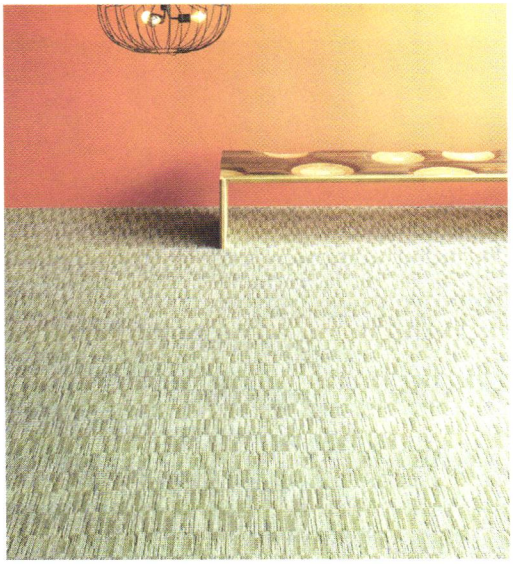
MOMENTUM TEXTILES

# 10th floor

**Shaw Contract Group: Rewoven**

shawcontractgroup.com
**Space 10-167** Reader Service No. 233



The textured Rewoven series creates an attractive topography underfoot and comprises three carpet tile and two broadloom products. Align tile sports a tip-sheared striated texture; Trace tile is also striated but with high-contrast tonal bands; and Sculpt tile features a multidirectional line pattern. Layer is the broadloom format of Sculpt tile, and Dimension broadloom is a composition of irregular, tonal shapes. All are Cradle-to-Cradle Silver certified.

**Jofco: Ziva Lounge**

jofco.com
**Space 1033** Reader Service No. 234

A modular lounge series for reception and other public areas, Ziva features a textile-covered surround to give visual and audio privacy, as well as reduce external noise. Designed by David Allan Pesso, the line offers multiple options in straight, convex, and concave configurations. Complementing occasional tables are also available.

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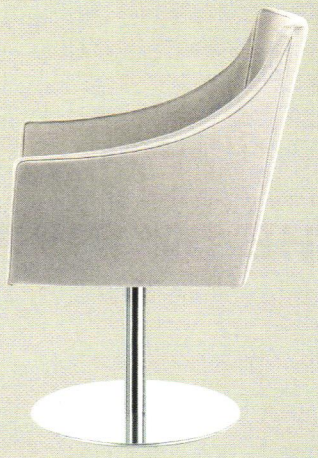

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# 10th floor

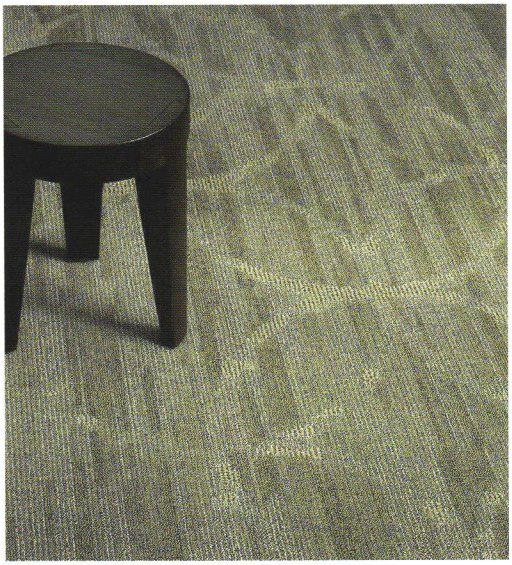
**J+J/Invision: Drama**

jj-invision.com
**Space 10-118** Reader Service No. 235

Multiple color and pile heights combine with ombre contrast to create, appropriately, the Drama collection. The line has three patterns: Curtain Call melds paisley with ikat styling; Marquee is a geometric; and Cameo features a grid pattern. Curtain Call and Marquee are tile-format while Cameo comes in broadloom.

**Mannington Commercial: Connected**

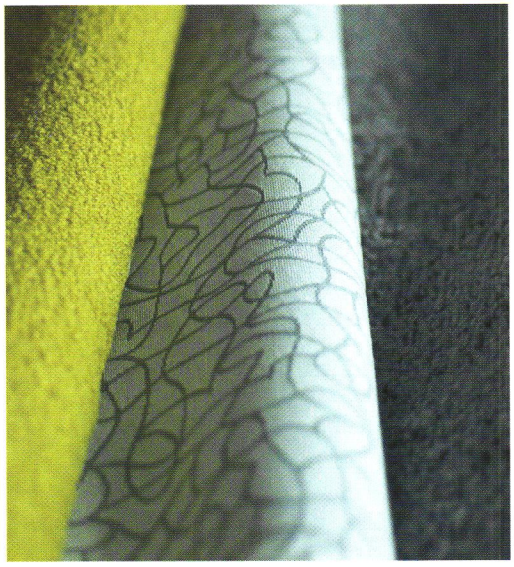
mannington.com
**Space 1039** Reader Service No. 236



The manufacturer's collaboration with design firms continues with Connected, co-created by Corgan Associates. The modular carpet line uses subtle patterning and 14 neutral colorways to ensure longevity in today's ever-evolving office space. The tiles can be specified with Mannington's Infinity or rEvolve systems, both of which feature minimum 10 percent post-consumer content.

**Luna Textiles: Swell**

lunatextiles.com
**Space 10-106** Reader Service No. 237



A new tactile line, Swell comprises four fabrics inspired by classic wools, dimensional weaves, and nubby bouclés. Cozy and Winsome are both bouclés, with Cozy featuring chunkier yarns begging to be touched. The collection's two patterns, Nifty and Jaunty, offer vibrant colors that haven't been included in the company's range previously, such as bright Citron or deep Turquoise.

THE INSPIRATION.

VERSTEEL.COM

# 10th floor

### 1. Teknion: Sidewise

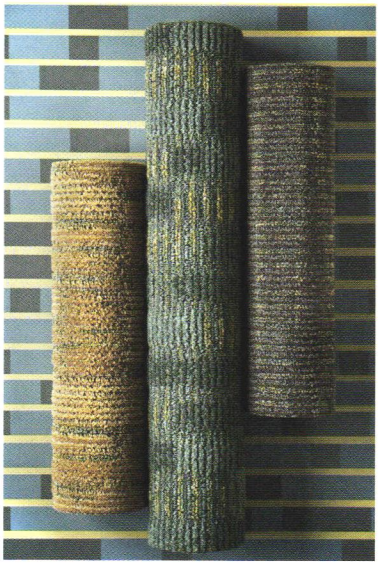
teknion.com
**Space 1048** Reader Service No. 238

Designed for smaller work environments that still need collaborative space, the Sidewise casegoods collection consists of a vertical storage component that structurally supports a workstation, side-access storage units to optimize space, and a discreet power/data interface. The compact furniture line offers lounge-, desk-, and counter-height options for different levels of casual to formal work styles.

### Bentley Prince Street: Roadside Attractions

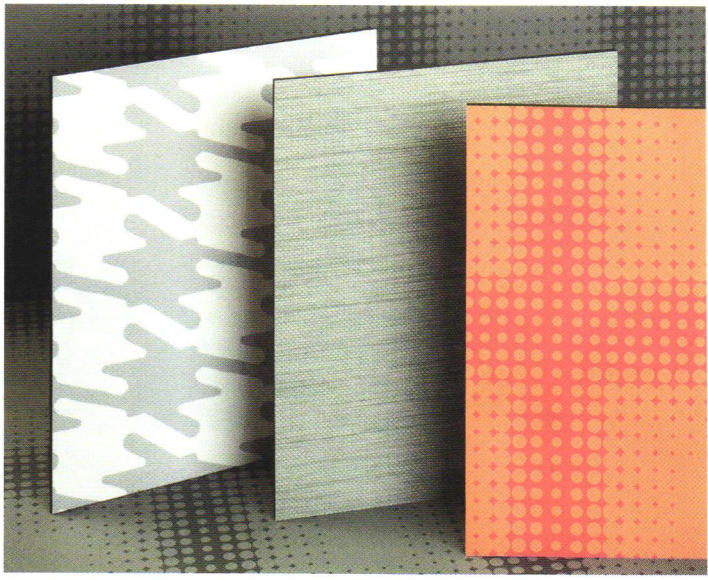
bentleyprincestreet.com
**Space 1060** Reader Service No. 239

Inspired by the popularity of road trips, this new collection sports a non-directional pattern—in carpet tile, area rug, or broadloom format—that mimics the lines of a road map. A percentage of sales of this line also goes to The Moyer Foundation, a nonprofit whose Camp Erin provides bereavement retreats at no cost for children and teens who've experienced loss.



### Wolf-Gordon: London Chic

wolf-gordon.com
**Space 10-161** Reader Service No. 240



Wolf-Gordon has added three new patterns to its London Chic collection: Savile Row exaggerates the scale of classic houndstooth patterning with a modern spin. Earl's Court goes in the reverse direction, presenting a micro-brick pattern. And Bankside references Op Art as a tribute to the Bankside neighborhood's celebrated Tate Modern gallery.

THE INTERPRETATION.

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# 11th floor

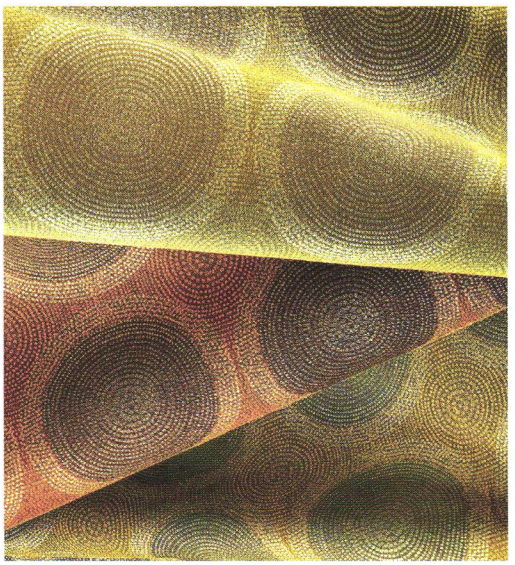
**Allsteel: Harvest Table**

allsteeloffice.com
**Space 1120** Reader Service No. 241

Newly added to Allsteel's Gather collection, the Harvest Table is a minimalist piece with an open-beam design sans supports, giving users a generous amount of legroom. With power access, an optional split-top for cord management, and two heights—seated and standing—Harvest is an ideal work surface for boardrooms or even cafés. Finishes include 15 laminate and 12 veneer options.

**Arc-Com: Shibori**

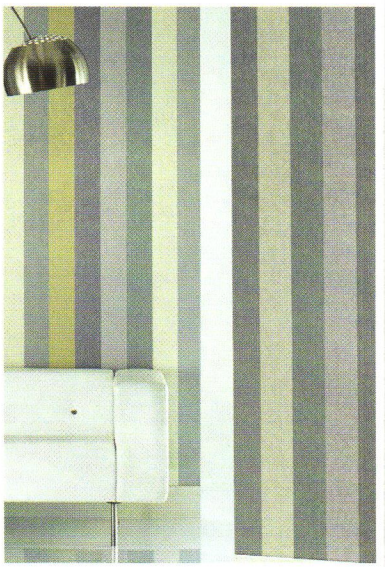
arc-com.com
**Space 1194** Reader Service No. 242



Embellished with a composition of dots within a larger circular pattern, Shibori gets its name from the ancient Japanese dying technique that inspired it. The exquisite design is created using a high-luster polyester yarn that lends metallic sheen, making it stand out further from the upholstery fabric's matte ground. The textile is composed of polyester and nylon, and can withstand 145,000 double rubs.

**Carnegie: Xorel Graphic**

carnegiefabrics.com
**Space 1123A** Reader Service No. 243



Digitally printed textiles used to mean printing on top of a base, but Xorel Graphic combines printing technology with jacquard weaving to offer a layered wallcovering. The customizable product is PVC-, chlorine-, and heavy metal–free, and Cradle-to-Cradle Silver certified.

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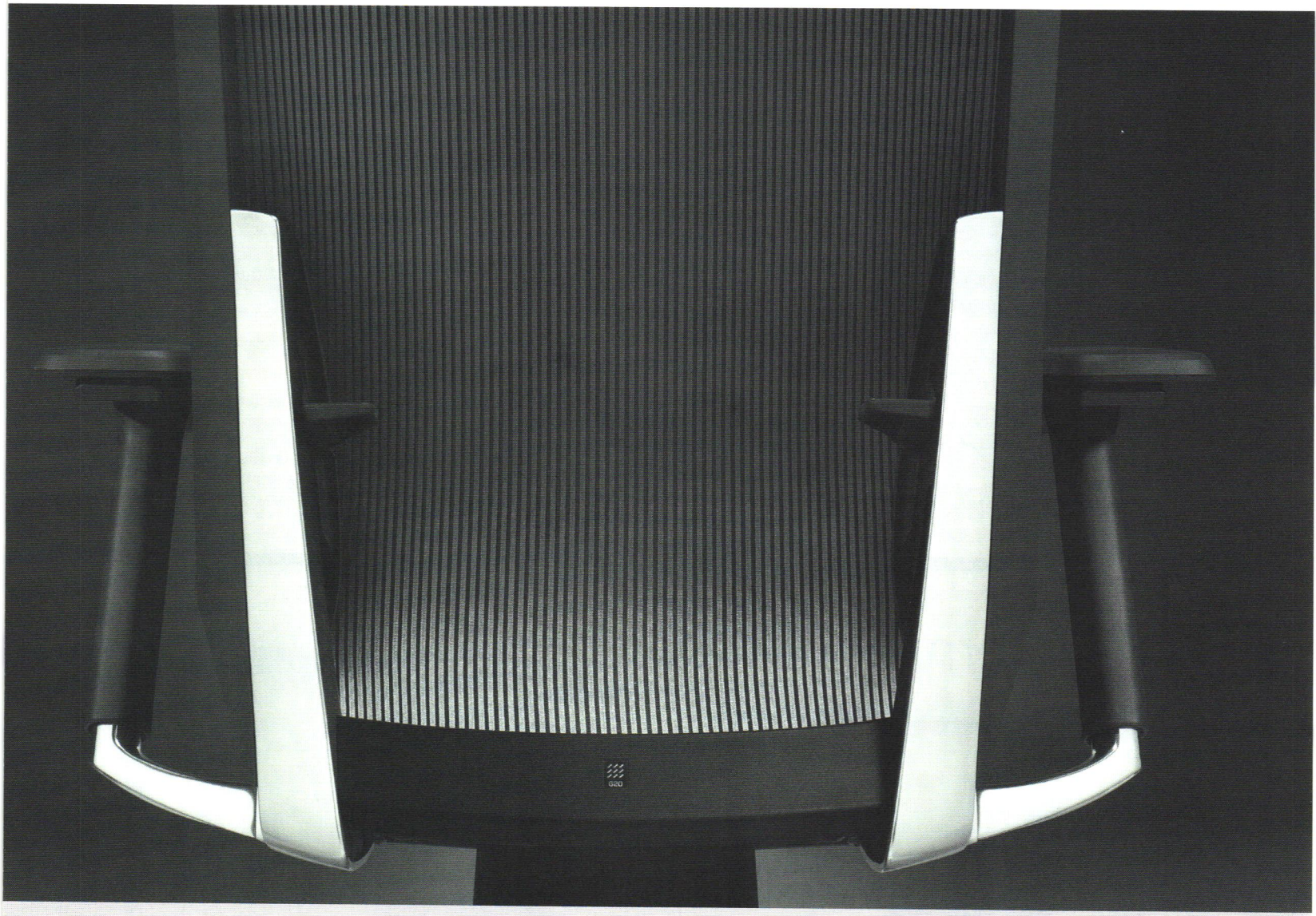

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# 11th floor

### Joel Berman Glass Studios: Maharam Collection

joelbermanglass.com
**Space 1173** Reader Service No. 244

The bold patterns of textile design studio Maharam can now be used for building facades, wall paneling, and backsplashes thanks to a partnership with Joel Berman Glass Studios. Using a flexible precision digital-printing process, Maharam designs are translated into architectural glass that is scaled and produced on a custom basis.

### Edelman Leather: Leather & Lace

edelmanleather.com
**Space 1119A** Reader Service No. 245

Genuine leather is luxurious enough, but add to that an intricate pattern that appears handcrafted, and the luxury factor has gone up a notch. Edelman's Leather & Lace replicates the handcrafted look using laser etching and cutting technology for its Cavallini hides, vegetable-tanned Napoli, and soft Royal Suede. The patterns offered for this upholstery leather range from delicate lace scrolls and compositions of butterflies to a Pointillist portrait of a skull.

### izzy+: Nemo Bar

izzyplus.com
**Space 11-100** Reader Service No. 246

Meant to encourage idea sharing, Nemo Bar is a sturdy work surface that stands at either counter or bar height and optionally integrates power access. The knife-edge profile tabletop is available in a choice of eight veneers and 30 laminates. Nemo Bar comes in three lengths to accommodate six, eight, or 10 sitters.


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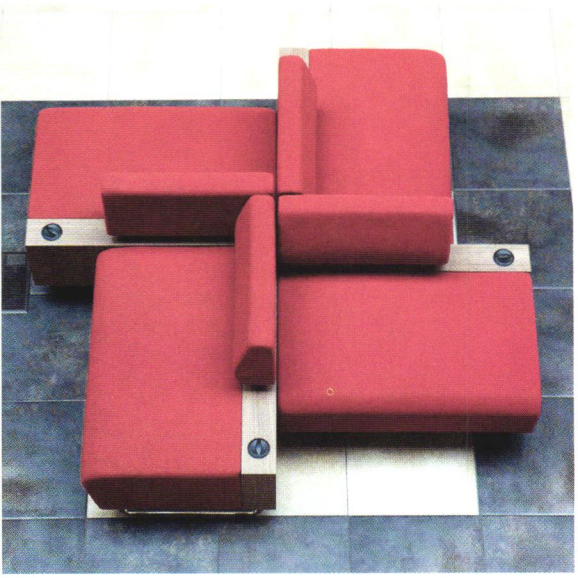


**KI: Hub**

ki.com
**Space 1181** Reader Service No. 247

Hub is a modular lounge series that can be used as a standalone unit or ganged together to suit public spaces of every size and configuration. But, as its name hints, the product can become a true hub when specified with integrated power and data outlets. The generously sized seats are upholstered and rest on metal sled bases.

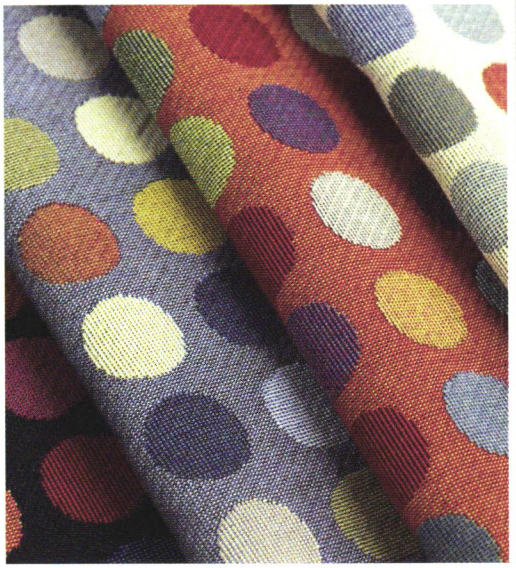
**Maharam: Layers Garden**

maharam.com
**Space 1188** Reader Service No. 248

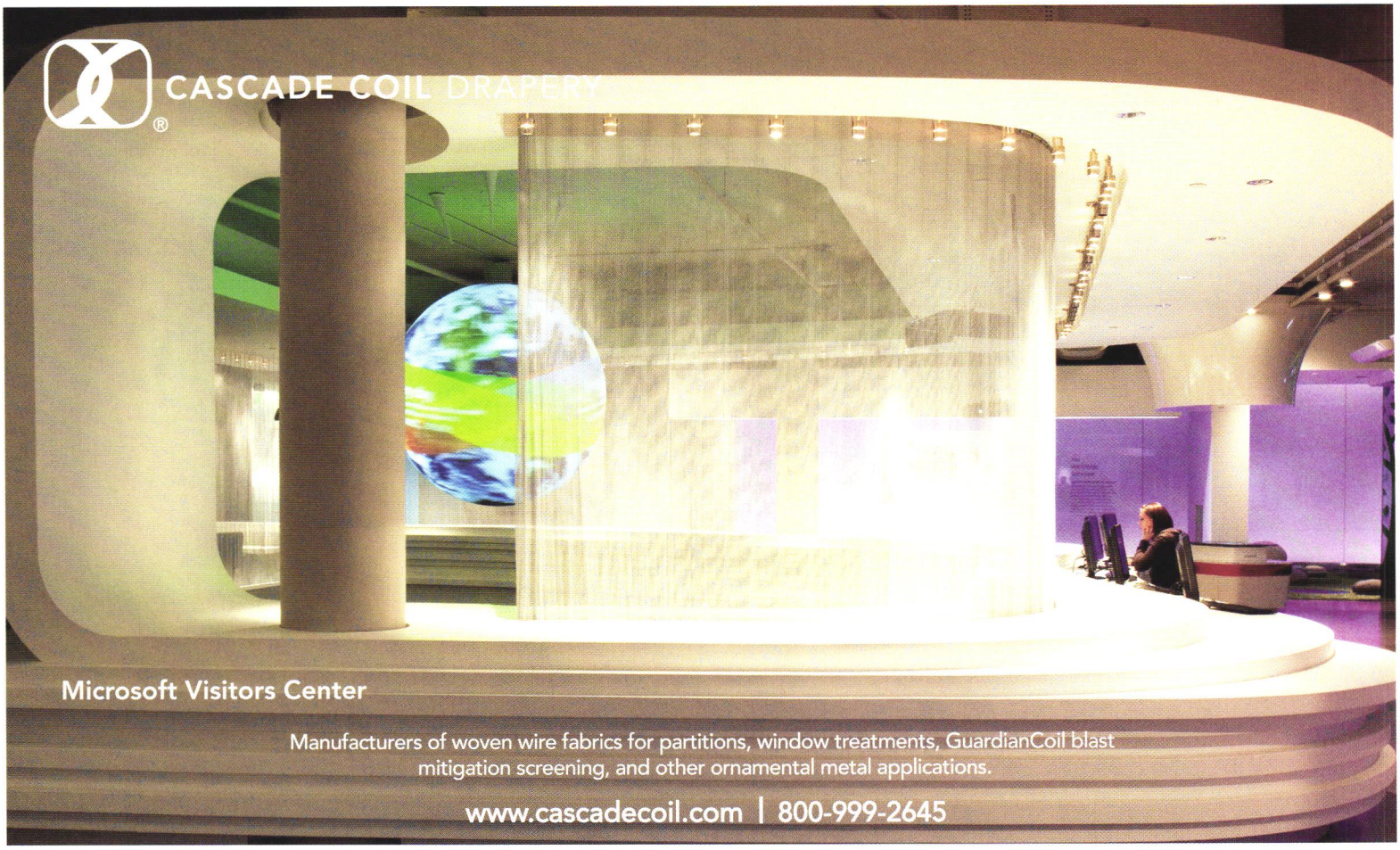
Four years ago, Hella Jongerius made a splash with her dimensional Layers felt-and-needlework upholstery for Maharam. Eventually, the collection made its way into the architecture and design collection at the Museum of Modern Art. Now the designer has reteamed with the studio to reinterpret the collection's three designs—Garden, Park, and Vineyard—as woven textiles.

**KnollTextiles: Serendipity**

knolltextiles.com
**Space 1111** Reader Service No. 249



With a name like Serendipity, it's only fitting that this fabric exudes playfulness through a dot pattern and six cheerful color palettes. The surprising fact is that it is actually a modern-day tapestry produced by a tapestry-weaving mill that has been practicing this old-world technique for over 100 years. A blend of cotton, polyamide, and polyester, Serendipity exceeds 100,000 double rubs.

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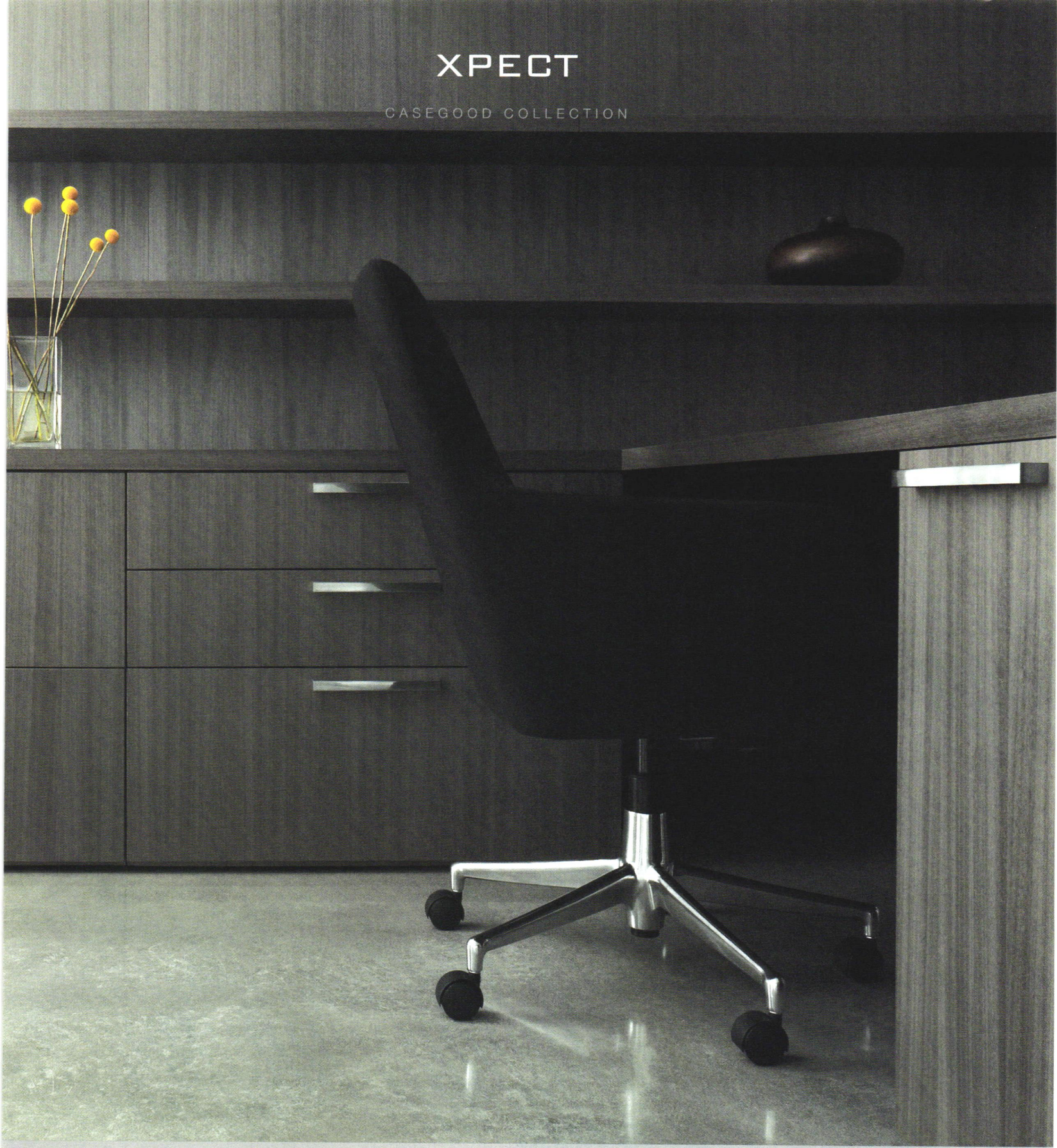


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# 11th floor

### Sedia Systems: JumpSeat

sediasystems.com
**Space 11-121** Reader Service No. 250

Auditorium seating just got a lot more attractive. JumpSeat boasts a slim profile with a spine-like, patent-pending folding mechanism constructed of plywood slats and a sheet of spring steel. The result is a compact seat that folds to four inches deep, taking up a smaller footprint and therefore maximizing space and occupancy. JumpSeat is offered with or without arms, and can be specified in multiple seat widths and back heights.

### OFS: Eleven

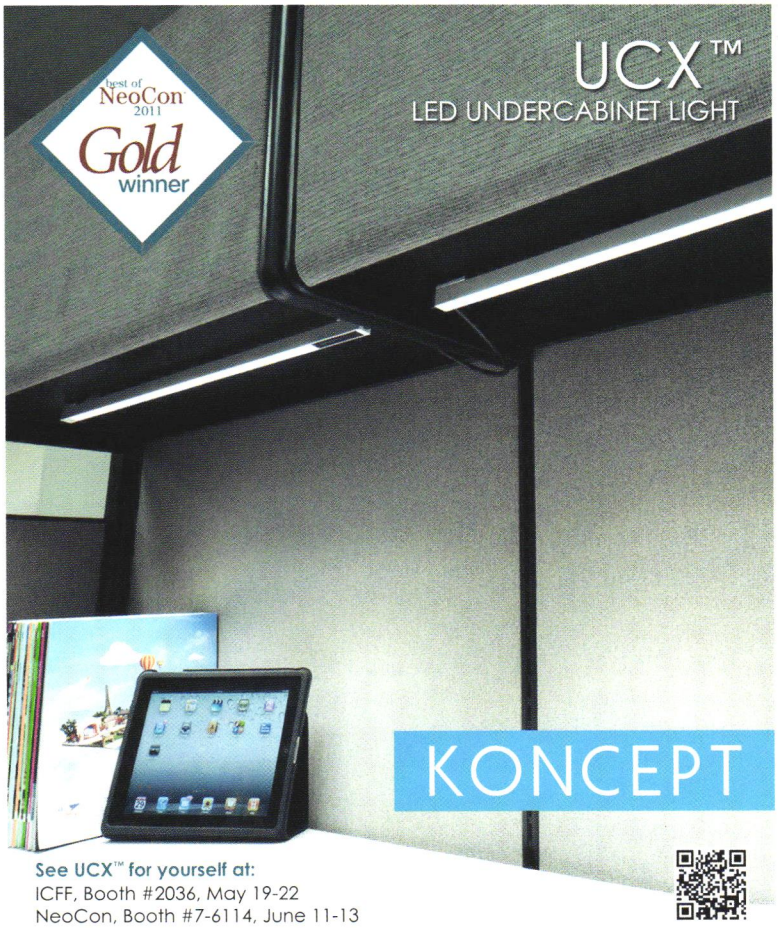
ofs.com
**Space 1132** Reader Service No. 251

Swiss architect Daniel Korb's design mantra is that furniture is architecture on a different scale. And he demonstrates this with his Eleven collection, which consists of office desks, tables, and casegoods that all boast seamless design and clean lines. Options include an under-table rail system for routing and concealing cables; a selection of powdercoat or anodized finishes; and surface materials of glass, veneer, aluminum, and even leather.

### Momentum Textiles: Molto

momentumtextiles.com
**Space 11-106** Reader Service No. 252

The Molto upholstery collection is influenced by geometry and organic forms, and comprises three patterns—one of which is the collection's namesake. Molto, the pattern, is a grid of geometric shapes that resemble blooming flower heads. Each shape is further decked with dot patterns that also combine to form geometric shapes. The pattern is constructed of cotton, polyester, and nylon, and comes in five colorways.




### HON: Motivate Collection

hon.com
**Space 1130** Reader Service No. 253

An extensive series for collaborative workspaces, classrooms, and even cafeterias, Motivate offers high adaptability and mobility. The collection includes tables with shapes that range from half-round to trapezoidal; task, stool, and stackable seating; and presentation tools such as marker boards and equipment carts.

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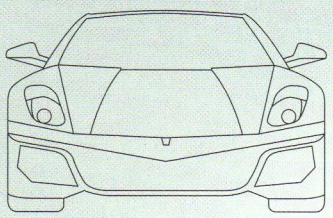

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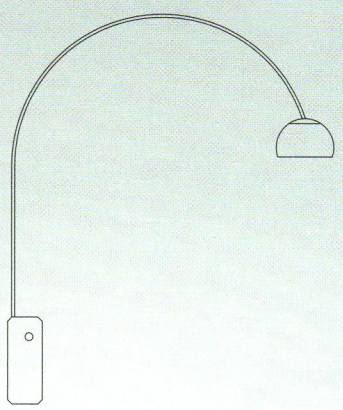

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*For more information, please contact*: **Italian Trade Commission – Ceramic Tile Department** – 33 East 67th Street – New York, NY 10065-5949 ph (212) 980-1500 – fax (212) 758-1050 – newyork@ice.it

*Ministero dello Sviluppo Economico*

ITALIA
Italian Trade Promotion Agency

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# NeoCon® 2012 Think BIG

Discover thousands of innovative products and resources for corporate, hospitality, retail, healthcare, government, institutional/education, and residential interiors from more than 700 exhibitors.

As North America's largest design exposition and conference for commercial interiors, NeoCon® provides more than 100 CEU-accredited seminars, association forums, and top-notch keynote speakers for the 40,000+ architecture and design professionals who attend the show. NeoCon® is where the contract industry kicks off its year. Get engaged, get educated, get inspired, and think BIG!

## what can you expect?

### Exhibitors

Navigate more than 700 showrooms and exhibitors showcasing thousands of cutting-edge products and materials for the contract market.

### Education

Discover new ideas and techniques from top industry experts with more than 100 CEU-accredited seminars, tours, and special events.

### Networking

Explore the show alongside more than 40,000 design professionals and develop connections at numerous exciting events and parties.

### Attendees

Architects, Interior Designers, Facility Managers, Space Planners, Dealers/Distributors, Manufacturers/Reps, Corporate Real Estate Executives, End Users, Office Managers, Purchasing Managers, Press, Students

## what will you see?

Accessories, Art, Architectural Products, Building Products and Services, Carpet/Flooring, Ceiling Systems, Casegoods, Flooring, Furniture, Lighting, Seating, Stone and Ceramic Tile, Sustainable Products, Technology, Textiles, Wall Treatments

## when?

Monday, June 11–Wednesday, June 13

## where?

The Merchandise Mart, Chicago

## why?

NeoCon® is a mecca, a destination—the largest exposition and conference for commercial interiors in North America. It is a place where BIG ideas come to life. As the single most important industry event of the year and your one-stop destination for three days of pure energy, cutting-edge products, and innovative ideas, NeoCon® will challenge you to think BIG.

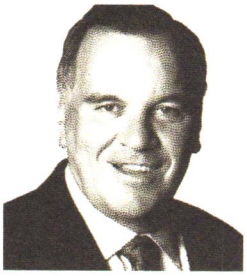
For more information, visit neocon.com

# Keynotes

Every year, NeoCon® offers exceptional keynote presentations that will leave you inspired! From famous designers and architects to business leaders, authors, and visionaries from across the world, NeoCon® keynotes represent the best in the business!

## Richard M. Daley
[KE1]

Former Mayor of Chicago and leading innovator in urban development



Date **Monday, June 11**

Time **8 am**

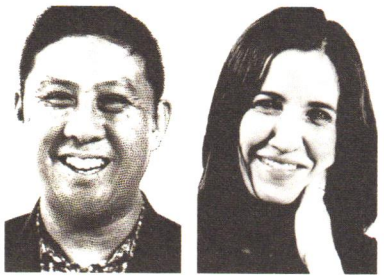
Sponsored by Allsteel®

Presented by IIDA International Interior Design Association

The longest-serving mayor in Chicago's history, Richard M. Daley has earned an international reputation as an innovator in urban development, fiscal policy, and government stewardship. As mayor, Daley enhanced Chicago's quality of life, improved the public school system and infrastructure, strengthened the economy, reduced crime, improved transportation, and made Chicago one of the most environmentally-friendly cities in the world. During his 22-year tenure, Chicago became a prominent player in the 21st century global economy, now ranking among the top economic centers and most influential cities worldwide. Daley is Of Counsel to the international law firm Katten Muchin Rosenman, and continues to speak internationally on sustainable urban development and work with global leaders on building the cities of tomorrow.

## Primo Orpilla & Verda Alexander
[KE2]

Founders of Studio O+A and distinguished *Contract* "Designers of the Year 2011"



Date **Tuesday, June 12**

Time **8 am**

Sponsored by OFS BRANDS

Presented by ASID @ NeoCon World's Trade Fair June 13-15, 2011 — Design Your Experience

Primo Orpilla and Verda Alexander cofounded Studio O+A in 1991 because they recognized the need for a design firm in the Bay Area with the ability to respond to dynamic changes in the local tech-based economy. Orpilla and Alexander believe design should always reflect the client's philosophy, sensibilities, and story. With this in mind, the duo focuses on transforming the way people work and live as more successful spaces encourage collaboration, playfulness, and inspiration. Their remarkably diverse client roster includes technology and communications firms, financial institutions, government agencies, developers, non-profit entities, and multinational corporations. Since its inception in 1991, O+A has directed design and construction for millions of square feet of space throughout the United States. Most recently, the duo was named "Designers of the Year" by *Contract* magazine.

## Gary Lee
[KE3]

Principal of Gary Lee Partners and interior design visionary

Date **Tuesday, June 12**

Time **1 pm**

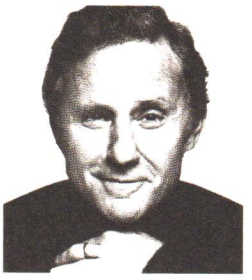
Sponsored by Knoll

Presented by fine design

Gary Lee, president of Gary Lee Partners, is an interior design visionary with an innate ability to communicate a vision for projects. A member of the Interior Design Hall of Fame, Lee begins the design process with a sense of how the environment will function for the client's business, how the space will feel, and in planning that considers rhythm and volume before style. A pillar of the design community, Lee is equally respected by the clients who often return with multiple assignments and by a loyal team of collaborators who have worked closely with him for years. Gary Lee Partners celebrated the opening of Atelier Gary Lee, a new multi-line showroom in Chicago's Merchandise Mart, in January 2012. The showroom features his private-label furniture as well as other classic contemporary pieces.

## Ian Schrager
[KE4]

Renowned creator of the boutique hotel concept in urban development



Date **Wednesday, June 13**

Time **Noon**

Sponsored by JASPER GROUP JSI KLEM COMMUNITY

Presented by AIAChicago

Ian Schrager, creator of the boutique hotel concept, has achieved international recognition for revolutionizing the entertainment and hospitality industries. His passionate commitment to the modern lifestyle has been expressed through a series of pioneering concepts: The hotel as home away from home, the hotel as a theater, "cheap chic," "lobby socializing," the indoor/outdoor lobby, the urban resort, and the urban spa. His one-of-a-kind "urban resorts" include the Delano Hotel in Miami, Mondrian Hotel in West Hollywood, and the newly minted PUBLIC Hotel in Chicago. Schrager's keen instincts for the mood and feel of popular culture were honed during the 1970s and 1980s, when he and his late business partner, Steve Rubell, created the legendary Studio 54 and Palladium nightclubs. They soon turned their attention to the hotel business, opening Morgans Hotel Group in 1984. In 2005, Schrager sold the group and created Ian Schrager Company which owns, develops, and manages hotels, residential, and mixed-use projects. He is currently working on launching two new hotel brands in various 24-hour gateway cities around the world.

# Distinguished Speakers

Start planning your NeoCon® educational experience here with this lineup of distinguished and highly regarded experts.

Monday
Tuesday
Wednesday
Keynotes & Special Events

A

[M102] **Susan Aiello**, ASID, USGBC, CID, Founder and President, Interior Design Solutions, New York, NY
[KE2] **Verda Alexander**, Founder of Studio O&A, San Francisco, CA
[T291] **Erin Anderson**, IIDA, LEED AP, Director of Interior Design, SMRT, Portland, ME
[M105] **Elaine Aye**, IIDA, LEED AP, Principal, Green Building Services Inc., Portland, OR

B

[M143] **Jonathan Bahe**, AIA, Associate, NBBJ, Seattle, WA
[M142] **Gunnar Baldwin**, LEED AP, Water Efficiency Specialist, TOTO USA, Inc., Morrow, GA
[T251] **Mark Banholzer**, AIA, LEED AP, Vice President/Design Principal, HOK, Chicago, IL
[T265] **Larry Barkley**, Managing Partner, Barkley Advisory Group LLC., Winnetka, IL
[W322] **Pat Bartholomew**, LEED AP ID+C, Director, EHSS Baxter Healthcare Corporation, Deerfield, IL
[W311] **Laura Bauer**, RID, LEED AP, Director of Innovation, RAD Consultants, Austin, TX
[M131] **Deanne Beckwith**, IDSA, Herman Miller, Inc. Herman Miller Healthcare, Norfolk, VA
[W321] **Ronnie Bent**, Project Management, Workspace Delivery Programs, GSA, Chicago, IL
[W319] **Fred Berns**, President, Business By Design, Inc., Louisville, CO
[M137][T257] **Jim Bleech**, Principal, Solomon Coyle, LLC., Alexandria, VA
[T266] **Dr. Marti Bogart**, Associate Professor of Economics, North Central College, Naperville, IL
[M140] **Barbara Bouza**, AIA, LEED AP, Principal, Gensler, Los Angeles, CA
[M126] **Charles Braham**, President, Innovant Inc., New York, NY
[M130] **Dr. Jay Brand**, Fellow AIA, Cognitive Psychologist, Haworth, Inc., Holland, MI
[T281] **Elizabeth Brawley**, AAHID, IIDA, CID, IES, President, Design Concepts Unlimited, Sausalito, CA
[T295] **Garry Brinton**, IFMA, Principal, Facilities Planners + Architects, Inc., Harrisburg, PA
[T280] **Tracy Brower**, Director, Performance Environment, Herman Miller, Zeeland, MI
[T263] **Mary Burke**, FAIA, IIDA, Principal, Burke Design & Architecture PLLC, New York, NY
[T252] **Jennifer Busch**, Hon. IIDA, Vice President, A&D Market Development, InterfaceFlor, New York, NY

C

[T251] **Patricia Canedo**, AIA, LEED AP BD+C, Associate Medical Planner, HOK, Chicago, IL
[M133] **Noel Carson**, Marketing Coordinator, Hickok Cole Architects, Washington, DC
[T265] **Kyra Cavanaugh**, President, Life Meets Work Inc., Park Ridge, IL
[M113] **Monica Chadha**, Co-founder, Converge: Exchange, Oak Park, IL
[T263] **Anthony Cohn**, AIA. LEED AP, Design Principal, EYP Architecture & Engineering, New York, NY
[M140] **Chris Coldoff**, IIDA, CID, LEED AP, Associate, Gensler, Los Angeles, CA
[M103] **Yolanda Cole**, AIA, IIDA, LEED AP, Principal and Owner, Hickok Cole Architects, Washington, DC
[T290] **Chris Congdon**, Director, Global Public Relations & Communications, Steelcase, Grand Rapids, MI
[SE1] **Michelle Cottrell**, IIDA, LEED AP BD+C, O+M, ID+C, Vice President & Director of Education, Green Education Services, New York, NY

D

[W328] **Wilson Dau**, LC, LEED AP, IES, Principal, Dau Design and Consulting, Inc., Calgary, Alberta
[M122] **William Davies**, USGBC, OFDS, IFMA, BIFMA, RIC, President, Davies Office Refurbishing Inc., Albany, NY
[KE1] **Richard M. Daley**, Former Mayor of Chicago, Chicago, IL
[T293][W313] **Kelly Deines**, IIDA, Principal, Director of Interior Design, Rossetti, Southfield, MI
[W313] **Amy Deines**, IIDA, Assoc. AIA, Assoc. Professor, Chair, Art + Design, College of Architecture & Design, Lawrence Technological University, Livonia, MI
[M141] **Barbara Dellinger**, AAHID, IIDA, CID, EDAC, Director of Healthcare Interiors, HDR Architecture, Inc., Alexandria, VA
[T275] **Douglas Dixon**, President, VIA Design + Technologies, Newtown, PA
[M141] **Susan Donkers**, LEED AP BD+C, Sustainable Design Project Manager, HDR Architecture, Inc., Alexandria, VA
[M126] **Charles DuTemple**, ABCP, CCNA, CNE, CAN, Senior Associate, Technology Systems, ESD, Chicago IL
[M126] **Joseph DuTemple**, RCDD, IEEE, BICSI, Vice President, Electronic Trading, ESD, Chicago, IL

E

[M120][M149] **Leatrice Eiseman**, IDSA, FGI, CMG, Executive Director, Pantone Color Institute, Bainbridge Island, WA
[W300] **Tomas Eliaeson**, AIA, LEEP AP BD+C, Director of Design, Little, Charlotte, NC
[T260] **Jill Elliott-Sones**, Brand Team, Fossil, Richardson, TX
[SE2] **William Emmick**, NCARB, LEED AP, Project Architect, Studio Gang Architects, Chicago, IL
[M101] **Gena English**, RID, AAHID, EDAC, RAS, Program Manager FF&E, Parkland Hospital Replacement Program, Dallas, TX
[M136] **Gert Erum**, CEO, Vanerum Stelter, Grand Rapids, MI

F

[W310] **Steve Falkin**, IFMA, Managing Director, HBR Consulting, Chicago, IL
[T292] **Juliana Fernandez**, LEED AP, General Director, Partner, Arquitectura e Interiores, Bogota, Colombia
[W310] **Marty Festenstein**, CoreNet, Managing Director, Legal Workplace, Nelson, Chicago, IL
[T255] **Andrea Fitch**, Consultant, Alexandria, VA
[M107] **Deborah Flate**, Founder and President, Dialogue Consulting, Chicago, IL
[T296] **Eric Corey Freed**, LEED AP, Founding Principal, organicARCHITECT, Indio, CA
[T252] **Scott Francisco**, Founder & Director, Pilot Projects, New York, NY

G

[T292] **Marta Gallo**, LEED AP, General Director, Partner, Arquitectura e Interiores, Bogota, Colombia
[T286] **Shawn Gehle**, Assoc. AIA, LEED AP, Associate, Gensler, Los Angeles, CA
[T270] **Sven Govaars**, MCR, SLCR, Regional Director of Consulting, Gensler, Houston, TX
[W301] **Debbie Gregory**, Assoc. IIDA, Allied ASID, Senior Clinical Consultant, Smith, Seckman, Reid, Inc., Nashville, TN

H

[M141] **Jean Hansen**, FIIDA, CID, LEED AP, BD+C, AAHID, EDAC, Sustainable Interiors Manager, HDR Architecture, Inc., San Francisco, CA
[W311] **Dr. Debra Harris**, RID, AAHID, USGBC, CEO, RAD Consultants, Austin, TX
[W308] **Anne Haser**, IALD, IES, President, Anne Kustner Lighting Design, Ltd., Evanston, IL
[T261] **Dr. Asha Hedge**, RID, IESNA, IDEC, LC., Assistant Professor of Interior Design & Lighting, Texas State University, San Marcos, TX
[M103] **Michael Hickok**, AIA, Senior Principal and Owner, Hickok Cole Architects, Washington, DC
[M111] **Susannah Hills**, Sr. Project Design Manager, Children's Medical Center Dallas, Dallas, TX
[W314] **Erik Hodgetts**, AIA, LEED AP, Director of Legal Services, IA Interior Architects, New York, NY

J

[T286] **Charrisse Johnston**, Associate AIA, ASID, LEED AP, Associate, Gensler, Los Angeles, CA
[T280] **Beth Jolly**, Director, CEO Communications, Campbell Soup Company, Camden, NJ
[T253] **Carol Jones**, IDC, IIDA, IFMA, Principal, Kasian Architecture Interior Design & Planning LTD., Vancouver, BC

K

[W322] **Nicole Keeler**, LEED AP BD+C, Sustainability Specialist, Nelson, Lake Zurich, IL
[M101] **Janet Kobylka**, IIDA, AAHID, EDAC, LEED AP BD+C, Senior Associate, HOK, Dallas, TX
[T282] **Steven Kooy**, Global Sustainability Manager, Haworth, Inc., Holland, MI

L

[W316] **Jennifer Lamar**, Senior Interior Design Consultant, Fielding Nair, International, Tampa FL
[T277] **Luiz Landgraf**, President/Consultant, Machete, Chicago, IL
[KE3] **Gary Lee**, President of Gary Lee Partners, Chicago, IL
[T259] **Suzanne Levin-Lapides**, ASID, Design Associate, Louis Mazor, Inc., Baltimore, MD
[T291] **Paul Lewandowski**, AIA, IIDA, NCARB, LEED AP, Design Principal, SMRT, Portland, ME
[M123][T269][W325] **David Loehr**, AIA, LEED AP BD+C, Principal, HGA Architects and Engineers, Minneapolis, MN
[W303] **Lira Luis**, AIA, RIBA, NCARB, USGBC, Principal Architect, Atelier Lira Luis, LLC., Chicago, IL
[M113] **Kate Lydon**, Environments Designer, IDEO, Palo Alto, CA
[M123][T269][W325] **Rachelle Schoessler Lynn**, FASID, CID, LEED AP BD+C, Senior Associate, Meyer, Scherer & Rockeastle, Minneapolis, MN

M

[SE2] **Cynthia Main**, Director of Education and Special Projects, ReBuilding Exchange, Chicago, IL
[T280] **Amy Manley**, IIDA, Director, Workplace Strategies, KlingStubbins, Philadelphia, PA
[M110] **Kimberly Marks**, ASID, IIDA, President, The Marks Design Group San Antonio, TX
[M144] **Qena McCarty**, SHRM, CEO, Aqena, Inc., Leander, TX
[M132] **Allison McKenzie**, AIA, LEED AP, Architect/Director of Sustainability, SHP Leading Design, Cincinnati, OH
[M133] **Marilynn, Mendell**, President, WinSpin CIC, Inc., Fredericksburg, VA
[T265] **Gary Miciunas**, MCR, CoreNet, Principal, Nelson, Chicago, IL
[T284] **Lewis Migliore**, President, LGM & Associates, Dalton, GA
[T295] **Josh Millman**, AIA, IFMA, Principal, Facilities Planners + Architects Inc., Harrisburg, PA
[M131] **Dr. Yuri Millo**, AIMS, SSIH, Director of the Simulation and Training Lab, SiTEL, Washington, DC
[W322] **Tim Mole**, LEED AP, Interior Architect, Nelson, Chicago, IL

N

[SE2] **Matt Nardella**, AIA, LEED AP, Founder and Principal, Moss Design, Chicago, IL
[M140] **Greg Nelson**, IIDA, Associate, Gensler, Los Angeles, CA

O

[W316] **Kelli Ogboke**, Senior Design Researcher Fielding, Nair International/TFE, Dublin, Ireland

[M113] **Liz Ogbu**, Environments Designer, IDEO, Palo Alto, CA
[T297] **Joyce Oviatt**, Owner, Innovative Installation Services, LLC., Norfolk, VA
[KE2] **Primo Orpilla**, Founder of Studio O&A, San Francisco, CA

P

[T260] **Stephen Park**, AIA, IIDA, LEED AP, Design Lead, Corgan, Dallas, TX
[M143] **Douglas Parker**, AIA, ASID, IIDA, Managing Principal, Greenway Group, Littleton, CO
[T283] **Christine Piotrowski**, FASID, IIDA, Owner, Christine M. Piotrowski, Phoenix, AZ
[T253] **Richard Pollack**, AIA, IIDA, Principal, Pollack Architecture, San Francisco, CA
[M100] **James Prendergast**, FAIA, LEED AP, Partner, Goettsch Partners, Chicago, IL
[T288] **Jonathan Puelio**, BCPE, HFES, Associate Ergonomist, Humanscale, Washington, DC

R

[SE2] **Rashmi Ramaswamy**, LEED AP Founder, Principal,Shed Studio, Chicago, IL
[M118] **Lisa Reed**, PE, IES, LEED AP BD+C, Owner, Envision Lighting Design, LLC., Lake St. Louis, MO
[M124] **Bruce Rhoades**, LEED AP, Director of Interiors, KlingStubbins, Cambridge, MA
[T250] **Carol Rickard-Brideau**, AIA, LEED AP BD+C, President, Little, Arlington, VA
[T281] **Jane Rohde**, AIA, FIIDA, ACHA, AAHID, President, JSR Associates, Ellicott City, MD
[M129] **Joyce Romanoff**, IIDA, ASID, Maya Romanoff, Skokie, IL
[T272] **Mark Rossolo**, LEED AP, Director of Public Affairs, GREENGUARD Environmental Institute, Tigard, OR

S

[W301] **Linda Sadler**, Senior Communications Planner, Smith, Seckman, Reid, Inc., Nashville, TN
[T263] **Kasper Salto**, Furniture Designer, Salto & Sigsgaard, Copenhagen, Denmark
[T255] **Kay Sargent**, IIDA, CID, LEED AP ID+C, Vice President, A&D and Workplace Strategies, Teknion, Alexandria, VA
[W303] **Anne Scarlett**, USGBC, President, Scarlett Consulting, Chicago, IL
[KE4] **Ian Schrager**, President of Ian Schrager, New York, NY
[T252] **Louis Schump**, LEED AP, Senior Associate, HOK, San Francisco, CA
[SE2] **Blake Sloan**, RX Made Coordinator, ReBuilding Exchange, Chicago, IL
[M137][T257] **David Solomon**, OFDA, Principal, Solomon Coyle, LLC., Alexandria, VA
[M116] **Dr. Timothy Springer**, HFES, President & Chief, Human Environmental Research Organization, Geneva, IL
[M124] ***Sarah Springer***, IIDA, LEED AP, Design Principal Interiors, KlingStubbins, Cambridge, MA
[T273] **Frank Stasiowski**, FAIA, President/CEO, PSMJ Resources Inc., Newton, MA
[M136] **James Stelter**, President, Vanerum Stelter, Grand Rapids, MI
[M135] **John Storyk**, Principal, Architect and Acoustician, Walters-Storyk Design Group, Highland, NY
[T270] **Dean Strombom**, AIA, LEED AP, Principal, Gensler, Houston, TX
[M146] **Jill Sweet**, IIDA, Allied ASID, Interior Designer, Aviar Commercial Space Planning and Design, Tucson, AZ

T

[M119] **Teresa Taylor**, ASID, IIDA, IDS, IFDA, President & Creative Director, Taylor Design Group, Tucson, AZ
[M139] **Jamie Thomas**, Trend Director, Stylesight, New York, NY
[T250][W300] **Jim Thompson**, AIA, LEED AP BD+C, Director of Design, Little, Charlotte, NC
[W317] **Ken Thoreson**, President, Acumen Management Group, Vonore, TN
[W326] **Bonnie Toland**, Assoc. IIDA, Designer, Workshop Architects, Milwaukee, WI

V

[W326] **Jan van den Kieboom**, AIA, Principal, Workshop Architects, Milwaukee, WI
[W326] **Peter van den Kieboom**, Designer, Workshop Architects Milwaukee, WI
[T266] **Jeff Vredevoogd**, Director of Education, Herman Miller, Inc., Zeeland, MI

W

[M135] **Beth Walters**, Principal Interior Designer, Walters-Storyk Design Group, Highland, NY
[W306] **Dr. Lennie Scott Webber**, IIDA, Director of Educational Environments, Steelcase, Inc., Grand Rapids, MI
[W329] **Cary Weldy**, President, Cary Weldy LLC., Chicago, IL
[T260] **Lindsay Wilson**, RID, IIDA, LEED AP, Principal, Corgan Associates, Dallas, TX
[M111] **Rachel Windham**, IIDA, SEGD, Interior Designer, WHR Architects, Dallas, TX
[M127] **Stephen Witte**, Project Director, Stephen Witte Associates, Evansville, IN
[W328] **Gary Woodall**, IES, IALD, LC, LEED BD+C, Senior Designer, Gary Steffy Lighting Design Inc., Ann Arbor, MI
[M146] **Michelle Wootten**, IIDA, ASID, Interior Designer, Aviar Commercial Space Planning and Design, Tucson, AZ

Z

[T289] **Craig Zehms**, Brand Ambassador, Lalique, New York, NY
[M144] **Julie Zitter**, IIDA, Sr. Associate, Interior Designer, GSC Architects, Austin, TX

To learn the topics and times of speaker presentations, visit neocon.com and click the seminar descriptions found under the education menu.
To search by session code, visit reg.neocon.com and click on seminar registration.

# Special Events

An abundance of networking opportunities take place during NeoCon®. From black-tie parties to evening special events, attendees have countless opportunities to mix and mingle with their colleagues, new business prospects, and industry friends.

## DIFFA/Chicago Believe 2012 GardenGala

Date **Saturday, June 9**
Time **Cocktail reception at 6:30 pm; dinner, dancing, desserts, auction at 8 pm**
Location **Marriott Chicago Downtown Magnificent Mile, 541 North Rush Street**

DIFFA/Chicago invites you to the Believe 2012 GardenGala, the second in a series of Believe Galas dedicated to our Grantees. With a focus on meals and nutrition, our GardenGala will feature a splendidly organic farm-to-table dining experience and live auction bookended by our legendary Cocktail Reception and Dancing & Desserts. This year's creative black-tie/garden-party-chic event will be attended by design industry leaders and enthusiasts from around the U.S. and will benefit Chicago-area service agencies that provide assistance, education, and outreach to those living with HIV/AIDS.

For more information and to reserve your table or individual tickets, call 312.644.6412 or visit diffachicago.org/believe

## LEED® Green Associate Overview & Exam Prep [SE1]

Date **Sunday, June 10**
Time **9 am–5 pm**
Location **Merchandise Mart, Conference Center**
Fee **$299 Seminar/$349 Seminar and Flashcards**

**Registration is Required/Space is Limited**
Credits: 8.0 AIA HSW/4SD and 0.8 IDCEC CEUs

USGBC's Leadership in Energy & Environmental Design (LEED®) is the universally accepted green building rating system. This workshop will provide a comprehensive overview of LEED, and is designed to prepare individuals to pass the introductory LEED credentialing exam. LEED Green Associate. Topics covered include LEED project registration and the certification process, green building and design strategies from the LEED rating systems, and a road map for organizing your post-seminar exam prep. This workshop is recommended for anyone interested in learning more about green building and sustainable design, or looking to become a LEED Professional. Registration includes all recommended LEED certification study materials, including 500 practice exam questions.

Instructor: **Michelle Cottrell**, IIDA, LEED AP BD+C, O+M, ID+C, Vice President & Director of Education at Green Education Services, Author of *Guide to the LEED® Green Associate Exam* (Wiley, 2010) Cottrell is an approved EPA Certification Trainer, a USGBC Education Provider, and National Member of CaGBC.

## COOL, IIDA Black Tie Awards Celebration

Date **Sunday, June 10**
Time **7–11 pm**
Location **The Ritz Carlton Hotel (NEW LOCATION)**
RSVP **Email Dennis Krause at dkrause@iida.org.**

Kick off NeoCon with an elegant evening of cocktails, awards, dinner and dancing at the 2012 IIDA black-tie awards gala, where we will be celebrating design excellence. Join us to mingle with your peers and to honor the winning projects and design firms of the 39th Annual Interior Design Competition and 20th Annual Will Ching Design Competition.

## 2012 Best of NeoCon Award Winners' Breakfast

Date **Monday, June 11**
Time **7:30 am**
Location **The Renaissance Hotel, Wacker Drive**

The highest distinction for NeoCon exhibitors, the Best of NeoCon Awards program culminates with the winners announcement at an annual breakfast. Purchase tickets to the Best of NeoCon Award Winners' Breakfast at contract-network.com

## Showroom Parties

Date **Monday, June 11**
Time **5–7 pm**
Location **Floors 3, 10, and 11**

The momentum of NeoCon will be in full swing on Monday night! Showroom-hop on the third, 10th, and 11th floors to see fabulous products, network, and wine and dine with all your colleagues and industry friends. Visit neocon.com, Special Events, to note participating showrooms and exhibitors, as well as other exhibitor events, important guest appearances, giveaways, and more.

## 8th Annual Guerrilla Truck Show

Date **Tuesday, June 12**
Time **5:30–9:30 pm**
Location **1052 West Fulton Market**

guer.ril.la (ger ril'e), n. 1. a member of a small independent group of furniture designers and artisans that band together to provide an exciting, innovative venue to vent their ideas and creativity.

Hmmm...You say. Then what is a Guerrilla Truck Show??? Founded by Morlen Sinoway, the Guerrilla Truck Show is an annual design event meant to bring Chicago design to a forefront. It's where we all step onto the docks of Fulton Market Street to check out creative vignettes by independent designers/artists in rented box trucks or, as we like to call them, mobile showrooms. It goes down for ONE NIGHT ONLY, so don't miss out on the excitement! Mark your calendars—Tuesday, June 12.

## IIDA/Contract Magazine Showroom & Booth Design Competition

IIDA and *Contract* magazine will honor originality of design, visual impact, and the outstanding use of space, color, texture, lighting, and graphics in showrooms and booths at NeoCon 2012. The winning designs will be featured in an upcoming issue of *Contract* magazine.

**Winners of the 2011 Competition**
The award for Showrooms Greater Than or Equal to 4,000 square feet was presented to KI, designed by Sheila LaCount and Design Collaboratives Architects. The award for Showrooms Less Than 4,000 square feet was presented to Antron Carpet Fiber, designed by Perkins+Will. The winner in the Booths Greater Than or Equal to 400 square feet category was Sparkeology, designed by Square One Design. The winner in the Booths Less Than 400 square feet category was presented to Savannah College of Art and Design, designed by the SCAD Design Group. The 2011 Best of Competition Award was presented to Antron Carpet Fiber.

## BIFMA International's Annual Membership Meeting

Date **Wednesday, June 13**
Time **7:15–9 am**
Location **Holiday Inn Mart Plaza, Wolf Point Ballroom (15th Floor)**

BIFMA INTERNATIONAL

Members of the Business and Institutional Furniture Manufacturers Association (BIFMA International) and invited guests are encouraged to attend this year's breakfast meeting to hear BIFMA's annual state-of-the-industry and state-of-the-association reports. Pre-registration required. For more information, contact BIFMA at 616.285.3963.

## Innovation in Reuse: Designing Green Building with Reclaimed Materials [SE2]

Date **Wednesday, June 13**
Time **9:30–11:00 am**
Location **MMCC 1**
Fee **$55**
Credit **0.1 CEU / 1 LU**

rebuildingexchange

Hear from a panel of experts who will discuss a world of opportunity in deconstruction, reclamation, and reuse. Get an overview of the basic concepts, barriers, and opportunities involved in reuse projects. Using specific project examples, the panel will discuss the variety of sources that exist for excellent used materials. Learn how to achieve LEED MR credits associated with building deconstruction and reuse. Take your green design skills a step beyond and be ready for that next opportunity.

Panelists: **Matt Nardella**, AIA, LEED AP, Moss Architecture and Design; **William Emmick**, NCARB, LEED AP, Studio Gang Architects; **Blake Sloane** and **Cynthia Main**, ReBuilding Exchange. Moderator: **Rashmi Ramaswamy**, LEED AP Shed Studio

## Meet the President's Day

Date **Wednesday, June 13**
Time **9 am–12 pm**
Location **Show Floors**

Network with some of the industry's top influential leaders as presidents of exhibiting manufacturers welcome you to their showrooms and booth spaces. On Wednesday of NeoCon, company presidents will be on hand to share their expertise and insight about their products and companies.

# Special Exhibits

Not only will NeoCon® showcase over 700 manufacturers representing hundreds of product lines, but also unique exhibits and installations displayed throughout the Merchandise Mart, giving you even more inspiration and insight into how you may want to approach your next design projects.

## BreakPoint Books

Location **The Merchandise Mart, 7th Floor, Suite 7-2030**

BreakPoint Books will be hosting an onsite bookstore during NeoCon. BreakPoint Books will carry titles authored by the conference speakers, and will feature titles on Interior Design, Green Building, Architecture, and much more. Stop by to browse and network with other conference attendees at the NeoCon Bookstore, brought to you by BreakPoint Books!

## BuzziSpace Lounge

Location **The Merchandise Mart, 1st Floor**

Need a place to meet a colleague, make a phone call, converse with a client in peace and quiet, or just need momentary relief from the NeoCon hubbub? The BuzziSpace Lounge is the perfect destination for you! A 'World of Silence' awaits you just around the corner from Starbucks by the Kinze Wells entrance.

## Connect with izzy+

Location **The Merchandise Mart, 1st Floor, North Lobby**

Step up to the bar: izzy+ has created the perfect platform for connecting, or a sweet retreat. The concept that launched tongues atwitter at last year's NeoCon is ready to stir imagination at a workspace near you. Experience it in the Merchandise Mart's first floor lobby during NeoCon 2012.

## Green Spot and Sustainability Timeline

Location **The Merchandise Mart, 1st Floor**

The Green Product Gallery and education center showcases new, innovative, sustainable and eco-friendly products from our showroom partners. Also featured is the sustainability timeline, which celebrates many of the accomplishments of The Merchandise Mart, our showroom partners, and the City of Chicago. Addressing global environmental challenges, the display highlights the product innovations, research findings, and events of the last several decades that reduce our environmental footprint and make the world a better place to live. To learn more about all the green initiatives in place at The Merchandise Mart, please visit mmart.com.

## GSA Internet Lounge

Location **The Merchandise Mart, 8th Floor, Suite 8-1031**

Take a break from the hectic activity at NeoCon and stop by the show's GSA Internet Lounge. Relax in comfortable furnishings while checking your email or browsing the web. Questions regarding federal government furniture procurements, or on how to do business with the federal government? Speak with acquisition and business development professionals from the U.S. General Services Administration (GSA).

## Guerrilla Truck Stop

Location **7-1022**

Morlen Sinoway Atelier and Merchandise Mart Properties Inc. are proud to sponsor an exhibition featuring the work of designers participating in the 2012 Guerrilla Truck Show. The exhibit will feature fresh designs from Craighton Berman, Merkled Studio, Po Campo, and students from Harrington School of Design and University of Illinois Chicago, in categories such as furniture, lighting, accessories, and unique designed objects. These featured selections will also be part of the 8th Annual Guerrilla Truck Show on Fulton Market Street. The Truck show is one, BIG night only—Tuesday, June 12th, from 5:30 to 9:30 pm. Please visit us at NeoCon to preview the future of design. For more information, call 312.432.0100.

## Herman Miller Lounge

Location **The Merchandise Mart, 1st Floor, South Lobby**

This year at NeoCon, the South Lobby of the Merchandise Mart will be completely furnished with the Herman Miller Collection to allow visitors an opportunity to experience the concept of a "daytime living room" firsthand, and to demonstrate how the company's furniture can be combined to create a diverse variety of comfortable and collaborative workspaces. We believe that design goes much deeper than styling. Each piece in the collection presents a solution that is as purposeful as it is beautiful, and contributes to the greater whole.

We invite you to join us in the South Lobby as well as at the Herman Miller Showroom, 321, at The Merchandise Mart.

## Interiors & Sources Materials Pavilion at NeoCon

Location **The Merchandise Mart, 8th Floor, Suite 8-3130**

The materials you choose for furniture and interiors can make or break a project. Durability, sustainability, economy, availability, and, of course, design and form compatibility are all factors, but gathering and making sense of the all the information you need is often a daunting task.

In the Interiors & Sources Materials Pavilion you'll find hundreds of material samples displayed side-by-side, with details on their origin, makeup, and recommended applications. This experiential, educational exhibit is curated by design historian and materials specialist Grace Jeffers, and populated with the help of Material Intelligence (materialintelligence.com), an information resource on surfacing solutions for designers and fabricators.

The Interiors & Sources Materials Pavilion will be hosting its educational exhibits and sponsoring CEU presentations at NeoCon 2012. We invite you to visit, browse, ask questions, and get inspired!

# Special Exhibits

## Relationships by Design – Exploring the creative relationship between the designer and the manufacturer

Location **The Merchandise Mart, 7th Floor, 7-1048**

With the advent of a number of new fundraising platforms such a Kickstarter and Jumo, now more than ever before, designers are working more closely with manufacturers to launch their new designs. This exhibit investigates the close relationship between designer and manufacturer that is a growing trend in the design world today. In this exhibit you'll find everything from large-scale furniture to small tabletop designs all produced by designers locally and internationally giving you a close understanding of the relationship between designer and manufacturer all within the constraints of production.

Curated by i4design; www.i4designmedia.com and Shared Practice; www.shared-practice.com.

## Seeyond: Imagination Delivered

Location **The Merchandise Mart, 1st Floor, North Lobby**

Invite your imagination to wander as you enter the Seeyond™ experience. See a stunningly elegant wall feature that creates two distinct semi-enclosed work spaces. Each area provides a highly functional solution for distinct real-world contract-office environments. Functional highlights include space division, sound containment, wire management, natural lighting, fenestration concepts, and whiteboard ideas. Newly available materials will be showcased as the Seeyond solution evolves beyond its introduction with cellular resin. You'll see varying types of tessellation, form, and function—and a new way to imagine specialty features.

Also visit space 8-4119 to use the proprietary Tess™ Specification Tool from Seeyond and design what you imagine.

Best of NeoCon 2011 Gold Award Winner & Innovation Award Winner

## Student Project Display

Location **The Merchandise Mart, 7th Floor**

View the future of interior design by the next generation of designers from interior design and architecture schools. Projects include innovative environments from commercial to residential, hospitality to retail.

**Participating schools**

California College of the Arts, College of DuPage, Dakota County Technical College | Eastern Michigan University | Florida State University | Harrington College | International Academy of Design and Technology, Detroit | International Academy of Design and Technology, Nashville | Kansas State University | Kendall College of Ferris State University | Kent State University | Lawrence Technological Institute | Marylhurst University | Mississippi State University | New Jersey Institute of Technology | Park University | Pratt Institute | Ringling College of Art + Design | Salt Lake Community College | Savannah College of Art and Design | Savannah College of Art and Design, Atlanta Campus | Southern Illinois University | The Art Institutes International, Kansas City | The George Washington University | University of Illinois at Chicago | University of California, Berkley Extension | University of Oklahoma | Westwood College, Online

## Take Your Pic by IdeaPaint

Location **The Merchandise Mart, 8th Floor, Cafe**

An infinite color palette is now a dry erase reality, thanks to our latest innovation, IdeaPaint CLEAR. Peruse the limitless possibilities in the IdeaPaint Café located on the 8th floor. That's not it! Join us in the MDC showroom, where our talented muralist (and photographer) will be creating a customized NeoCon backdrop!

## U.S. Green Building Council—Illinois Chapter

Location **The Merchandise Mart, 8th Floor, Suite 8-1133**

The U.S. Green Building Council—Illinois Chapter is a nonprofit membership driven organization that advances buildings and communities that are sustainable, prosperous, and healthy. We achieve this through education, advocacy, and collaboration.

## Stephen Viscusi

Location **The Merchandise Mart, 8th Floor, Suite 8-1129**

The Viscusi Group has a job for you. Every aspect of our industry is hiring again, so maybe it is time to see if the grass really is greener. Bring your resume or just your curiosity. Either way, the Viscusi Group is your to "go to" source for the best positions in the industry—the ones that you see people getting and wonder how they landed them and not you. Come meet our team of career professionals, who literally change the face our industry, one job at a time.

Sign up in advance at viscusigroup.com
Follow us on Twitter: WorkplaceGuru

## Wolf-Gordon Escalator Canopy

Location **The Merchandise Mart, 1st Floor, North East Corridor**

View the future of interior design by the next generation of designers from interior design and architecture schools. Projects include innovative environments from commercial to residential, hospitality to retail.

# Market Segments

Are you looking to specify corporate/office, education/institutional, healthcare, hospitality/retail, sustainable, lighting, or stone and tile products? NeoCon® showcases hundreds of exhibitors across a wide variety of market segments as well as focused educational programming to arm you with resources and information for all of your upcoming projects.

### Corporate/Office

Corporate office design is an ever-changing industry as companies strive to create a conducive and productive work environment in order to attract and retain the right employees. NeoCon® provides a showcase of the newest products trends available in the corporate office world.

### Education/Institutional

Furnish your mind...studies prove that environments play an important role in the way we live, work, play and LEARN. If you are responsible for designing a winning environment for hungry minds, NeoCon® will feature the latest and greatest in educational/institutional design.

### Environmental/Sustainable

No longer the trend, sustainable solutions are the very thread that weaves our industry together and keeps us moving forward in the right direction. From green products and materials to LEED-Platinum showrooms and inspiring exhibits, NeoCon® provides something "green" for everyone to challenge your thinking and charge you with new environmentally conscious solutions to prepare you for the future.

### Healthcare

Healthcare has become a priority and continues to present our industry with exciting opportunities. More and more manufacturers are introducing healthcare product lines and NeoCon® will feature them in the Healthcare Pavilion featuring the latest product innovations. In addition a top-notch educational track that will arm you with all the resources you need to tackle your upcoming healthcare projects.

### Hospitality/Retail

Seeking inspiration and ideas for a new restaurant or hotel project? Have you been summoned to recreate in-store experiences that have the potential to differentiate? The good news is that a growing number of hospitality and retailers operators are not only cracking the door to see what's out there—they're flinging it wide and welcoming innovation.

### Lighting

The Lighting Pavilion is a boutique contract lighting pavilion that introduces leading-edge lighting products specifically developed for the hospitality, commercial and health care industries.

### Stone and Tile

Providing a destination within NeoCon® where you can discover the newest styles, trends and technological innovations in stone and tile. The Stone + Tile Pavilion is your opportunity to better understand the versatility of today's porcelains, glass, cement, ceramic, mosaic, granite, marble, etc. across a wide variety of applications.

## The Student Program at NeoCon®

**Wednesday, June 13**

**8:30 am–5 pm**

We see BIG things in your future

Don't miss the Student Program, a day designed exclusively for interior design and architecture students. Stop by and gain real-world exposure to the professional world of design through activities that bring you up close and personal with the industry's top manufacturers and designers.

## More to Explore

Fine Design™ offers attendees the opportunity to explore the best in home furnishings and decor throughout the Design Center in The Merchandise Mart's permanent residential showrooms on floors 6, 15, 16, 17, and 18. With over 150 showrooms and 2,500 product lines you'll find the world's largest collection of luxury home furnishings.

fine design
RESIDENTIAL FURNISHINGS SHOW AT NEOCON®

Enjoy the best in kitchen, bath, and building products in LuxeHome on the first floor. LuxeHome is the world's largest collection of premier boutiques for home building and renovation boasting more than 100,000 square feet of commercial space in over 30 luxury boutiques.

LUXEHOME
THE WORLD'S LARGEST COLLECTION OF PREMIER BOUTIQUES FOR HOME BUILDING AND RENOVATION

## BIG Ideas at the NeoCon® Conference

NeoCon® is where A&D professionals convene to obtain the latest information and learn the latest trends in the contract furniture industry. Achieve your goals by attending any of the NeoCon® educational programs, spanning three full days and including more than 120 accredited seminars, association forums and keynote presentations that showcase incomparable industry speakers and business experts. This year, NeoCon® offers a comprehensive schedule that is organized into 14 different educational tracks and segmented into:

**Educational Tracks**

Dealer Strategies [DS]

Environmental Design [ENV]

Facilities Construction/Renovation [FC/R]

Facilities Management [FM]

Facilities Technology [FT]

Health Care Design [HC]

Health, Safety, and Welfare [HSW]

Hospitality [HOSP]

Institutional Design [INST]

Lighting Design [LT]

Office Design [OF]

Professional Development [PD]

Residential Design [RES]

Senior Housing [SH]

NeoCon® programs vary in length of time, educational credits, and fees.
Register in advance for educational programs at neocon.com

# Best of NeoCon®

Currently in its 22nd year, the Best of NeoCon® Competition honors new commercial interiors products introduced to the contract furnishings industry during NeoCon® 2012. Sponsored by *Contract*, Merchandise Mart Properties Inc., McMorrowReport.com, IIDA, and IFMA, the Best of NeoCon® features 42 product categories ranging from Architectural Products to Conference Room Furniture to Workplace Technologies.

Approximately 45 jurors review 325-plus products in 22 hours over three days before NeoCon® begins. As of late May 2012, all products that were entered into the Best of NeoCon® are available for viewing on the Contract Network: contract-network.com. Past Best of NeoCon®-winning products also are always available for viewing at contract-network.com.

*Contract* magazine's Best of NeoCon® jurors honor their favorite new products at the show each year, but what shines in the eyes of NeoCon® attendees? In collaboration with Designer Pages, *Contract* hosts Best of NeoCon®: People's Choice, now in its second year. NeoCon® attendees are given an opportunity to select their favorite products by voting online at neocon.com and contractdesign.com, where they will view submissions side-by-side and click to vote for their favorite. Voting will close on June 17 at midnight EST, and winners will be announced online and via email.

For more information on *Contract* programs and events, email John Rouse at jrouse@contractdesign.com.

**The Best of NeoCon® is your source for new products at NeoCon® 2012**

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

**Ideabook**—your complete guide to NeoCon®

**Contract-Network.com**—an interactive website providing exclusive entrant product images and showroom and planning capabilities including sort by product category, showroom, or new project.

**Best of NeoCon® Product Guide**—complete listings of all entrants, products, and showroom locations

**Product Cards**—4-by-6-inch cards featuring product images and descriptions, showroom locations, and contact information distributed throughout the Mart and in the *Contract* Lounge.

**Contract Lounge**

Location **7th Floor, Booth 7-2094**

Best of NeoCon® 2012 winners presentation
Former Best of NeoCon® winning products and furnishings

**Events and Products**

**2012 Award Winners' Breakfast**
Date **Monday, June 11**
Time **7:30 am**
Location **Renaissance Hotel, Chicago**

**contract**

# Chicago Art and Architecture

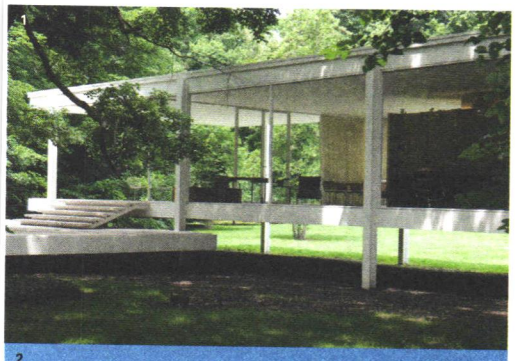
The Windy City and its surrounding suburbs are teeming with great art and architecture. Here is a small sampling of what to see and visit during NeoCon® 2012.

## Frank Lloyd Wright Preservation Trust

The legendary architect's Home and Studio in Oak Park, Illinois, leads daily, guided tours (advance tickets recommended) of this Prairie Style residence that Wright occupied for the first 20 years of his career. Another of Wright's work in this genre is the Robie House, located on the University of Chicago campus. This important building in American architecture history offers guided, private spaces, and self-guided audio tours, Thursdays through Mondays.

For more tour information, schedules, and ticket prices, visit gowright.org.

## Chicago Architecture Foundation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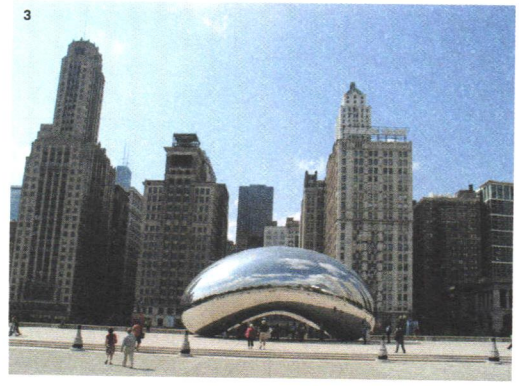
An excellent resource for learning about both old and new architecture in the city, the Chicago Architecture Foundation hosts a series of exhibitions, programs, and tours. Among the most popular offerings is the Foundation's River Cruise, which provides an overview of historic and modern architectural styles and the designers behind them.

The Farnsworth House PLUS tour steers off the beaten path to visit Mies van der Rohe's Farnsworth House in rural Plano, Illinois. The full-day excursion departs from downtown Chicago via luxury bus, passes by other Mies works—such as the Lake Shore Drive twin towers, the campus of Illinois Institute of Technology, and Crown Hall—and includes a buffet lunch en route.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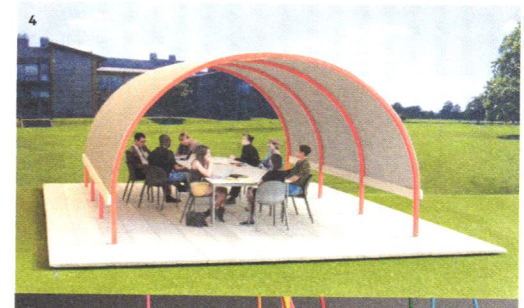
And while many Chicago visitors have already walked Millennium Park, the Millennium Park Revealed walking tour offers more insight into how the architects, artists, and engineers—including Frank Gehry and Anish Kapoor—collaborated with the city to transform a railway and parking lot into this world's largest roof garden.

For more tour information, schedules, and ticket prices, visit architecture.org

## The Art Institute of Chicago

A broad historical look at how innovation and evolution have impacted the built environment and object design, "Rethinking Typologies: Architecture and Design from the Permanent Collection" showcases some of the Institute's recent acquisitions, including Hulger and Samuel Wilkinson Design's sculptural Plumen 001 low-energy bulbs, Jeanne Gang's acrylic Aqua Tower model, and KLM's World Business Class tableware designed by Marcel Wanders. Runs through July 29, 2012.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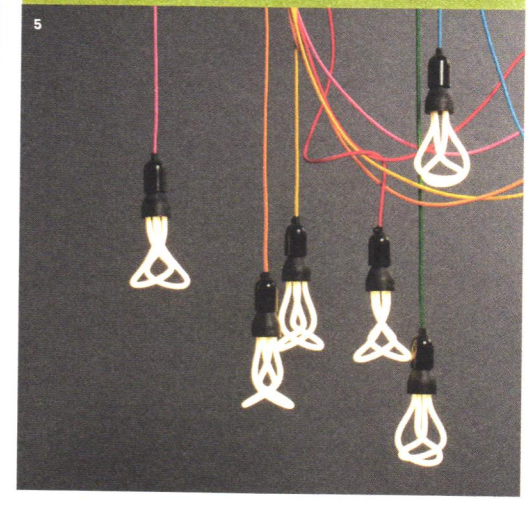
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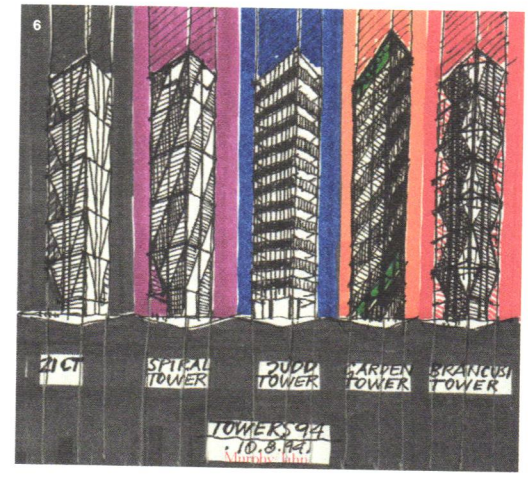
A small show with an intriguing subject, "The Outdoor Office" displays three large-scale images of conceptual outdoor offices based on research that New York designer Jonathan Olivares conducted on alternative workspaces. Runs through July 15, 2012.

For more information, visit artic.edu.



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CHICAGO ARCHITECTURE FOUNDATION: FARNSWORTH HOUSE, 1951, BY LUDWIG MIES VAN DER ROHE (1). THE RIVER CRUISE ABOARD CHICAGO'S FIRST LADY (2). CLOUD GATE, 2006, BY ANISH KAPOOR, MILLENNIUM PARK (3). ALL PHOTOS COURTESY OF THE CHICAGO ARCHITECTURE FOUNDATION, ANNE EVANS. ART INSTITUTE OF CHICAGO: THE OUTDOOR OFFICE, 2011, BY JONATHAN OLIVARES/COURTESY OF JONATHAN OLIVARES DESIGN RESEARCH (4). PLUMEN 001 (SET OF 15), 2010, BY HULGER AND SAMUEL WILKINSON DESIGN/GIFT OF HULGER (5). ENDLESS TOWER, 1994-95, BY HELMUT JAHN/GIFT OF JUDITH NEISSER (6).

# It's all about products

NeoCon® will showcase more than 700 exhibitors representing everything and anything for commercial and residential interiors and occupying over 1 million sq. ft. within The Merchandise Mart.

Accessories / Art / Architectural Products / Building Products and Services / Carpet / Flooring / Ceiling Systems / Casegoods / Flooring / Furniture / Lighting / Seating / Stone and Ceramic Tile / Sustainable Products / Technology / Textiles / Wall Treatments

1 ReSource Inc.
2/90 Sign Systems
20-20 Technologies, Inc.
2tec2
3 Step Art
3Form Inc.
3M Architectural Markets
9 to 5 Seating

A
ABCO by izzy+
AB Estrie Products
Abet Laminati
Absolute Furniture Industries
Aceray LLC
Acoustigreen
aeris-impulsmobel GmbH & Co. KG
AIS
Alchemy Glass Works LLC
All Power Display Co., Ltd.
Allermuir
Allseating
Allsteel
American Academy of Healthcare Interior Designers
American Express OPEN
American Seating
American Society of Interior Designers (ASID)
Amtico International
Andreu World America
Anji Chenxu Seating Products Co., Ltd
Anji Fuhe Furniture Co., Ltd
Anji Grand Orient Furniture Co Ltd.
Anji Hai Long Furniture Co., Ltd
Anji Longbo Furniture Co., Ltd
Anthro Corporation
Antron Carpet Fiber by Invista
APCO Sign Systems
AQUAFIL USA
Arborite
Arcadia
ArcCom Fabrics
Architex
ARCONAS
Ardex
ASIS Furniture Co. LTD.
Astek Wallcovering
Atlas Carpet Mills, Inc.
ATS International

B
Baker Manufacturing Co., Inc.
Balt
Bashkir Timber Industry Company
Bear Asia Furniture Co., Ltd
BEAUFURN LLC
Beaulieu Group Commercial
"Bellcomb Technologies"
Bellcomb, Inc.
Benjamin Moore & Co.
Bentley Prince Street
Berco, Inc.
Bernhardt Design
Best Rite
Bestuhl Booho
BIFMA International
Bigelow
Bisak
Bluworld of Water
Borgo Contract Seating
Boss Office Products Inc.
Bouty / Viasit
Boyd Lighting
Bradford Systems
BreakPoint Books
Bretford
Bush Business Furniture
BuzziSpace.com

C
C+P Furniture Systems
CABOT WRENN
Cambria USA
Camira Fabrics
Campbell Contract, Inc.
Cape Furniture
Carl Stahl DecorCable
Carnegie Fabrics
Carolina
Carvart
CBC Flooring
C. CURVATI
Centiva
Century Tile Distributors
Ceramiche Caesar Spa
Ceres PVC Free Flooring
CF Group
CF Stinson
CHAIRSUPPLY.EU
Changzhou Bowen Office Furniture
Changzhou Jewel Gas Spring Co. Ltd.
Chao Ching Woods Corp
Chemetal
Chen Chi Furniture Co., Ltd. (ROF)
Chen-Source Inc. (TFMA)
Cherryman Industries, Inc.
CHIEF
Chilewich Sultan LLC
Choice Industries Corp.
Chromcraft Contract
Chueng Shine Co., Ltd.
Claridge Products
Clarin Seating
co.fe.mo. industrie S.r.l.
Coalesse
Comfor Tek Seating Inc.
Community - A Jasper Group Brand
Comp Sit Inc.
Concertex
Concord Products
Configura, Inc.
CONNECTRAC
ConSet America
Contract Magazine
CORE Business System / RPC Software
Creative Wood Products
Crossville, Inc.
Currey & Company
CUSP International Associates Inc.

D
D.L. Couch Wallcovering
DACASSO
DARRAN Furniture Industries, Inc.
Dauphin
Davies Office Refurbishing
DAVIS
Decca Contract
Deflecto, LLC
Design Bureau Magazine
Design Tex
Details
DIEMMEBI
DMI Office Furniture
Dominion Sample Ltd
Dongguan Saosen / Racing Champ
Exhibitions HK
DONGGUAN TiMOTION TECHNOLOGY CO., LTD.
Dongguan VBO Expo Co., Ltd
Doug Mockett & Co.
Dreamwalls
Duoback Korea Co., Ltd.
DuPont Sorona
Durkan
Dynasound, Inc. (Soundmasking + Eavesdropping Protection Divisions)
Dyson

E
ECA - Electri-Cable Assemblies
ECi DDMS & Team-Design
Edleman Leather
Egan Visual
Ekitta
Ekpac China Limited
Element Storage Systems
Encore Seating
Epic Eye
ERA Products Inc.
Ergokinetic Concepts, LLc
Ergotron, Inc.
ESI Ergonomic Solutions
Espacios Modulares SA de CV
Estrie Products International
Eurofins Laborservices GmbH
Euro-Locks, North America
Eurotech Seating
Evans Consoles
Everglow, Inc./Suzhou Huaying
Evolve
Exemplis
Expanko Resilient Flooring
EXPANKO, Inc.
Eykon
EZ Office

F
Falcon
First Office
FLEXCO
Florida Tile
Fluidconcepts & Design Inc.
Fo Shan Zhongmeng Shengye Furniture Co., Ltd.

Forbo Flooring Systems
Fortune Contract
Foshan Aspring Co. Ltd./Racing Champ Exh.
FPI Prison Industries
Frame Magazine
Free Axez LLC
Fresh Coast Furniture
Fritztile by Expanko
Fu Luong Hi-Tech Co., Ltd
Fulterer USA
FurnitureLab

G
Garrett Leather Corp.
Geiger
General Glass International
Ghent
Ghent / Waddell
Gibraltar
Gill Industries
Glass Association of North America
Glass and Glass
GLOBAL
Godrej & Boyce Mfg. Co. Ltd.
Good Prospect International Co., Ltd.
Gordon International
Grand Rapids Chair Company
Great American Art
Green Hides Leather Studio
Green Sky Textiles, Inc.
GreenField Technologies
Gressco
Griplock Systems, LLC
Grosfillex, Inc.
Gross Stabil Corp.
Groupe Lacasse
GSA Integrated Workplace Acquisition Center
Guardian Industries
Guilford of Maine
Gunlocke

H
Halcon
Halo Floors
Halstead C & W
Hangzhou DeChang Hardware & Furniture Co./Racing Champ Exh.
Hanyoo System Co., Ltd.
Harden Contract
Hardwoods Specialty Products
Harrington College of Design
Harvest Link International Pte. Ltd.
Haworth
Hayashi Table Base
HBF & HBF Textiles
Health Environment Art Services
Hekman Contract
Heller
Herman Miller Healthcare
Herman Miller, Inc.
Highmark
Hill-Rom
Hirsh Industries
HON
Hong Qiao Trading (HK) Limited
Howe
HPFI
Humanscale
Hydro
Hyundai Metal Co. (Patra Corp)

I
i4design/Shared Practice
ICF Group
IDEON
IIDA
IMARC S.p.A.
Imola Ceramica
Indelval Rubber Floors
Indiana Furniture
Inno Furni Co., Ltd
Innovant
Innovative Office
Inscape Corporation
INSTALL Floorcovering Professionals
Integra
Intensa Inc.
InterfaceFLOR
Interior Design Society Chicago and Illinois Chapter
Interiors & Sources Materials Pavilion
Invista
Inwood Office Invironments
IOA Healthcare Furniture
IOPC Modular Millwork
IOU JIA Industrial Co., Ltd.
ISE Inc.
ITOKI Corporation
IVARS USA
Izzy+

J
J+J/Invision
Jake Dyson
JANUS et Cie
Jasper Desk Company
Jasper Group
Jenhong Yousheng Office Furniture Co. Ltd.
Joel Berman Glass Studios Ltd.
Jofco
Johnsonite
Jonti-Craft, Inc.
Joy Hardware IND. CO., Ltd
JRB Studio
JSI
JVA Art Group

K
Karastan
Karndean International LLC
Keilhauer
Kelly International
KFI Seating
Khameleon Software
KI
Knoll
Knu
Koncept Technologies Inc.
Korea Gas Spring Co., Ltd.
Kravetcontract Fabrics
Krug
KWALU
Kwik File

L
Laminam Spa
Lamitech S.A.
Lanark
La-Z-Boy Contract Furniture
LDI Corporation
Lees Carpets
Legacy Furniture Group, Inc.
LEGEND OFFICE CO., LTD
Lehmann Vertriebsgesellschaft mbH & Co. KG
Leland International
Lesro Industries
LIFEFORM Furniture Manufacturing Inc.
Light Corporation
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LINAK
Liquid Elements
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Loewenstein
LOFTwall
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Lonseal, Inc.
LoomSource
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M
Magnuson Group
Maharam
MAI
Mannington Commercial
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Marquis Custom Seating
Martin Brattrud
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Materials Inc.
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Maxon
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MooreCo, Inc.
MUMA
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NASS Fresco Finishes
NCIDQ
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Nessen Lighting
Neutral Posture
NEWH Inc.
Nienkamper
Nightingale
NOVA Solutions, Inc.
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OCISitWell
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Office Master Inc.
Office Star Products
OFFICES TO GO
OFM, Inc.
OFS
OFS Brands
Okamura Corporation
One Source Chicago
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Patrician
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raynorcontract
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Rich Brilliant Willing
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Rouillard
RSI
Ruentex Industries Limited

S
Safco Products Company/Safco Patrician Co.
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Sandler Seating
Sandusky Lee Corporation
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Sitmatic
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SKYFOLD
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Steelcase Education Solutions
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Stop Spot LLC
Stylex
Sunbrella by Glen Raven, Inc.
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Surfacing Solution
Symbiote, Inc.
System4

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Taiwan Furniture Manufacturers' Association
TADA
Takeform
Tana-Tex Inc.
Tandus
TAYCO
TCI Tang Chen Craft
TEAL
Tecno Display
Teknion
Tempronics, Inc.
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Terrazzo & Marble Supply Co.
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True North
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Tuohy
Turnstone

U
Unicor
Unicor / FPI Prison Industries
Unika Vaev
Universal Fibers
USF Contract
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V
Valley Design
Vanerum Stelter
Vantex International Co., Ltd.
Versteel
Vescom America, Inc
VIA Inc.
Virco, Inc.
Vitra, Inc.
VividBoard
VS America

W
Waddell Display Case
Waddell Furniture
Walker Glass Company
Whiteyboard
Whitney Brothers
WIELAND
Wolf-Gordon
Woodfold Manufacturing, Inc.
Woodtronics
Wooridul Life Sciences Ltd
Workrite Ergonomic
WSG Global Network
WTP Corporation / TABU Veneers

Y
Yao I Fabric Co. LTD (Member of TFMA)
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Yun Liang Machinery Co., Ltd.

Z
Zhangzhou Jiansheng Furniture Co.
Zhejiang Jiecang Linear Motion Technology Co., Ltd.

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**To celebrate the commercial design community's leadership role in furthering global efforts for social responsibility, Contract Magazine, in partnership with Tandus Flooring, presents our annual Inspirations Awards at NeoCon® 2012.**

Join us for the Champagne Celebration in the Tandus Flooring Showroom, 3rd floor-suite 391, Merchandise Mart, at 11:30a.m. on Monday, June 11, 2012.

Contract Inspirations recognizes socially responsible design in commercial architecture—using design and/or design skills to improve the quality of life for those in need.

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

Last year's awards include the Cara Program in Chicago, designed by Eastlake Studio and Zero Landfill(Ed), Ohio, an initiative of BeeDance. An Honorable Mention went to the YMCA of Greater Miami, designed by Perkins+Will.

## inspirations Panel of Judges

Neil P. Frankel, FAIA, FIIDA
Professor, University of Wisconsin
School of Architecture and Urban Planning
Principal, Frankel + Coleman
Chicago

Anne-Marie Gianoudis, IIDA
Senior Interior Designer, Gresham Smith and Partners
Vice President of the IIDA Board of Directors
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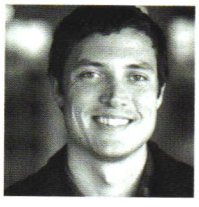

Michael Murphy
Co-founder, MASS Design Group
Contract 2012 Designer of the Year
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**inspirations** will be awarded in Chicago during the 2012 NeoCon World Trade Fair. Honored work will be featured in Contract Magazine print and digital editions and at contractdesign.com

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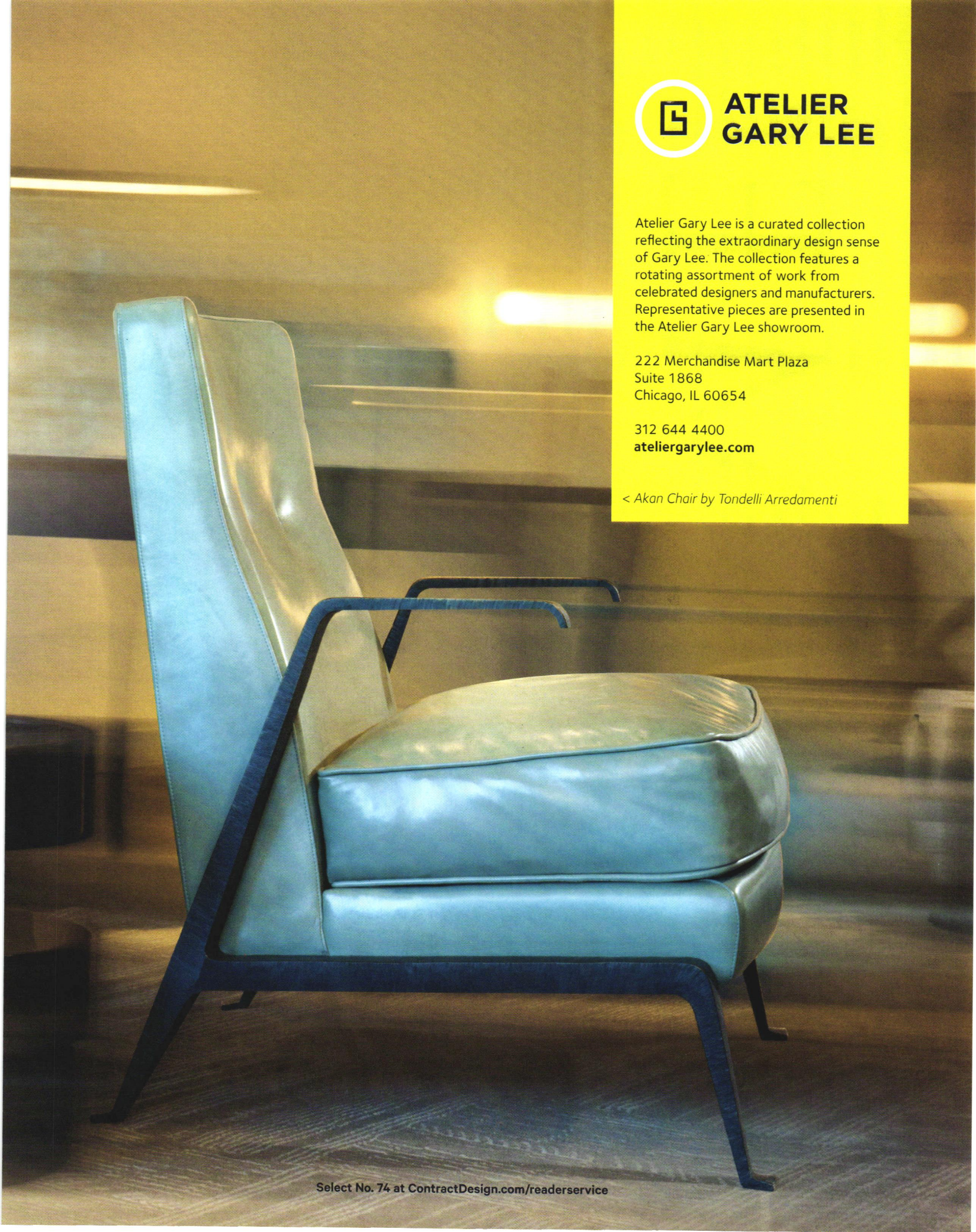

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For the office of Artis Capital Management in San Francisco, Rottet designed the reception desk, chairs, and table to be works of art within a relaxing entry offering amazing views.

# Hospitality's Influence in Workplace Design

## by Lauren Rottet, FAIA, FIIDA

A movie director's hope is that a film breaks new ground, engages its audience, correctly tells a story, inspires those who watch it, wins all the best awards and publicity, and becomes a classic that lasts for years. In short, the movie delivers pleasure. This is what I want for my design projects, as well. The occupants and their visitors should continually be served and inspired by the space.

My firm Rottet Studio has been designing offices for many years, creating architectural environments that inspire and satisfy a company's needs. But pressures for the office to perform for the client, as well as significant changes in today's work environment, have caused us to rethink the way we approach office design.

When I started designing hotels a few years ago, I did not immediately make the connection between designing for hospitality and the workplace, but I soon realized that both types of projects have similar goals. Both strongly reflect a brand, make people feel engaged and comfortable, create a little fun, build loyalty, meet the needs of the inhabitants, must be clean and healthy environments, and consistently achieve that with charm and grace. Hoteliers have been doing this for years with the design of the space and associated service inextricably linked. And I recognize this is equally important in office design.

### Setting the scene

My approach to office design had always been to gain a deep understanding of the needs and desires of the client, and then to create a space through architectural manipulations such as natural light, reflected light, and volumes and textures that would satisfy those desires and be inspiring. I still use these tools, but because hotels are more themed I had to turn to another source of inspiration.

What appears to be a pristine, elegant living room (top) and kitchen suite (above) is really the reception space that Rottet designed for Johnson Downie in Houston.

I started thinking of hotel design, and now offices too, more like set design. I write a short movie in my head for each project, assign characters to it from management to the support staff to the visitors, and then create the appropriate scenes in which the characters can act out the plot. Every design move I make supports the theme, plot, and visualization of the movie and the characters.

One of the most significant translations of hotel design to office design is thinking about the total experience for the visitor from beginning to end: from the moment one enters to the moment they leave. How does the space unfold around the occupant and how does it support the brand, goals, and needs of the company? Your client wants to quickly engage the visitor in a state of comfort. A good hotel knows how to do this with the entry sequence, immediately transforming the mood of guests into the hotel's realm. An office can do this as well.

Companies are realizing customer perception is key, and that applies from the moment a customer or client walks through the door. Allow the visitor to arrive and become acclimated within the space before they come upon reception, but don't make the desk immediately apparent to the visitor. A reception desk should never be "in your face" or stand between a company and its client or customer. If there is a reception desk at all, it should be a clever design. The lighting should be warm and comforting, not harsh, and is best as incandescent from floor lamps and table lamps accompanied by some overhead lighting.

At Johnson Downie in Houston—a recruiting company for law firms—we designed a reception without a desk. Instead, the visitor enters right into a living room and kitchen space where they are greeted and offered refreshments. Knowing that food and drink are key to social interaction in hospitality spaces, the same can be true in a welcoming space in an office. The perfect flowers, accessories, serving trays, and art are necessary to make the reception space feel personal and intriguing, and designers should work with clients on these details. Similarly, hoteliers control every aspect of the design from the bellhop's uniform to the bathmat in an attempt to keep the guest experience consistently good.

The law firm Paul Hastings has worked with Rottet on offices in high-profile buildings worldwide. In Frankfurt, Rottet designed a very transparent and open office within a Gordon Bunshaft–designed modern building (top left), and The Paul Hastings lobby in Paris accentuates a beautiful older building (right). In Midfirst's private banking center in Scottsdale, Arizona (bottom left), an engaging banking experience begins in the comfortable reception area with a fireplace.

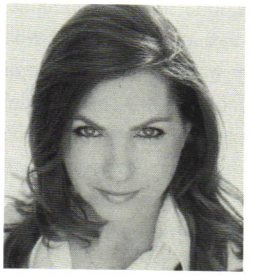
For Midfirst's private banking center in Scottsdale, Arizona, based on the client's desire to have an engaging banking experience, we designed a tropical olive wood paneled kitchenette behind the front conference/dining room. The reception desk is off to the side and blends in with the millwork. A mock fireplace is the focal point for the reception/living room, and lighting is mostly floor or table lamps to feel very residential and comfortable. The result is hugely successful for Midfirst to gain new clients and then keep their loyalty.

## The brand and its clients in the lead role

Hoteliers are brand experts, and realize that the brand experience starts at the arrival point and must have the same quality of service for guests in all locations. In the design of law firms, we consider the client base, practice type, and, most importantly, the brand before setting the design concept. We have designed the offices for law firm Paul Hastings in many worldwide locations, including Paris, with the charge to create places that set the firm apart from its competition with strong brand identification. We have collaborated with real estate brokers working for Paul Hastings to find the most high profile, architecturally significant buildings in each city that also allow signage and a street presence. Paul Hastings believes that that the arrival and entry to its offices need to represent the firm immediately and that is where the visitor experience begins, very much like a hotel.

One can literally see into a Paul Hastings office from the street, drawing interest from outside. For Paul Hastings Washington, D.C., we created a conference space on both sides of the ground floor with high visibility from the street. In Frankfurt, Germany, the office is in a modernist building, the former U.S. Consulate General office building designed by Gordon Bunshaft, to be transparent from the outside as an expression of the openness. We created a complementing minimal interior, making a statement that the law firm was open and respectful of design and the culture of its place.

This thoughtful process, incorporating lessons from hospitality into today's office, is all in an effort to complete the cinematic experience for the client and their guests, the everyday characters who will inhabit the inspiring, creative, efficient workplace. c



Lauren Rottet, FAIA, FIIDA, is founding principal and president of Rottet Studio. The firm has offices in Los Angeles, Houston, New York, San Francisco, and Shanghai.

# Bill & Melinda Gates Foundation Campus

By Rosemarie Buchanan

## NBBJ designs a LEED Platinum campus with a community feel

The striking combination of transparent boldness with subtlety is at the core of the design of the new Seattle campus of the Bill & Melinda Gates Foundation, one of the world's largest charitable entities. Overseen by trustees Bill and Melinda Gates and Warren Buffett, the Foundation takes great effort to be transparent in its role, globally, to enhance healthcare and reduce extreme poverty, and to expand educational opportunities and access to information technology within the United States. The new campus—adjacent to the Seattle Center, Space Needle, and Frank Gehry–designed Experience Music Project—reflects the Foundation's fit in both the global and urban contexts.

Designed by NBBJ, its two boomerang-shaped buildings resemble pairs of outstretched arms, reaching out to and embracing the world. They're, in fact, a metaphor for the Foundation's goal to eradicate pernicious diseases throughout the world. While strong figuratively, these arms are slim, with overall floor plate widths of only 65 feet. That narrowness—combined with floor-to-ceiling glass with 10-foot panes—allows incredible daylight penetration in notoriously overcast Seattle. This transparency also allows employees working in separate wings or buildings to see one another across the campus's courtyard, increasing camaraderie between staff, even if they work on different teams.

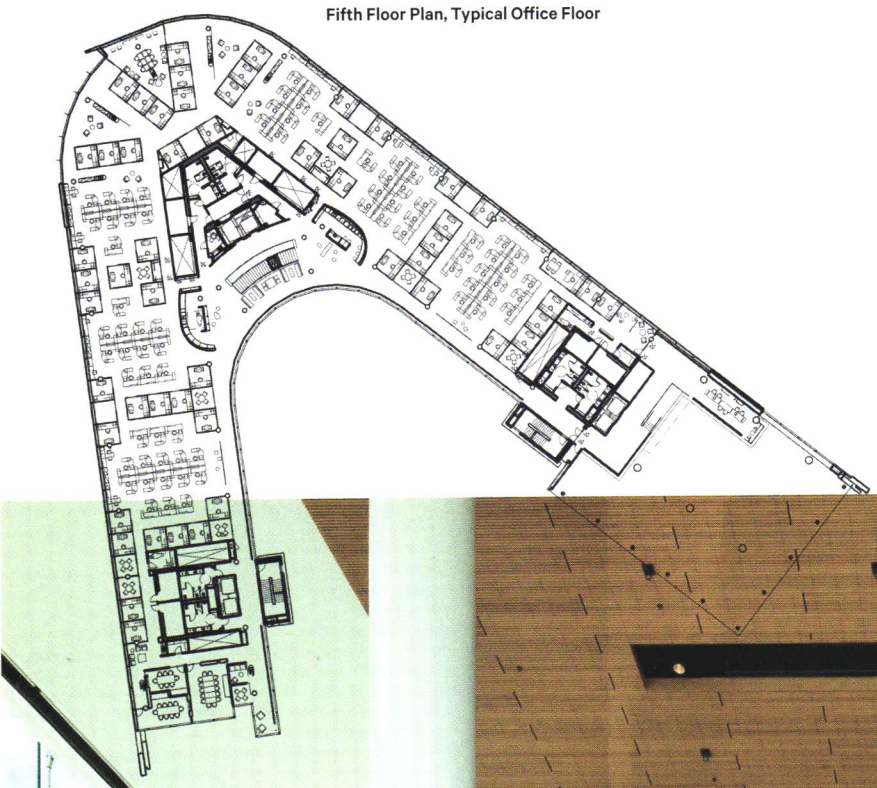
**Open, flexible space for a changing infrastructure**

Flexibility is a core attribute of workplace design that isn't just the backdrop to innovation, but one that actively courts it. Add to that the goal of using the building for at least a century, and flexibility is even more paramount. NBBJ devised a plan that adapts for team and priority shuffling at a moment's notice, specifying 60 percent open space and 40 percent assigned desk space for employees.

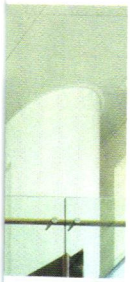
"Tremendous flexibility was so important here. The Foundation changed so much just in the seven years we were working with them," says Anne Marie Cunningham, a principal at NBBJ. "We knew flexibility was the key to making this work for the long term." To meet these demands, the team incorporated elements ranging from raised floors and demountable partitions to component-based furniture, and of course considered material durability.

A seating area offers views over the complex's curved green roof to the rest of Seattle, including the Space Needle and the Frank Gehry–designed Experience Music Project.

Fifth Floor Plan, Typical Office Floor



The campus, in the foreground of downtown Seattle (opposite), appears as two interlocking boomerangs in plan. An open atrium/cafeteria is a space to gather, have lunch, or meet informally. Landscape architecture firm Gustafson Guthrie Nichol designed the campus's landscape features (this page), including a dark-watered bog in a plateau meadow that filters rainwater.



Many of today's companies and organizations can attest to collaborative work styles gaining popularity. The design thus presents a campus-as-your-workspace philosophy, encouraging the use of public amenities offered. The large atrium/cafeteria, for instance, lures staffers away from their desks to work alone, together, or alone together in a setting akin to the proverbial third place, where ambient noise is a welcome buzz in a pleasant space. Numerous unexpected hubs leverage the possibilities of hatching and building on great ideas in the staircases as well as at a desk. Even the walls of the emergency stairwells are lined in glass, and feature sofas or chairs on the landings. NBBJ's post-occupancy study found that 90 percent of respondents felt the architecture and interior design of their LEED Platinum–certified campus encourages them to work together.

**Client-designer dialogue and collaboration**

During a seven-year collaboration between NBBJ and the Foundation, together they conducted an analysis to define goals and aesthetic language—and then successfully articulate them. Interior designers presented business cases for their ideas and corresponding costs. For example, NBBJ and its consultant Arup successfully presented a case for why $8 million more needed to be allocated for the sophisticated curtain wall system: a 30 percent increase in facade energy performance, a consistent distribution of heat, and the aforementioned visual connection.

The structure of this process mirrored the Foundation's own rigor, and this manifests in even the smallest of details. The woodwork aligns with all visually adjacent ceiling tile and carpet seams. The atrium's ambient noise is actually an acoustic calibration honed by repeated material studies of how the blinds, shades, wood ceiling, and drywall absorbs decibels ricocheted by the expanse of glass.

**Staying within context**

Other very deliberate design elements address sustainability and context. Locally sourced materials read as from the Pacific Northwest, down to the felt used on reception seating. "We collaborated with a felt maker who produces her work less than 100 miles from Seattle," reveals Cunningham. Reclaimed maple was fashioned into occasional tables throughout the project and rapidly renewable alder wood was used for flooring, doors, paneling, and the demountable wall panels.

Since the Foundation is just as much about the people it serves in some 100 countries, a global context also factors into the design scheme. Art relevant to Foundation programs in Africa, for instance, is

Artwork from around the world was selected for the campus. For the lobby, American artist Marie Watt designed Blanket Stories, a welcoming pole of sorts composed of stacked and folded wool blankets (donated by foundation employees) and salvaged cedar.

placed on walls in repose. A textural rope blanket alludes to the hand-knit pieces of indigenous cultures while also providing visual contrast to the sleek architecture of the campus.

"When we broke ground on the campus, our motto was 'local roots, global mission,'" says Martha Choe, chief administrative officer of the Foundation. "Now that we've moved in, it's truer than ever. Our new location gives staff and partners a place to do their best work, with the ultimate goal of giving all people a chance to live a healthy and productive life." **c**

A wall hanging called Seeds of Hope (left), by El Anatsui of Nigeria, is made of discarded metallic liquor labels and bottle tops on copper wire.

**Bill & Melinda Gates Foundation**

Designer **NBBJ**

Client **Bill & Melinda Gates Foundation**

Where **Seattle**

What **639,860 square feet on six floors**

Cost/sf **$781**

For a full project source list, see page 156 or visit contractdesign.com.

**Key Design Highlights**

Narrow floor plates and floor-to-ceiling glass curtain walls allow daylight to penetrate office spaces throughout the LEED Platinum campus..

The workspace plan adapts for team and priority shuffling, with 40 percent assigned desk space. The rest is open as flexible desk space for any employee.

Numerous seating hubs give employees many gathering and meeting options.

Locally sourced materials are used throughout the campus.

A hub seating area (above) near the center of an office floor, provides spots for semi-private relaxed conversations. In the open office plan, all desks have access to daylight (left). Informal seating areas with sofas (below) are outside of formal, enclosed conference rooms (below).

"Our new location gives staff and partners a place to do their best work with the ultimate goal of giving all people a chance to live a healthy and productive life."
—Martha Choe,
Chief Administrative Officer

Employees can enjoy a nighttime view of Seattle in an intimately scaled area to relax.

# 100 steelcase

In the Work Café, columns are wrapped in mirror-like stainless steel and etched with Steelcase's many design patents, allowing employees to consider their efforts in relation to the products. The temperature of cove fixtures throughout the Work Café is consistent with natural light, brightening the lower-level space (opposite).

# The company marks its 100th anniversary while focusing on the future

By Murrye Bernard
Photography by Benny Chan/Fotoworks and Steelcase

A far cry from its roots as The Metal Office Furniture Company—whose first patent was a fireproof wastebasket—Steelcase today has a global presence with a massive portfolio of award-winning brands and products for business, healthcare, and educational markets. This year, the giant celebrates a giant anniversary—number 100. To mark the occasion, Steelcase is looking forward with updated headquarters and an anniversary website.

The latter, 100.steelcase.com, fittingly heralds the theme "100 Dreams, 100 Minds, 100 Years." The website features video interviews with children who share their dreams for the future, as well as insights from thought leaders in the fields of design, art, science, and education, including Paola Antonelli, William McDonough, and Toshiko Mori.

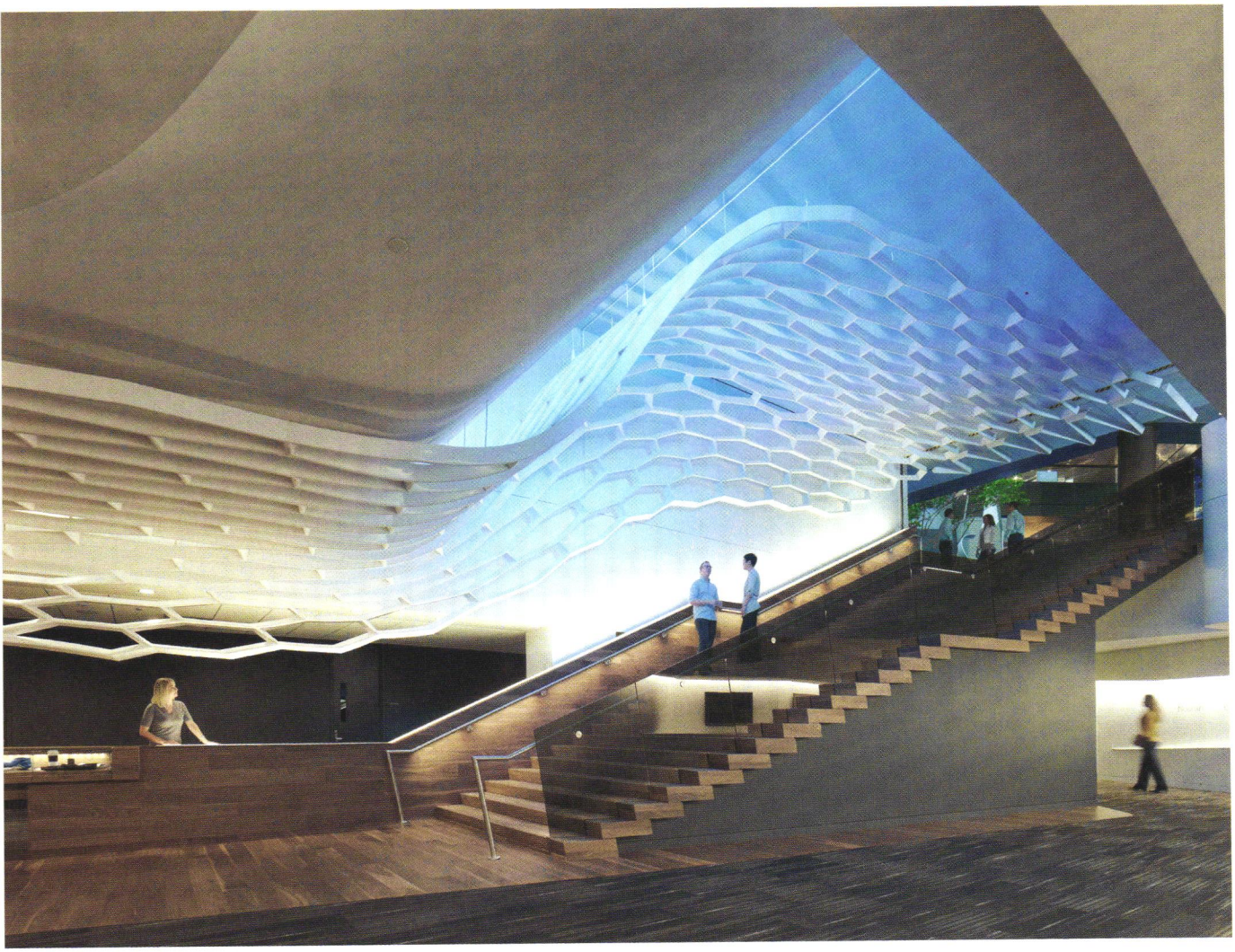
## Connect 12

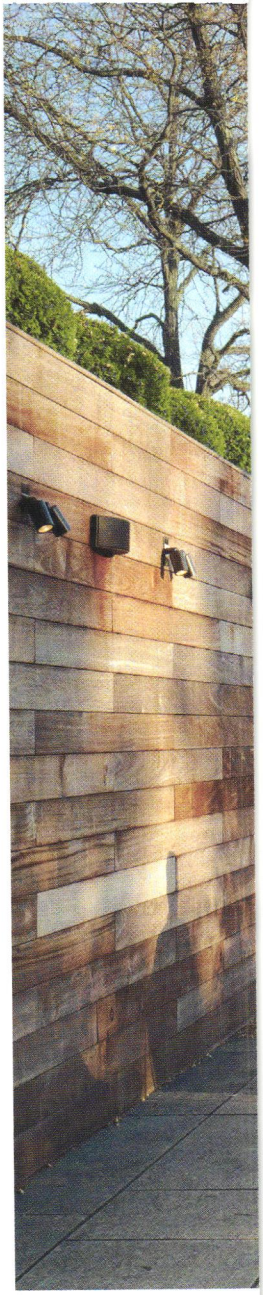
Steelcase is often on the advisory side when it comes to workplace solutions, but the company took the opportunity to apply this expertise when recently reconfiguring its own headquarters in Grand Rapids, Michigan. Built in the 1980s, the headquarters fit the corporate campus typology. Employees were split between a headquarters building and another building off-site, a pyramid-shaped corporate development center.

The recent recession prompted Steelcase to reevaluate its use of space, and it decided to pare down by selling the pyramid and moving employees to the main building over a three-year period. The project was dubbed Connect 12 because the company set a goal to connect all employees at the headquarters by 2012. "What started out, quite frankly, as a real estate project became a question of 'is there a way we could bring employees together and create more energy?'" explains Nancy Hickey, Steelcase's chief administrative officer. "We didn't want this to just be a 'box move,'" she continues, "if we had to move people, we wanted to move them into a space that lives up to our brand promise."

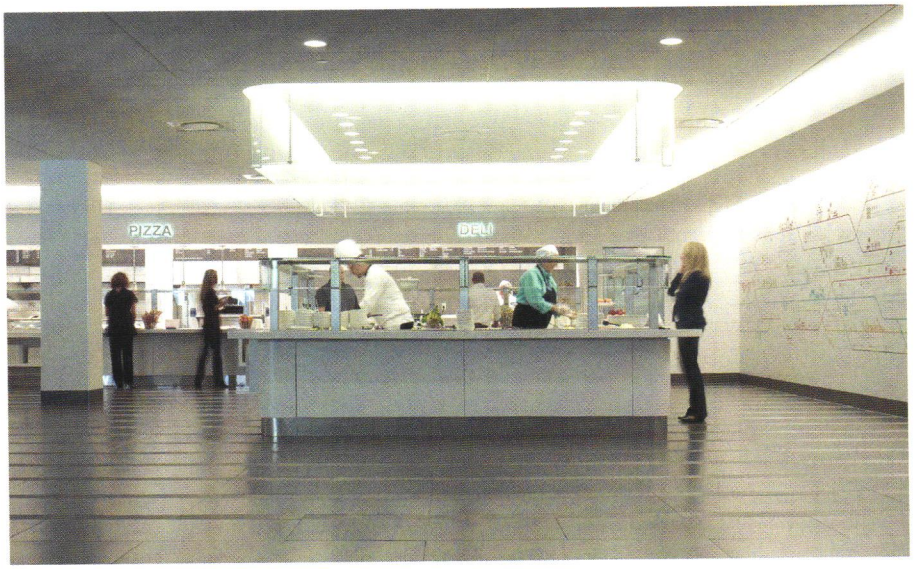
## Best place strategy

As part of that brand promise, Steelcase acknowledges that each employee works differently today. As a global company, Steelcase is particularly aware of how technology has changed the work place. "Technology and place are becoming one tool to support the evolution of culture and work," believes Dave Lathrop, director of research and strategy. Some workers don't need an office or assigned desk with a desktop computer, and can accomplish their work with a laptop, tablet,





The designers imagined the walnut staircase and canopy as a stint that increases flow (above). "The idea of the stint really resonated because it opened up this artery into the main atrium space," explains designer Susan Chang. Shimoda's design for the cafeteria (right) includes a number of food stations organized by cuisine. Just outside the Work Café, a terrace (opposite) allows employees to relax outdoors in varied seating arrangements.




**Key Design Highlights**

Acknowledging that people work differently, workplace arrangements offer a variety of seating and desking options for engineers, designers, sales, and marketing.

A dramatic walnut staircase connects the main floor lobby to the lower level Work Café. Shimoda Design Group designed the café and staircase.

Variations on comfortable seating in the Work Café encourage informal meetings.

and cellphone. The reconfiguration of the headquarters allows employees to choose where they can work most effectively, or "best place strategy" as Hickey calls it, depending on whether they need to hold a meeting, participate in a conference call, or work quietly by themselves. "Employees understand that we trust them to be doing their work," Hickey reports, "which breeds loyalty and good work."

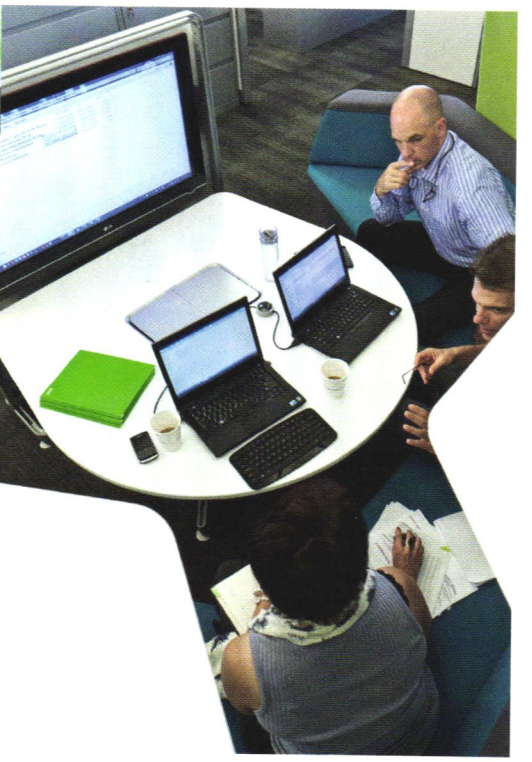
The focal point of the Connect 12 project is the Work Café, the newly renovated 20,000-square-foot cafeteria and seating area in the headquarters' lower level, designed by Joey Shimoda and Susan Chang of Shimoda Design Group in Los Angeles. But to call it a cafeteria is an understatement. In fact, the Work Café feels more like a hotel: visitors enter through the building's atrium and descend a grand walnut staircase with an artful honeycomb-patterned canopy floating above, and at the base they are greeted by a concierge.

While it might appear that this sleek setting was designed with clients in mind, it's mostly for the employees and "embraces the notion of the nomadic worker," explains Shimoda. The premise is simple, according to Lathrop: "let's make it the place that people choose to go when they have the choice to be anywhere." The Work Café offers a variety of seating configurations and degrees of intimacy, from lounge-like settings ideal for informal meetings to bar-height counters with stools, the perfect perch from which to grab a quick coffee and answer emails.

Though renovations of Steelcase's corporate headquarters were initially prompted by the need to consolidate real estate, the company identified an opportunity to do more with less space. Now that employees have the freedom to choose where they want to work, their reactions have been positive. These flexible spaces have improved productivity and instilled pride and as an unexpected bonus, the new interiors created the possibility for serendipitous interaction. By fostering that kind of environment, Steelcase ensures there will be many more anniversaries to celebrate. c

On a redesigned Steelcase office floor (above), employees without assigned desks can choose where to work depending on work style, the task at hand, or time of day. Options range from comfortable sofas and booths to more traditional meeting spaces, and desks that can be adjusted for seated or standing (left) position.

Consolidation doesn't always lead to cramped spaces. The newly renovated interiors of Steelcase's corporate headquarters are open and flexible, with multiple seating arrangements (left). Employees use Steelcase's MediaScape for video conferencing (bottom left and right).



**Steelcase**

Designer **Shimoda Design Group and Steelcase**

Client **Steelcase**

Where **Grand Rapids, Michigan**

What **20,000 square feet (Work Café only) on one floor**

Cost/sf **$240 (Work Café only)**

For a full project source list, see page 156 or visit contractdesign.com

# Shlemmer Algaze Associates

SAA's office occupies lobby space inside a Los Angeles building. A conference room near the core (opposite) is glass-enclosed, affording views of outdoor activity and vice versa.

# An architecture firm designs its own office within the confines of a high-rise lobby in downtown Los Angeles

By Sam Lubell
Photography by James Wong

Shlemmer Algaze Associates (SAA), an architecture and design firm that principal Steven Drucker admits once specialized in "fairly prosaic" commercial work, has in recent years made a strong push to become a more design-driven firm.

The ultimate expression of that move—and an advertisement to clients—is the company's new downtown Los Angeles office, which it opened in December at City National Plaza, a 1970s modernist office complex that is also the new home of design firm Gensler, whose huge new headquarters recently opened around the corner.

**Strategizing a space within a space**

Unlike Gensler, SAA (which Drucker jokingly compares to "David" versus Gensler's "Goliath") didn't have a lot of space or a lot of money to work with. The new offices are in fact a testament to what can be achieved within incredibly tight parameters.

The office, located in a formerly underused lobby space on the first floor of City National's north tower, totals 3,752 square feet. The budget was close to $1 million and the building's owner, Thomas Properties, demanded that the firm not touch the tower's elegant Miesian steel and granite shell. Working within these constraints, the firm's strategy was to create a building within the building and a city within the city.

The building within the building: a long, curved, 17-foot-8-inch-tall drywall-clad core to the south of the narrow space. The freestanding white structure—supported with metal stud framing and pre-engineered metal panels—contains a conference room, a kitchen/break area, copy/printing areas, and a small library/materials area dotting its length.

The city within the city: a row of sleek, low profile bench desks connected to the urban environment outside via an existing double-height glass wall. They sit above a unique custom carpet—an urban tapestry, literally—designed as an abstraction of the 1748 Nolli plan of Rome, while a unique partition made of milled MDF displays an abstraction of the Piazza Novona. The plazas and "streets" encourage interaction inside, as if one were actually in the city outside. "It's a weaving of urban design, interior design, and architecture. Everything

**Shlemmer Algaze Associates**

Designer **Shlemmer Algaze Associates**

Client **Shlemmer Algaze Associates**

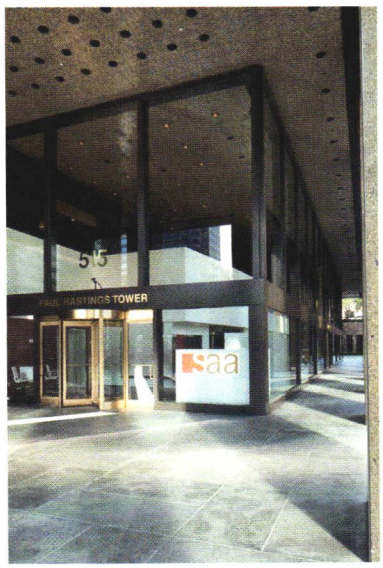
Where **Los Angeles**

What **3,752 square feet on one floor**

Cost/sf **$300**

For a full project source list, see page 156 or visit contractdesign.com.

**Prohibited from altering the existing building facade, SAA cleverly positioned a reception desk in one corner (right), and created signage on the reception side facing out onto the street. Concealed desk-mounted task lights (far right) are the only additional lighting needed for the workstations. From outside, one can see the architects at work.**



fits into place, with no wasted space," says Drucker. "For a while we joked that it was like a submarine."

### Openness and views are key

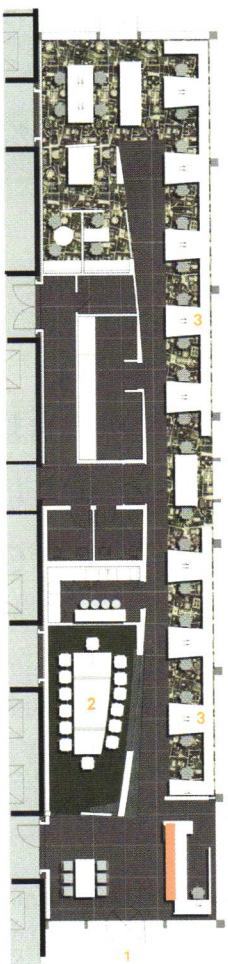
Despite such little room for error, the office doesn't feel cramped at all. The existing core, its lightweight steel framing, 27-foot-tall ceilings, and massive glass walls certainly help. The design maximizes the visual connection to the outside, making the space feel light in every way. Intermittent backlighting gives off a warm, spacious glow. Bright orange paint, which is judiciously added throughout (but not to the extent that it overwhelms), jolts the space with a sensation of brightness. Even the large conference room has a window, connecting it to the rest of the office and to the city outside.

"We wanted to place our people and the day-to-day work environment out on the street—so the perimeter studio is a key element contributing to openness," noted Drucker.

Progression from one space to another is informal. The entrance area, for example, contains a raised table and chairs for meetings; rooms in the core are glazed for visual continuity. The space shares its mechanical/HVAC system with the adjacent lobby, to which it opens from above; large bronzed, mirrored-glass walls separate the two spaces where they intersect.

Meticulously finished but avoiding extravagance, most surfaces are plaster, MDF, or laminate. Since the building's overhead illumination couldn't be touched, most of the space (besides the splashes of backlighting) is naturally illuminated. Desk-mounted task lights do most of the work at night, giving the architects' office sort of a nightclub feel, laughs Drucker.

The ultimate cost-saving element: efficiency. Weekly meetings between the owners, architects, engineers, and contractors solved questions of project costs, construction, logistics, and procurement in real time. In the end, no significant changes were made between the initial space plan and the final built design, minimizing change orders and saving precious time. The build-out was designed and completed in just four months, a timeline dictated largely by the firm's lease agreement. "Business parameters can be a great motivator," Drucker sums up. c




**Floor Plan**

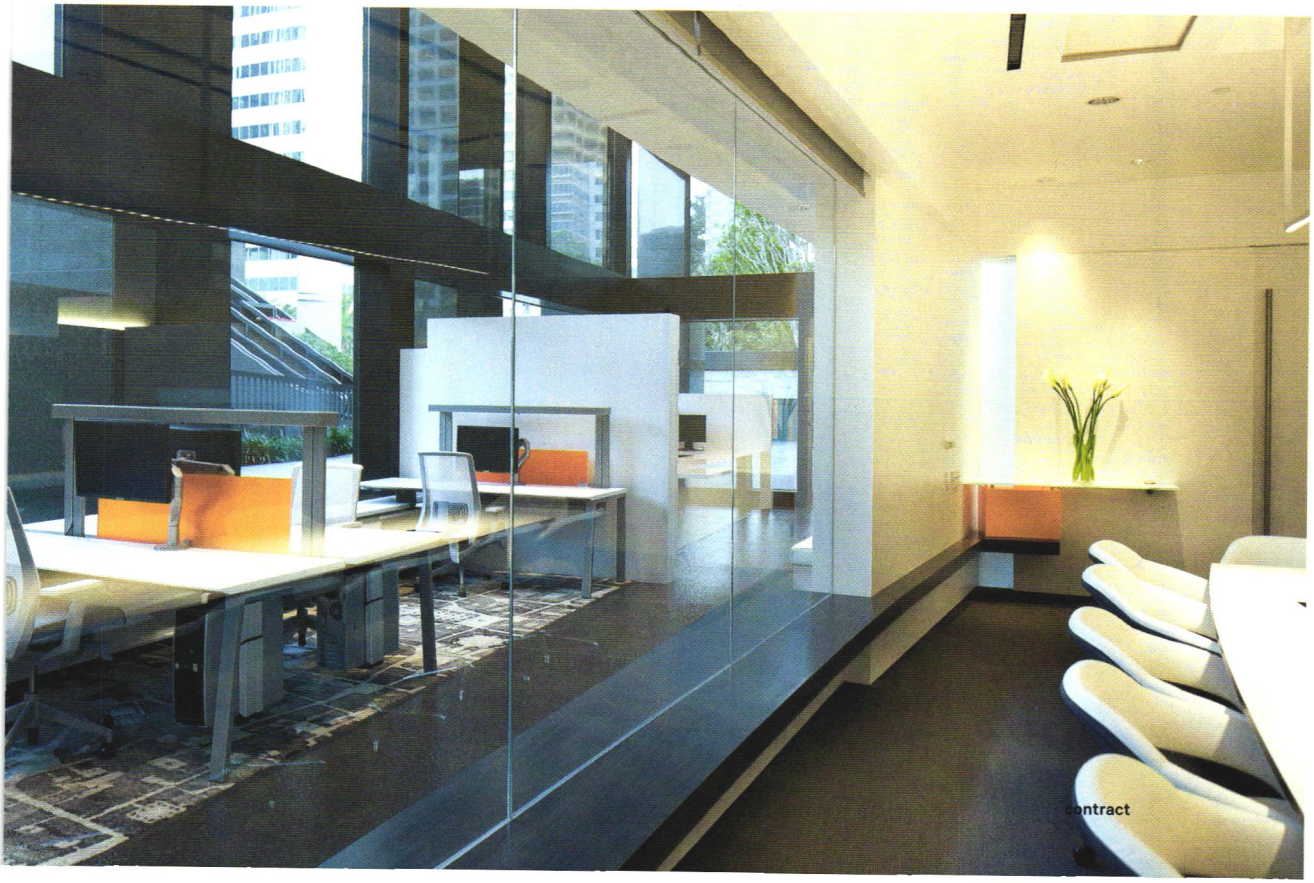
1 **Entrance**
2 **Conference room**
3 **Workstations**

**Key Design Highlights**

Using the exterior glazing and 27-foot ceilings to its advantage, SAA created an open setting to visually expand the narrow floor plan it had to work with.

Keeping the spaces open greatly reduced the need for artificial lighting.

The 1748 Nolli plan of Rome is a design element both on a wall near the entrance and on the office carpet.



A milled abstraction of Piazza Novona is a focal wall (top) inside this lofty office. While the conference room has one full window wall, it features a Mechoshade blackout system for when privacy is required.

The "Stratos" meeting room's perforated steel pattern references a meteorite falling from the sky as a tribute to the Red Bull Stratos event set to take place this year. The event itself proposes that extreme sports celebrity Felix Baumgartner will fly up to the earth's stratosphere and then parachute down.

# Red Bull Amsterdam

## With plywood, humor, and a lot of creativity, Sid Lee Architecture redefines the look of a workplace for Red Bull's office in Amsterdam

By Sheila Kim
Photography by Ewout Huibers

When people think "energy drink," most think of Red Bull thanks to the brand's savvy marketing, handled regionally by a cache of offices around the world. And to foster creativity in these marketing offices, the company eschews a one-size-fits-all strategy in workplace design, too, allowing each office to collaborate with a local designer of its choosing. The company not only empowers each office location by granting this "authorship," but also ensures that the selected designer understands both brand and local culture (see the November/December 2011 cover story for Johnson Chou's design of Red Bull Toronto). For Red Bull's Amsterdam office, the collaborator of choice was Sid Lee Architecture

### Old and new, times two

Sid Lee Architecture convinced Red Bull to set up shop in a historic shipbuilding factory that had been abandoned half a century ago. While the site had become a rundown squatters' nest after the factory closed, its vintage architecture offered character and potential. As fate would have it, however, a fire somehow ignited and destroyed much of the existing structure after the project began.

"[The fire] changed the nature of some of our initial ideas, because in a historic building, you benefit from an existing texture to build upon," says Jean Pelland, senior partner of Sid Lee Architecture. Most of the skin—ranging from interior and exterior walls to skylights running the length of the building's three bays—was lost, but some of the bones managed to survive. Using the intact remains and archival schematics, the designers restored many of the site's original characteristics: brick now clads the exterior; the salvaged trusses support new glass skylights; and the new roof replicates the old sawtoothed roofline. What the architects could not restore was the vintage, distressed materials palette. So, taking into account the industrial nature of the site, they devised one of plywood and steel.

### Implementing an un-corporate culture

The rawness of the textures and their applications reinforce the brand's culture, which is defined by the beverage, but also programs that Red Bull sponsors such as extreme sports and new music. The public area's craggy wall forms allude to mountainsides, for instance, and the mezzanine level's skewed walkways resemble skateboarding ramps.

Sid Lee Architecture often integrates custom graphic design into the interiors, and this is most evident in the enclosed spaces. A DJ and recording booth looks out onto a break room that the music streams into, and fittingly an old-school speaker graphic emblazons a wall here. Engines visually roar in a manager's office, where the printed plywood wall depicts the company's Flying Bulls racing aircrafts and a powdercoated-steel replica of a plane wing forms the executive desk.

The boldest graphic application is in the restrooms. Dubbed the Holyshit rooms—a play on Red Bull's "Holy Shit" lists of extreme activities to try in one's lifetime—the rooms' mosaic tiling references religious motifs with a twist. In the women's room, the Virgin Mary spins vinyl on two turntables, accompanied by microphone-wielding angels. For the men's room, Joseph cruises on a skateboard and red bulls flap their angel wings—an allusion to the company's slogan: Red Bull gives you wings. "It might be perceived as disrespectful, but it was really meant to playful," comments Pelland.

### Solutions that provide flexibility

Red Bull gave the design team some requisites: a kitchen with a lunchroom, meeting rooms, breakout spaces, and an open atmosphere that isn't an open-plan office. "We wanted a non-conformist, energizing design that would help us think up impossible ideas," says Mariska Rijnders, Red Bull Amsterdam's management assistant. The designers addressed these first with the rock-like formations of the public zone. The jagged mezzanine forms balconies on two sides with a connecting bridge, leaving much of the ground level open and airy, and sits atop a volume that encloses the main boardroom. Just outside the boardroom, the cafeteria is situated in the exposed area, adjacent to the kitchen, which occupies an alcove formed by the mezzanine staircase.

In the work zone, a freestanding glass structure houses the "Stratos" meeting room. Perforated steel envelops the volume to offer privacy while filtering in sunlight, but also screens off some of the open workstations. At sundown, the Stratos room is lit from within and becomes a lantern. Two "quiet rooms" encourage relaxation, with one entirely clad in plywood—ceiling and floor included—allows staff to doodle on or tag the surfaces. The other has stepped bleacher-like seating that conceals storage drawers for promotional materials. Additionally, this room has sliding glass doors that function as writable surfaces for brainstorming sessions. "We're very pleased with the result and enjoy it every day," says Rijnders. "It's an inspirational atmosphere with surprising twists." c

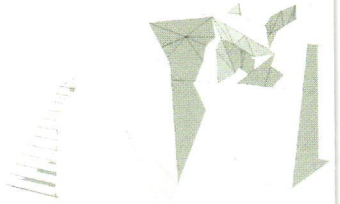
**Key Design Highlights**

After a fire destroyed the site, the project team consulted the original drawings to reconstruct the former factory structure—skylit sawtooth roof included.

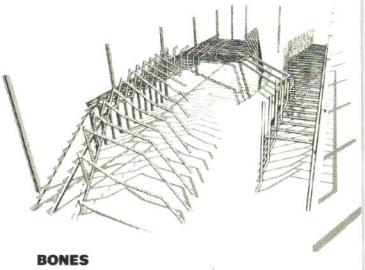
By planning a mezzanine on two sides of the public zone, the designers kept the cafeteria space below open, airy, and light-filled for dual-use as an event space.

Sid Lee created high visual impact in a cost-effective manner by printing custom graphics directly onto plywood.

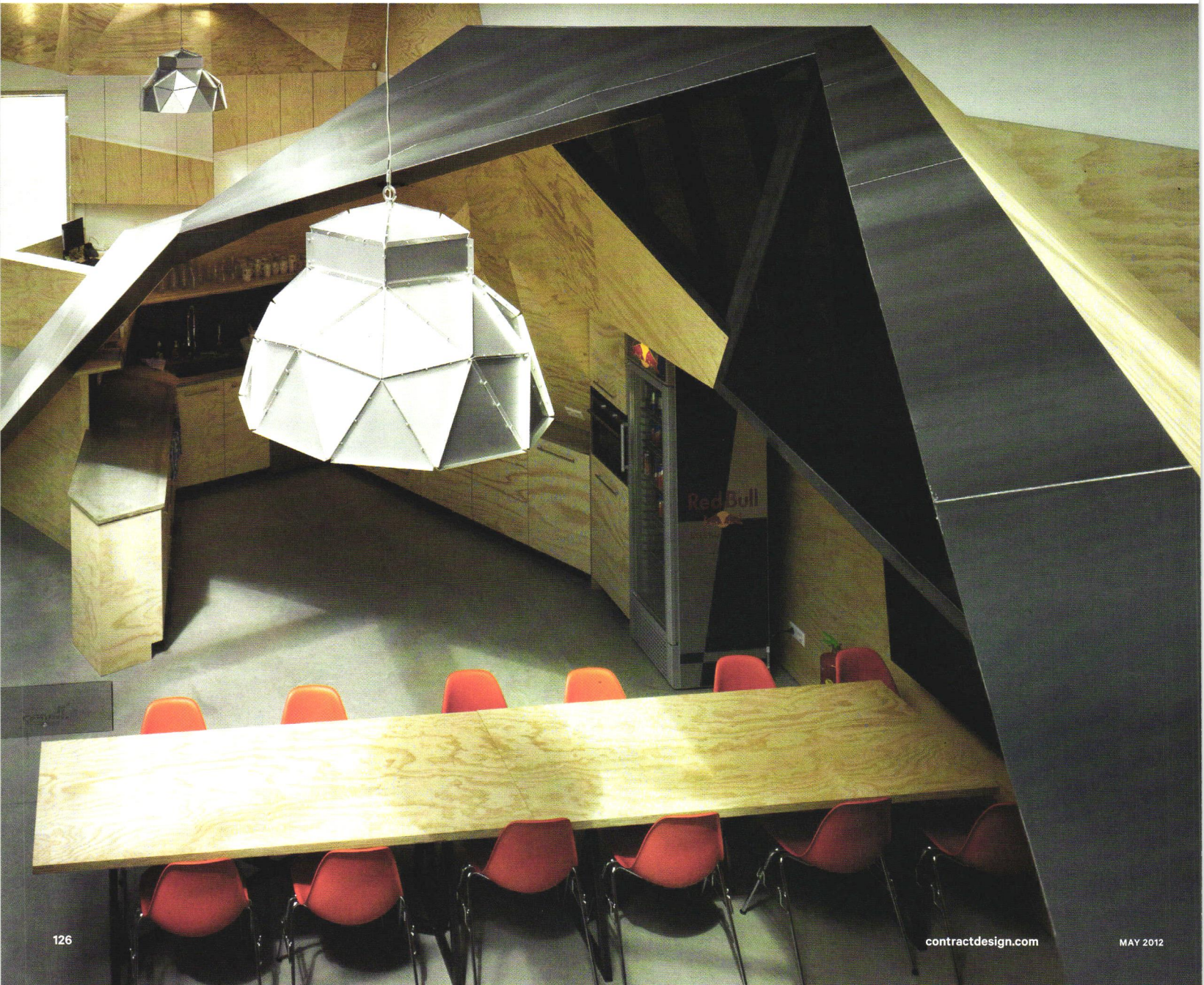
Red Bull branding and culture are expressed in both bold and subtle ways, from the mosaic murals of the bathrooms and a DJ booth, to the ramp-like mezzanine and mountainous volume of the public zone.



**SKIN**



**BONES**



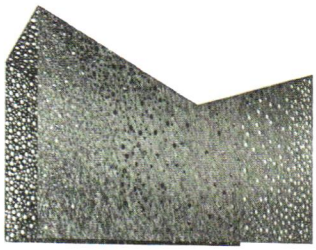
Using historical schematics, the architects rebuilt the former shipbuilding factory (opposite, top left) following a fire on the site that burned down much of the building and its three bays. Diagrams reveal the skin-and-bones concept (opposite, top right) of the mountainous structure that the architects call the "Beast." Looking as if carved into a mountainside, an alcove under the mezzanine contains the kitchen, and adjacent to it are simple tables and stackable chairs that can be stowed away to transform the cafeteria into an event space (opposite, bottom). The ramp-like mezzanine level (below) lines two sides of the public zone, connected by a bridge. Padded plywood seating units along the mezzanine are lit from below with LED rope lights.

Ground Floor Plan

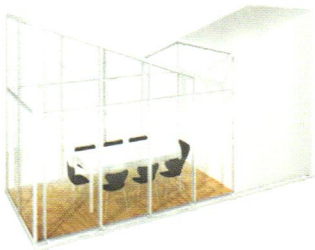
Mezzanine Floor Plan

1 Boardroom
2 The Dive cafeteria
3 Executive offices
4 The Stratos meeting room

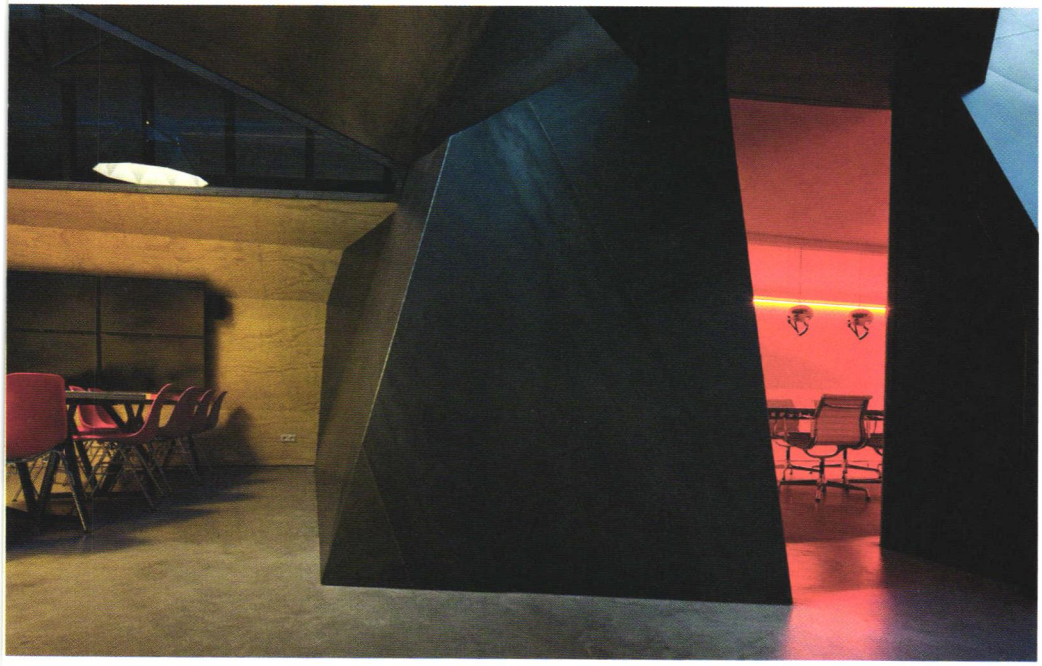
A manager's private office boasts an airplane wing–shaped desk (above), constructed from steel and finished with powdercoat and authentic airplane wheels. The accompanying wall graphic depicts the company's Flying Bulls aircrafts. Another manager's office and meeting space (right) is peppered with a graphic of the iconic blue Red Bull can.

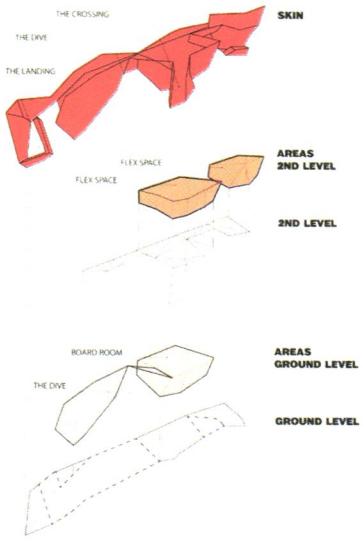


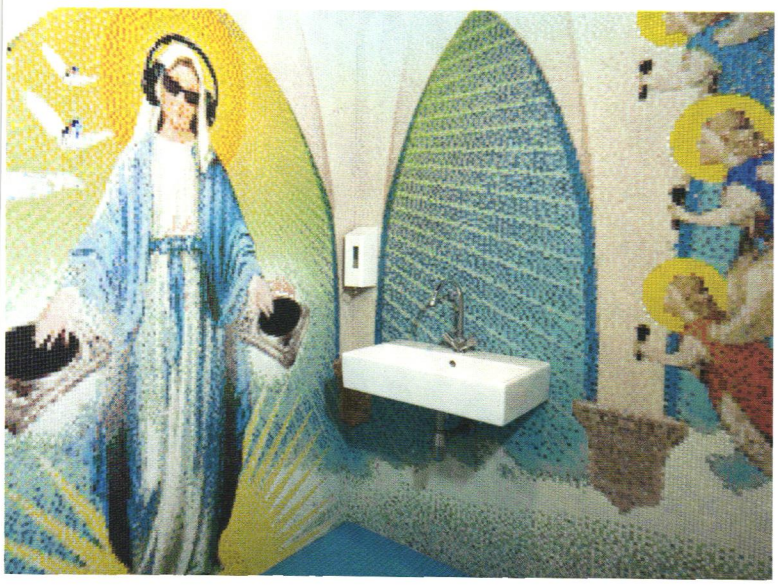
METAL SHELL



GLASS ENCLOSURE





The perforated shell of the Stratos room lets sunlight in by day, and lights up like a lantern at night (top). The main boardroom (center) is housed within the Beast structure of the public zone, and sets different moods with color-changing LEDs. Red Bull's bathrooms (left) sport mosaic murals of a hip Virgin Mary accompanied by a choir of winged angels—Red Bull, after all, gives you wings—with microphones as opposed to trumpets.

**Red Bull Amsterdam**

Designer **Sid Lee Architecture**

Client **Red Bull**

Where **Amsterdam, The Netherlands**

What **10,300 square feet on one floor and mezzanine**

Cost/sf **$159**

For a full project source list, see page 156 or visit contractdesign.com

A bright, curvy portal serves as a circulation artery in the middle of the office and is a space for lounging or an impromptu meeting.

By Lydia Lee
Photography by
Claude-Simon Langlois

# Montreal firm id+s designs an office that gives video game producer THQ a competitive edge

To achieve highly cinematic effects in video games, a production company needs multimillion-dollar budgets, a large staff, and a working environment that fosters creativity. When THQ, the southern California–based company behind such blockbuster games as Homefront, decided to set up its largest development studio in Montreal, it knew the office had to impart creativity.

"Because we expect our staff to create visually stunning products, we wanted that to be reflected in the studio: If the space is beautiful, then we can demand it of them," says Johan Eile, THQ's director of business development. "We also needed an extremely scalable and flexible environment, where our teams could communicate with each other in a cross-disciplinary way."

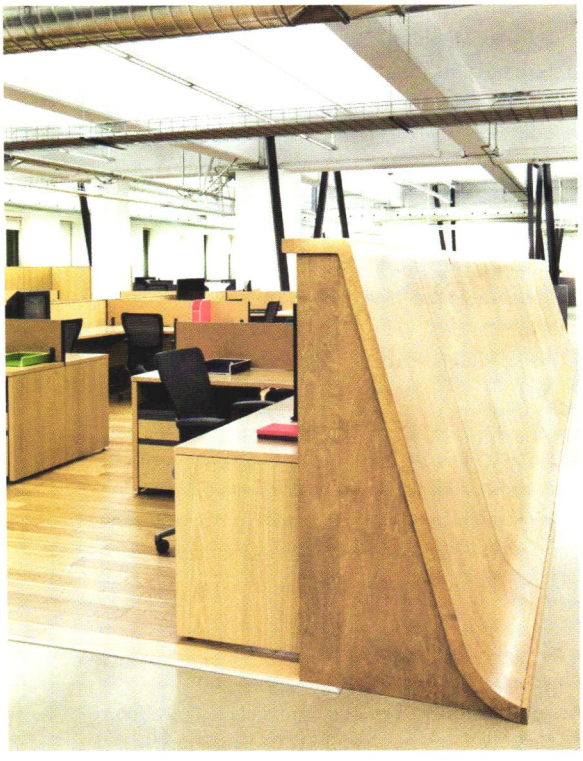
In Montreal—the video game industry's equivalent of Hollywood—THQ secured two lofty floors encompassing 57,000 square feet of space in the historic offices [once occupied by the] Montreal Gazette newspaper. The company also narrowed down its choice of designer to local firm id+s. "It's the type of project where you can get quite creative. The budget wasn't high, which made the challenge even more interesting," says id+s Principal Susie Silveri, who worked on the THQ offices with project designer Stefania Pasto. "We needed to create an environment that would attract and retain outstanding talent. Montreal is a mecca for these companies, and competition is fierce."

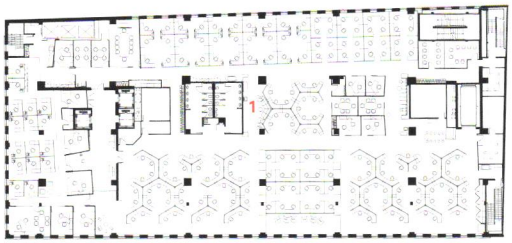
**Youthful appeal meets sophistication**

Realizing that the staff was accustomed to highly stimulating virtual environments, the designers looked to high degrees of contrast, while maintaining the restraint that exemplifies id+s's work. They used a light hand in incorporating industrial elements and color into a clean-lined, elegantly monochromatic space. For the artists, who prefer a quiet and dark environment, the work area features a palette of dark grays from floor to ceiling. Meanwhile, the game designers, producers, and other staff members who need a more collaborative setting, work in brighter areas defined by white and natural wood. "It's a good mix of closed, focused spaces and open environments," says Eile.

Three curvy white portals outline primary circulation corridors and are also popular hangout spaces, outfitted with handy coffee

Communal lunch tables and oversized light fixtures furnish the lunchroom (left). The floors are epoxy with a honeycomb pattern—a recurring theme in the office. Skatepark-inspired, sloping partitions (bottom) delineate a workstation zone.






Seventh Floor Plan

Sixth Floor Plan

1 Kitchen
2 Exercise room
3 Screening room
4 Portal
5 Lunch area

**Mail slots formed from cut tubes create a wall sculpture just outside a screening room that features a unique pivoting door entry. A kitchen (right) looks rough-and-ready with cabinetry constructed from Aspenite board.**

**THQ**

Designer **id+s**

Client **THQ**

Where **Montreal, Canada**

What **57,000 total square feet on two floors**

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

For a full project source list, see page 156 or visit contractdesign.com.

**Key Design Highlights**

Three curvy portals form the main circulation routes, but also double as informal meeting and breakout areas.

A hexagonal plan is used to avoid monotonous cubicle layouts; the honeycomb pattern becomes a recurring theme, also seen on the lunchroom's floors.

Catering to the mostly young staff, design elements reference youthful pastimes, including a skateboard ramp–like structure and a conference room table painted green to double as a ping pong table.

stations and lounge seating. Because the workforce skews young, there are nods to youthful activity are throughout. For instance, one work area was inspired by skate parks; the lunch room has a "rest stop" theme; a bona fide conference table was painted green so it could double as a ping-pong table. "We wanted to cultivate a sense of playfulness," says Silveri, who considered adding more graphical elements to the space, but refrained because the client wanted the focus to be on art produced in-house.

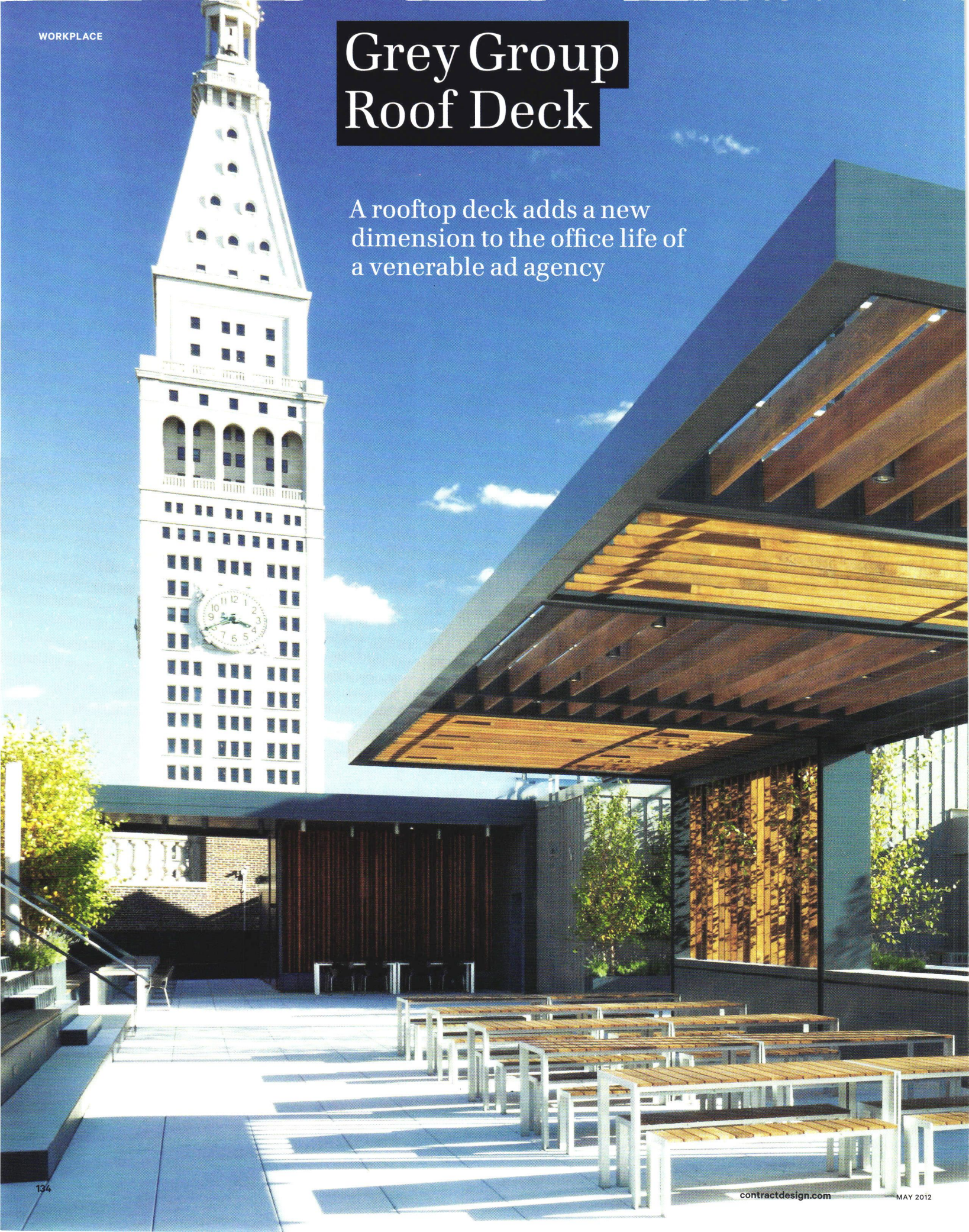
### Organizing employee groups by design

And when faced with the very common challenge of how to avoid a monotonous sea of workstations, the designers incorporated a honeycomb-shaped layout using standard cubicle components. The hexagonal cells organize people into groups, while still providing each contributor ample work space. "People really like them, and they have tables in the middle so that you can have ad-hoc meetings," says Eile. Sculptural arrangements of black metal poles, which conceal all the power and data cables routing to the workstations, also visually break up the space.

Even before the project won Quebec's Grand Prix du Design award for office design in the category of 20,000 square feet or larger, THQ had already commissioned id+s to design their expansion to a third floor of the building. "The reaction has been phenomenal," says Eile. "I think the firm managed to pull off a design that feels both slick and timeless, which is important because the industry moves so quickly—we didn't want an office that would quickly feel dated." c

# Grey Group Roof Deck

A rooftop deck adds a new dimension to the office life of a venerable ad agency



By Murrye Bernard
Photography by Adrian Wilson

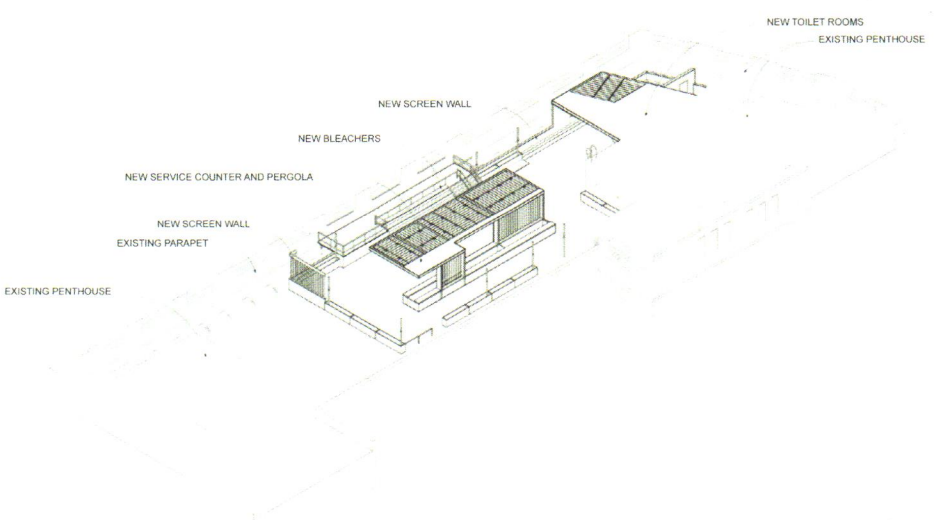
Stars of a certain hit television series would envy Grey Group's new roof deck, where admen, adwomen and their clients sip cocktails while taking in New York's skyline. The agency, which is known for E*Trade's "Talking Baby" campaign and memorable slogans like "Choosy Moms Choose Jif," recently relocated its global headquarters to 200 Fifth Avenue overlooking Madison Square Park. Grey Group negotiated use of a 6,000-square-foot portion of the building's roof and engaged Skidmore, Owings & Merrill (SOM) to design a pavilion and terrace to host both work and social functions.

"The clients wanted the roof deck to be seen as an extension to their workspace, a place that speaks of collaboration and invention but not overtly corporate," recalls SOM Design Partner Stephen Apking, FAIA. Grey Group imagined the deck as a setting for hosting product launches, press parties, workshops, and performances, but they also envisioned a relaxing space where employees could retreat at lunchtime or untether with their laptops.

**New York rooftop state of mind**

The existing roof's terrain posed several challenges for the architects, requiring them to maneuver around infrastructure such as large piping along the parapet's perimeter. But adding weight to the rooftop would require a structure to support new live and dead loads. Since the building is landmarked, the architects carefully considered sight lines from the street and avoided inserting any elements that would project above the balustrade.

**The ad agency Grey Group enjoys fantastic views of the MetLife Clock Tower from its roof deck designed by SOM. A structure with a simple palette of steel and ipe wood defines the outdoor space.**




**Axonometric Looking Northeast**

Defining the edge of Grey Group's portion of the roof, planters contain Manhattan birch and Japanese maple trees (opposite, top), and also give a level of privacy. The pavilion's concrete bar and communal tables create an ideal setting for the company's soirees (opposite, bottom). Ipe wood louvers add visual texture to the pavilion, but also act as a sunscreen (right). Linear patterns are carefully detailed in wood and steel in the pavilion (far right).

**Key Design Highlights**

Using solar studies and visiting the project site at various times of day, the design team oriented ipe wood louvers for the best sunscreening results.

Planters with birch and maple trees screen Grey Group's portion of the roof from that of the other tenants.

Communal tables and a long concrete bar enable Grey Group to host a variety of meetings and functions.

**Grey Group Roof Deck**

Designer **Skidmore, Owings & Merrill**

Client **Grey Group**

Where **New York**

What **6,000 square feet on one floor**

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

For a full project source list, see page 156 or visit contractdesign.com.

Ultimately, it was the city's skyline that drove the design. SOM drew inspiration from "the romantic idea we all have in New York of looking over the rooftops and seeing the water towers and metal penthouse structures," describes Apking. The architects translated the traditional language of roofs into a modern material palette of painted metal, wood slats, concrete, and stone.

The design consists of three main elements: pavilion, terrace, and annex. The 14-foot-tall pavilion is framed with steel and functions as a sunscreen. Solar studies helped the project team determine orientation for the ipe wood louvers; as a bonus, the louvers lend visual texture. Beneath the pavilion, a 60-foot-long concrete counter accommodates bar and food service during functions, and biergarten-style communal tables facilitate meetings and informal gatherings. Adjacent to the rooftop's parapet, the designers created bleachers and an elevated stage. This installation serves a dual purpose: it provides a grandstand for music performances and films projected onto a screen in the pavilion, and it also conceals the unsightly perimeter piping. The annex, the only conditioned portion of Grey Group's new roof deck, contains restrooms and storage space for furnishings.

### Light, color, action

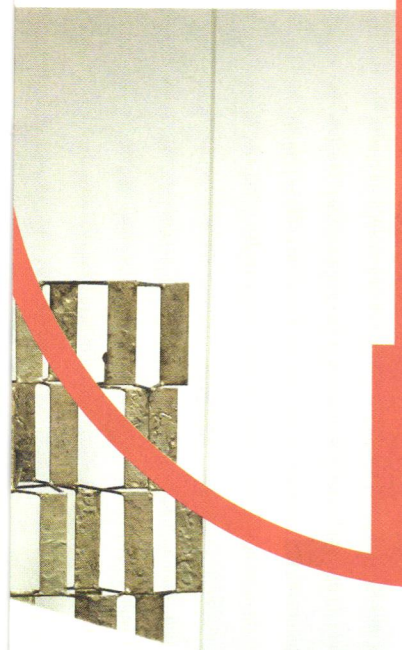
The real star of Grey Group's roof deck is its backdrop: the city views. The deck provides a front row seat to iconic buildings such as the MetLife Clock Tower, Empire State Building, and Flatiron Building. According to Apking, the architects visited the space during several times of day to observe sun angles, as well as at night. The roof deck's lighting echoes the illuminated color schemes of surrounding skyscrapers. Fluorescent uplighting and gels create a cool blue glow along the perimeter for added ambience.

"SOM designed a gem of an urban oasis on our roof deck," says John Grudzina, executive vice president of Grey Group. "It is a place for our people to summon their creative energies, socialize, and entertain." It is also a rare gem: though a few hotels and bars have taken advantage of their roofscapes, these spaces are largely underutilized by commercial businesses in New York.

"This roof deck could become a model for other companies," believes Apking. "Because we spend so much time indoors, New Yorkers hunger for the ability to step outside and feel the fresh air and sun." Cheers to that. c

A renovated portion of Knoll's Pennsylvania headquarters incorporates lessons learned from the company's research on distributed work. Recently designed office seating in a glass-enclosed conference room comfortably mingles with Knoll classics.

By Jean Nayar
Photography by
Michael Cullen



# noll brings its legacy—and its insight on distributed work—forward with a smart remix of its headquarters

Times have changed since Hans G. Knoll founded the textile and furniture company Knoll in 1938, and since he and his wife, Florence, established the company's manufacturing facility and headquarters in East Greenville, Pennsylvania in the early 1960s. Yet, the legendary designers' commitment to creating classic modern furnishings is as relevant today as it was in the early years of the company. So when Knoll recently undertook a renovation of the East Greenville offices, its management opted to merge the ideals of its past with contemporary space planning concepts and its new products to help transition the workplace into the future.

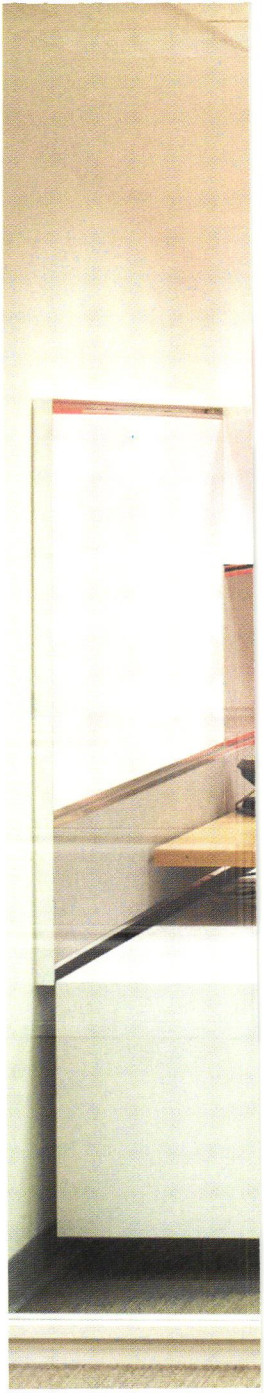
"The impetus for the renovation was a new business project that will require the efforts of cross-functional teams of manufacturing, sales, dealers, marketing, IT, planning, and supply-chain personnel to do collaborative work over the course of the next couple of years," says Lynn Utter, Knoll's president and chief operating officer. "We thought, 'How better to house the teams than to create spaces using our own products to support different modes of work?'" Relying on best practices in change management as well as findings from its own research on collaborative work styles, Utter worked with Karen Stone, Knoll's director of design, and Watkins Architect to reshape 10,000 square feet of the facility and make it user-friendly for the teams who will use the spaces in the years ahead.

## Shaping spaces to suit work styles

"The idea was to provide spaces for both focused and shared work," says Stone. "The anchor is what we call 'the workroom,' a glass-enclosed multifunctional conference room with a variety of tackable and writable surfaces that enable the teams to strategize and multitask." The centerpiece of this room is a long, white table from Knoll's Best of NeoCon® 2010 award–winning Antenna Workspaces collection, which simplifies the flow from individual to collaborative work with interchangeable desk, table, screen, and storage elements.

Adjacent to the workroom is an expanse of visually interconnected areas that support both teamwork as well as the focused work of team leaders. Several white-topped Antenna tables—divided down the center by low, movable panels and flanked by

To accommodate different work styles and needs, Knoll outfitted an open space with a grouping of Antenna tables, MultiGeneration seating, and Antenna desks (below). A portrait reveals Hans and Florence Knoll looking over the conference space. Knoll undertook a renovation of its early 1960s-era East Greenville, Pennsylvania, headquarters (bottom). Vibrant and fun red-and-white wallcoverings, designed for Knoll by New York's 2x4, bring color into windowless private offices (right).



**Knoll**

Designer **Knoll**

Architect **Watkins Architect**

Client **Knoll**

Where **East Greenville, Pennsylvania**

What **10,000 square feet on one floor**

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

For a full project source list, see page 156 or visit contractdesign.com.

**Key Design Highlights**

An open area accommodates different work needs: individual workstations, a casual meeting table, and a row of tables with movable privacy panels.

A punchy red-and-white wallcovering offers visual appeal in windowless offices.

The conference room, designed to be multifunctional, is outfitted with various tackable and writable surfaces.

comfortable Generation chairs—allow for interactive shared work. A smaller chestnut veneer Antenna table—surrounded by yellow MultiGeneration chairs intended for shorter-term seating—distinguishes a zone in this area for casual small-group meetings. Bookending these shared workspaces, individual stations with Antenna desks and overhead and vertical storage provide semi-enclosed areas for focused work.

**Mixing new and old to reinforce the brand**

Beyond the open work areas and on a mezzanine level above, a mix of Knoll's classic and contemporary office furnishings supports multiple modes of work within glass-enclosed private offices, too. In Utter's office, for instance, a pair of Saarinen chairs sits in front of Florence Knoll's Calacatta marble table desk for intimate meetings, while two Florence Knoll lounge chairs in one corner enable more casual conversations in the same room. A playful red-and-white wallcovering, created for Knoll by New York–based design studio 2x4, brightens other private offices that lack daylight with shots of color. "The splashes of red gave us the opportunity to set the stage for the Knoll brand experience with one of Knoll's signature colors," says Stone.

Since the renovation was completed, the feedback from those using the space has been resoundingly positive, says Utter, who appreciates the effect her own renovated office has had on her day-to-day work. "I'm in a fishbowl 24/7 and I love it—I can see what's going on, coworkers stop by more readily now, plus I can shift from focused to shared work within the same space," she says. "Our ability to update our space to reflect modern work styles within the legacy of our building is what we stand for," she says. "It lets us walk the talk." c

# The Metrics of Distributed Work

## Knoll Study Points to an Emerging Work Model

By Dr. Mike O'Neill, senior director of workplace research at Knoll, Inc., and Tracy Wymer, vice president of workplace strategy at Knoll, Inc.

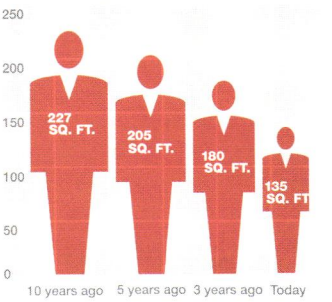
In many companies, employees are working in an increasingly social, mobile, and collaborative fashion. The conventional boilerplate office programs and spaces that most of us are familiar with were never intended to support the complexity and unpredictability of these new work patterns.

This new workstyle is often referred to as "distributed work"—a combination of heads down "focus" work, formal and informal collaboration of varying duration, and social interaction that occurs in a wide variety of settings within the building, campus, or other locations. In addition to physical space, work policies, communications, and technology networks play a key role in facilitating distributed work.

While many organizations currently have distributed work programs, there has been little organized information and few metrics to assist companies wanting to learn more about this emerging workspace strategy. To address this need, Knoll conducted a study that included a cross section of forty organizations across eleven industries, possessing varying levels of familiarity with distributed work programs.

Through this project, recapped in this summary, we identified the design attributes of distributed work programs, how success is measured, and the financial and employee satisfaction benefits of this new workplace strategy as compared to the conventional workspace.

1.
**Average square footage per person targets have declined steadily**

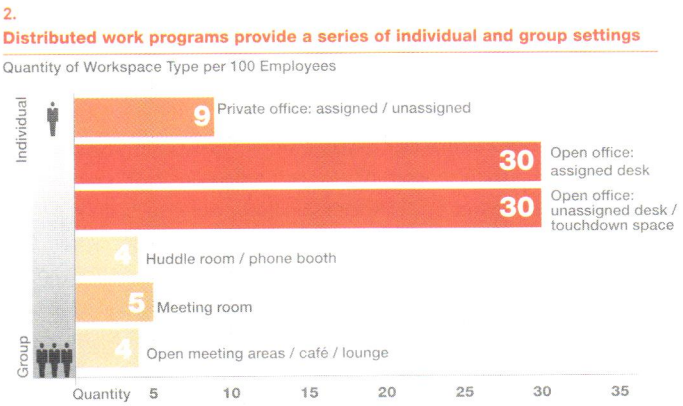



Square footage per person targets have declined an average of 10% in each of the time intervals we studied. *Note: Participants were asked to provide square foot per employee targets for today, and over the past 3, 5, and 10 years. The square footages shown are the statistical meanof participant responses.*

**Square footage targets for workers have dropped dramatically over time.** The average square footage per person has steadily declined from about 227 square feet 10 years ago, to 135 square feet per person today (Figure 1). This steady reduction in space is happening in both conventional and distributed work models.

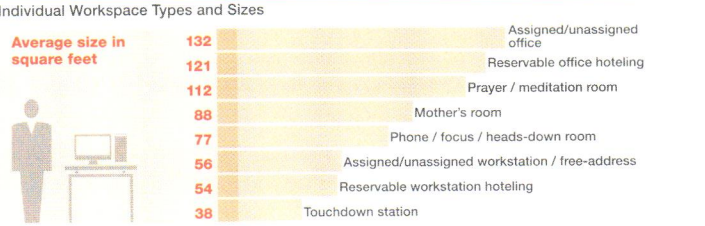
**Distributed work environments are characterized by a greater variety of workspaces.** Distributed work models are driving a

2.
**Distributed work programs provide a series of individual and group settings**




While individual workplaces (assigned and unassigned) are most common, many variations of individual, group, and social spaces are found across organizations.

3.
**Distributed work programs offer a wide variety of individual work settings**




Distributed work programs provide a breadth of individual settings in eight general categories ranging from as small as 38 square feet to 132 square feet. *Note: Data represent the average reported square footage for each space type by study participants.*

profound shift in space allocation, as the square footage once devoted to individual assigned space is reduced and reassigned to create a wide variety of differently sized individual (assigned and unassigned), collaborative and social activity areas (Figure 2). Characteristics specific to distributed work environments include:

- Smaller, higher density (sharing ratios) individual spaces
- A wider variety of individual and group setting types
- More seats for collaborative spaces
- Reduced emphasis on large formal meeting spaces

**Distributed work programs offer a plethora of smaller, individual workspaces.** We found at least thirteen different variations of individual workspace types that range from the traditional private office to meditation rooms. A common thread through all these space types is their relatively small footprint, ranging from 38 square feet (touchdown station) to 132 square feet (private office) (Figure 3).

Spaces for individual work within a distributed work environment include more than the traditional workstation or office (Figure 4). Two reasons for the trend stand out: first, employees spend a lot of time meeting with others away from the desk; and second, one workspace may not be the best place for every activity.

**Distributed work programs offer a wide choice of collaborative spaces to serve changing needs.** In distributed work programs, a wide variety of meeting spaces (we counted 21 separate types in this study) are used to serve changing needs, such as the varied nature of meetings (shorter, casual meetings with smaller groups of people), fluctuating team sizes, and overall occupancy levels. Organizations engaged in distributed work agree that supporting collaboration is critical, whether it takes place face-to-face or remotely (Figure 5).

**Cost and satisfaction are top success measures.** Employee satisfaction, square footage, and dollars saved through real estate reduction are the three most frequently cited measures of distributed work program performance. These are powerful measures because they are closely linked to ongoing business concerns. Employee satisfaction is usually measured through surveys and meetings. To measure real estate reduction, utilization data is gathered—most often the low-tech way—by walking around with a clipboard to see and record "who is home."

**Distributed work environments offer flexibility and choice.** This research has established a useful benchmark for organizations wishing to compare their solution to others and those who are planning new distributed work programs for their organizations.

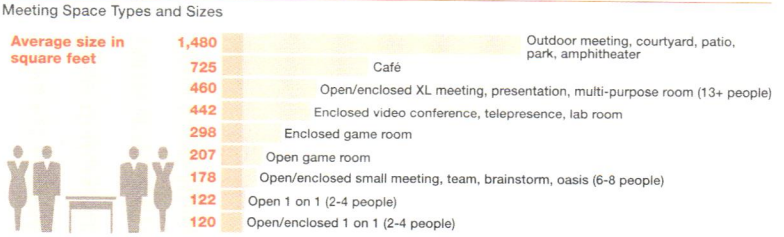
In the near future, it is possible that distributed work environments will become more the norm than the exception. The successes that are documented in the study will be leveraged across many organizations allowing more workers to experience greater freedom and job satisfaction, while helping their organizations increase business productivity and reduce expensive real estate portfolio costs.

To read the complete study on distributed work, go to www.knoll.com/research/downloads/WP_DistributedWork.pdf.

4.

**Distributed work programs offer a wide variety of meeting space types and sizes**

Meeting Space Types and Sizes

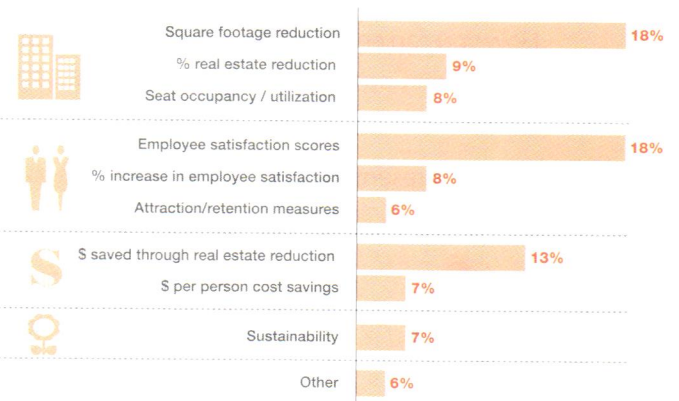



Collaborative spaces used in distributed work range in size from outdoor spaces (1,480 square feet) to enclosed "thinkspace" for two people, which can be as small as 116 square feet. *Note: Data presented show the average square footage for all participants, for each space type.*

5.

**Multiple measures are used to define success**

Success Measures for Distributed Work




Square foot real estate reduction, employee satisfaction, and dollars saved are the three most frequently used measures of distributed work program success. *Note: Results are shown as a percentage of the total number of responses to the question. Participants typically chose several measures. Only one organization reported gathering no data.*

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1:30 p.m. Toto, 7-3062c
2:00 p.m. Keilhauer, 3-373
3:00 p.m. SitOnIt, 11-1157
4:00 p.m. Bolyu, 11-1167

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11:00 a.m. PS Furniture, 8-4114
12:00 p.m. Mayer Fabrics, 10-128
1:00 p.m. Anthro Corp, 8-2050
2:00 p.m. Arborite, 8-3134c
3:00 p.m. Grand Rapids Chair, 8-3022
4:00 p.m. Designtex, 10-1032a

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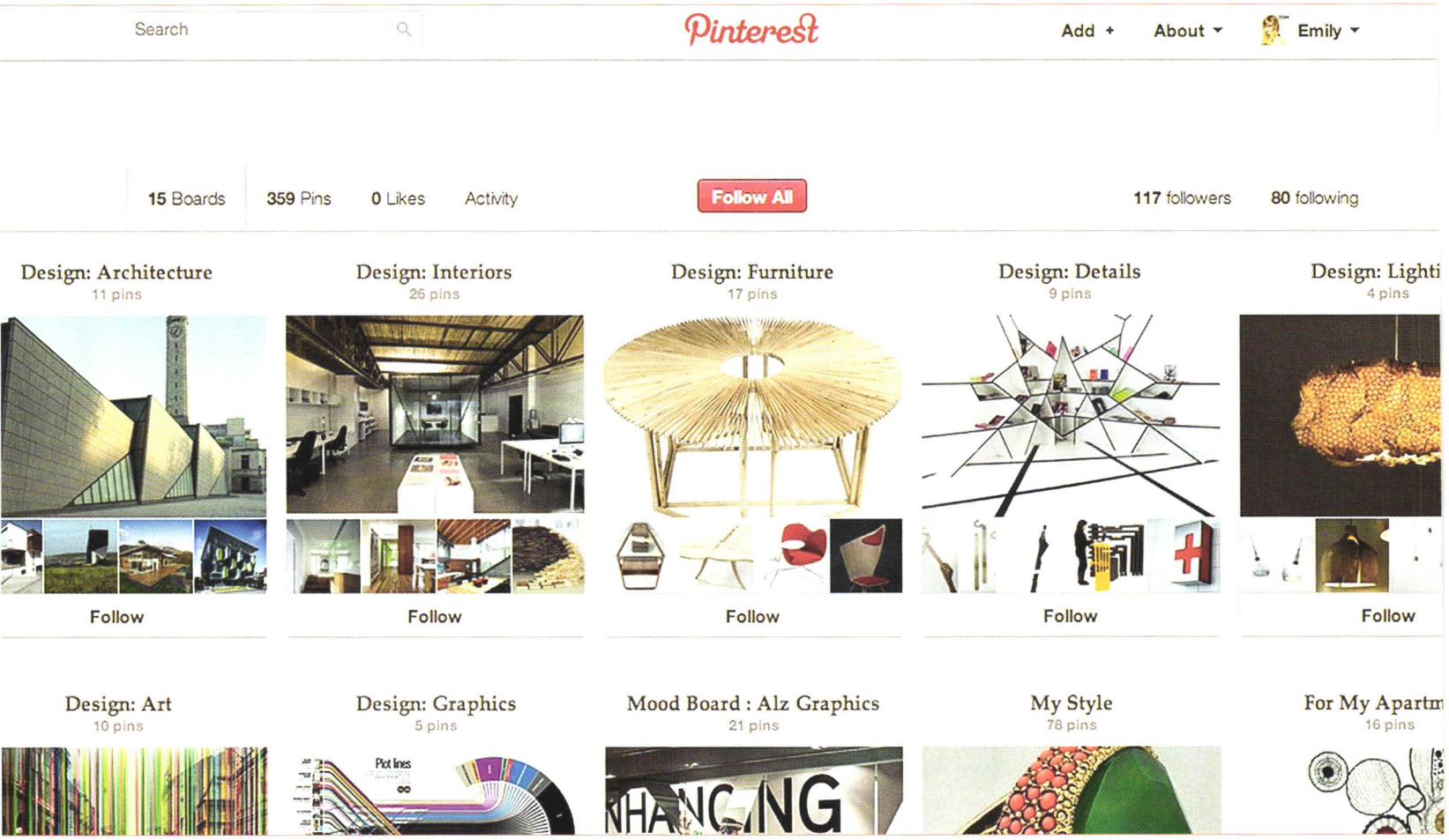
# Pinterested, by Design

## How the hottest social media site is helping designers and their clients




Pinterest is a visual organizer for images found across the Internet. Pictured here is a screenshot of one designer's account in which design-related boards of digital images are organized for easy viewing.

Perhaps no other website better demonstrates the rapid trajectory of social media than Pinterest, which is now the third-most popular social networking site behind Twitter and Facebook. And with its emphasis on visual image board organization, perhaps no other socially connective site is better suited to the architecture and design community for categorizing inspiration and ideas.

Pinterest gives designers a digital platform to share work, collaborate on projects, and discover new ideas. "Pinterest is popular within the professional design community because it offers a visual platform that helps designers quickly represent their work to clients while also finding inspiration from others," says Erica Billups, a spokesperson for Pinterest.

Beyond being a popular tool, Pinterest can help designers in their work as a simpler way to organize online images in a user's own unique sequence, as opposed to a basic image bank. "The ideas I have in my head can be easily conveyed by finding that right image online [and then pinning them to a Pinterest board]," says Stephanie de Villa, a designer at Gensler in Seattle.

### Pinterest helps in schematic design

Having concrete examples of inspiration during the schematic phases of design can open lines of communication with a client who may not fully understand what a designer is trying to convey otherwise. Royce Epstein, a senior resource specialist with the Philadelphia office of Kling Stubbins, says Pinterest recently provided a common language on a project that struggled during its early stages. "Through imaging, a client found she liked midcentury design, but also baroque, so I made image boards based on these moods. It helped her understand the concept and weigh in on what she sees, so we now do this on almost every project," she says.

Pinterest also served as a great tool for a client in China, Epstein says. The language barrier and physical distance presented obvious challenges, so the project became heavily image based. "We communicated more directly through images; it's a great way Pinterest can assist the new normal." *continued on page 148*

# THINK BIG

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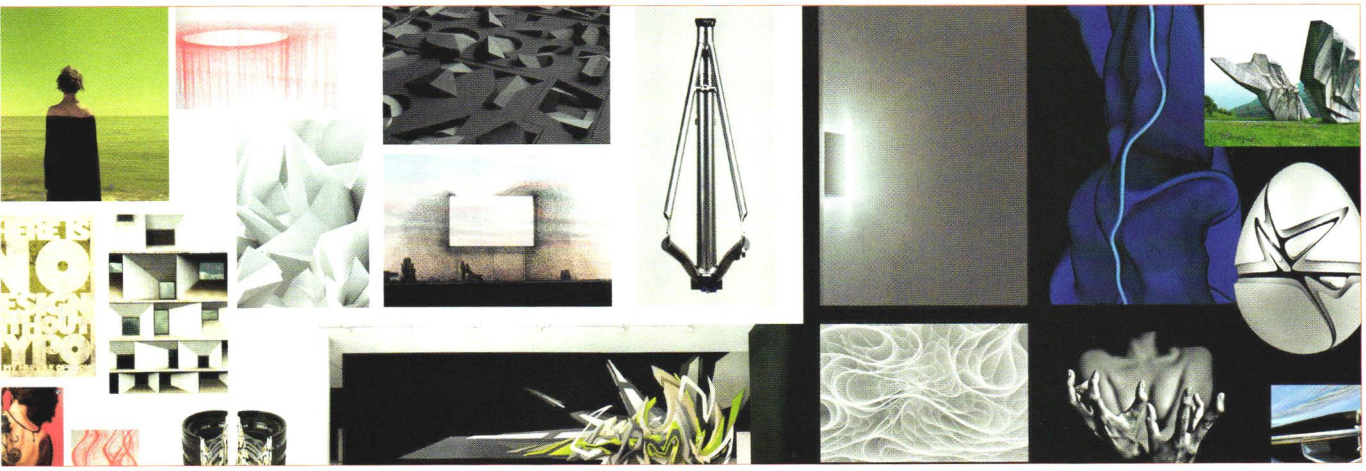
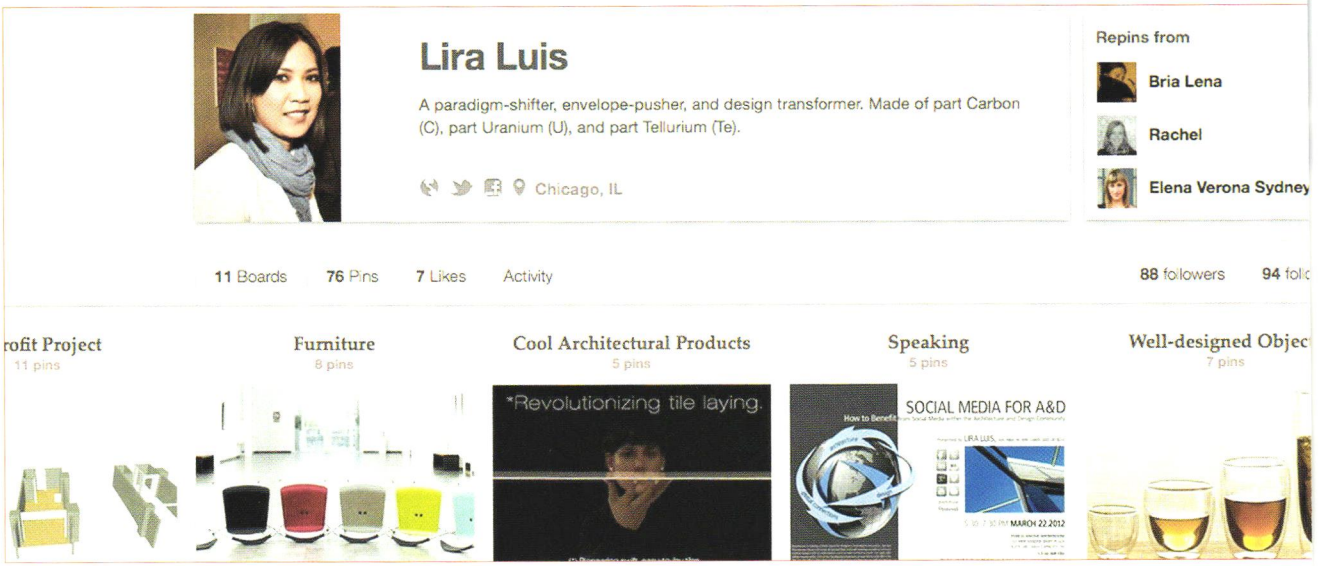
# Pinterested, by Design

*continued from page 146*



Designer Charlton Hutton created this mood board (left) using his digital pins. Architect Lira Luis, AIA, collaborates with peers using Pinterest (below).




That ease of communication provides a more transparent experience for the client, says Charlton Hutton, a senior designer at M. Moser in New York. "The client feels like he is part of the design team and we want him to be happy and feel like he contributed." he says. The transparency goes both ways, by helping the designer connect with the client effectively. "Their input helps us understand who they are and what they are looking for."

Architects are using Pinterest to collaborate with colleagues as well. Lira Luis, AIA, an architect with her own firm, Atelier Lira Luis in Chicago, pins products that she feels may be of interest to her peers and is currently experimenting with functionality for professionals. "I've posted a 3-D plan of a condominium project I'm designing and asked those in my social network to help me find the most cutting-edge building materials and finishes they could find," she explains. Unique materials can be pinned to Luis's board from "pinners" of her choosing, creating new design synergies from her social media community.

### A time saver for visual inspiration

One unanimous merit of Pinterest is the time digital pinning saves. For example, Epstein was able to construct boards for a surprise client visit with only 15 minutes notice. Sources of visual inspiration for many designers, like blogs, can be compiled in one place with Pinterest, saving countless hours of preparation for presentations, says Samantha Georgio, a designer with M. Moser Associates in New York.

While designers are still learning how to generate direct business it has grown the scope of their work and led to a direct uptick in business-related activity. "It has generated new opportunities for speaking engagements for me as people see boards I have where I pin my upcoming and prior conference speeches," says Luis.

Ultimately, designers can utilize Pinterest to save time without compromising visual creativity. "In the design industry, this is a very modern and useful research tool and it allows designers to express their own style, inspire others, and promote business," de Villa says.

—EMILY HOOPER

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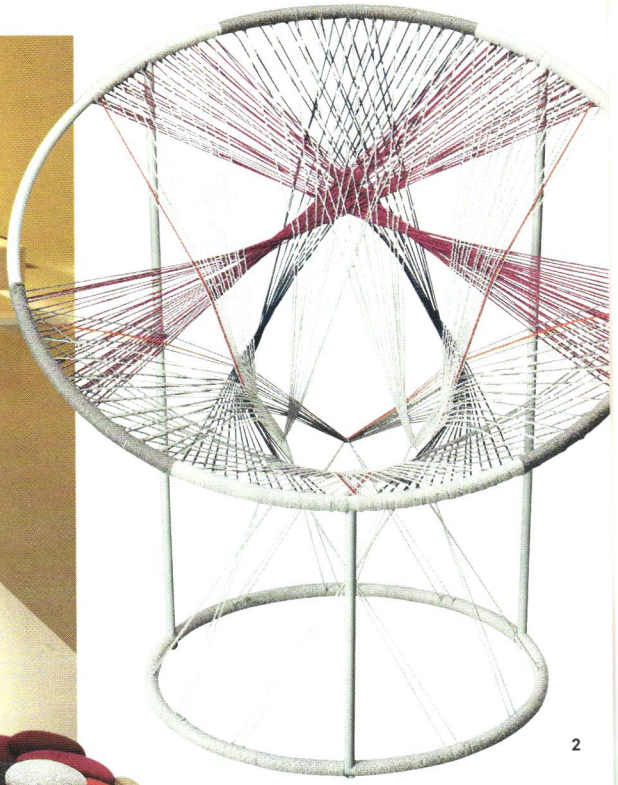
# Hallingdal 65

## 32 designers exhibit innovative creations with Kvadrat fabric

1



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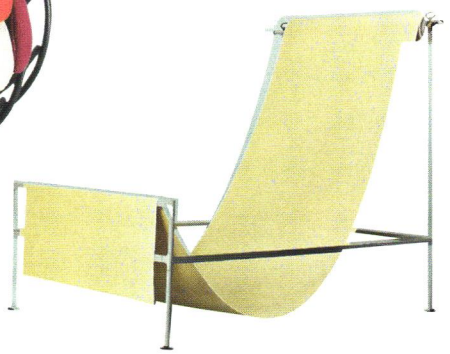

4

**The Hallingdal 65 exhibit was shown at the Jil Sander showroom in Milan (1) in April. For the show, Todd Bracher designed a chair called Hadr (2); German designer Katrin Sonnleitner was inspired by the fabric's bright color palette for her seat called Cocco (3); and Jonathan Olivares designed an aluminum-frame chaise (4) for the fabric to simply drape over.**

For many, including *Contract*'s editor in chief, the highlight during Salone Internazionale del Mobile week in Milan was the Hallingdal 65 exhibit and opening party at the Jil Sander showroom. Danish textile maker Kvadrat celebrated its first and most iconic fabric, Hallingdal 65, by hosting an exhibit in which 32 designers interpreted new uses of the textile. It was a combination of fresh, young design talent and experimental ideas—with a global influence—that made for an exciting and inspiring show, which traveled to the Jil Sander showroom in New York for one week in mid-May.

Overseen by executive curators Patrizia Moroso, art director at Moroso, and Giulio Ridolfo, textile advisor and designer at Kvadrat, and curated by Tord Boontje, Ilse Crawford, Søren Rose, Constance Rubini, Hans Maier-Aichen, Jeffrey Bernett, and Andre Fu, the program challenged the designers to create new objects and applications with Hallingdal 65, a 1965 design by Nanna Ditzel, known for its durability and rich color palette.

Bernett curated the work of American designers Todd Bracher, Stephen Burks, Jonathan Olivares, and Jonah Takagi. "Given the global context, cultural significance, and creative minds involved, this is one of the more important projects I have been involved in," Bernett says.

Bracher created a handwoven chair called Hadr. "Kvadrat achieves its unparalleled color and quality by dying each yarn individually," Bracher says. "Therefore, I wanted to communicate the care Kvadrat takes in every strand." —JOHN CZARNECKI

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# call for entries

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

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03 Hotels
04 Restaurants
05 Healthcare
06 Retail
07 Education
08 Public Space
09 Showroom/Exhibit
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11 Spa/Fitness
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14 Sustainable (Green) Design
15 Student

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

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

### Fees

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

### How to enter

**01**

**Go to: www.contractdesign.com/interiorsawards2013** to submit your entry fee by Thursday, September 20, 2012. Find more information on the entry requirements online.

**02**

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

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

**03**

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

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**New York, NY 10003**

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

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**Dina Griffin, AIA, NOMA**
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**Nancy Keatinge**
President and Partner, **Felderman Keatinge + Associates**

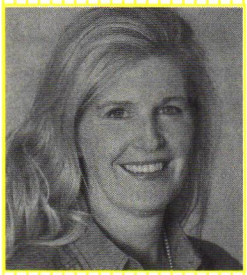
**Alan Ricks**
Co-Founder and Chief Operating Officer, **MASS Design Group**

**Margaret Sullivan**
Director of Interior Design, **H3 Hardy Collaboration Architecture**

# Office Furniture

## Designers select favorite new office furnishings

### Betsy Keefe, IIDA



Senior Associate
CBT Architects
Boston

### Tuohy: Spyda Table Collection

tuohyfurniture.com
Reader Service No. 270

"It offers just about every shape, size, and leg option you could want. I especially like the ellipse table for a private office or small meeting space."

### Halcon: Motus

halconmotus.com
Reader Service No. 271

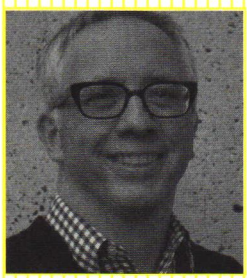
"It's a fantastic solution for conference centers, training rooms, or multipurpose rooms where flexibility is desired and temporary looking furniture is not. And with the variety of finishes offered, this grouping can work in just about any environment."

### Hightower: Four Cast Four chair

hightoweraccess.com
Reader Service No. 272

"A new alternative to the classic stackers, the chair's angular back design offers comfort and support while at the same time is visually interesting. This is a great solution for dining, assembly, or multipurpose spaces."

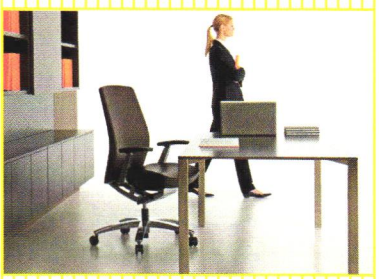
### Bill Puetz



Principal
Huntsman Architectural Group
San Francisco

### Teknion: Dossier

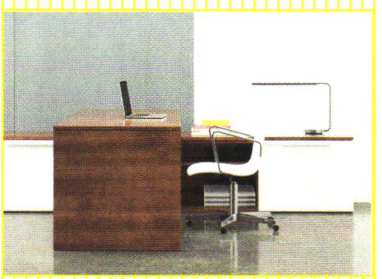
teknion.com
Reader Service No. 273



"Dossier shows restraint and minimal detail that speak to the purist in me. Beautiful selections of glass, metal, and wood meet without fancy joinery, but with simple dignity."

### Nucraft: Cavara

nucraft.com
Reader Service No. 274



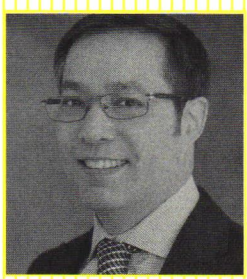
"I love the way that, freed of right- or left-hand orientation, these casegood components can be moved easily into endless configurations. It is a well-designed kit of parts that adapts to the multiple lives of an office."

### Knoll: Reff Profiles

knoll.com
Reader Service No. 275

"Tried and true, Reff Profiles is a standard I have used many times in my career. The product enhancements recently made by Brian Graham include architectural-grade veneers and many table leg profiles that give it a fresh look with the classic lines one expects of a Knoll product."

### Chris Liu



Vice President,
Interior Design Director
HOK
Chicago

### Davis: Sola

davisfurniture.com
Reader Service No. 276

"As space standards reduce, using the right scale of furniture is important. The Sola chair provides clean lines and details for maximum comfort with a minimal look."

### Cappellini: Capo

cappellini.it
Reader Service No. 277

"The slim profile of the Capo chair keeps the scale looking light, but with generous elbow room for comfort."

### HBF: Nest

hbf.com
Reader Service No. 278

"This chair feels like a modern take on the cane chair. It's substantial with a light, open feel."

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## Bill & Melinda Gates Foundation Campus (page 106)

**who** Architect and designer: NBBJ. Architecture and design project team: Steve McConnell, FAIA, LEED AP, design-partner in charge (RA); William Nichols, LEED AP, co-partner in charge; John Hendry, RIBA, project manager (RA); Christian Carlson, AIA, lead designer (RA); Knut Hansen, LEED AP, project architect (RA); Rysia Suchecka, IIDA, co-lead designer – Interiors; Anne Cunningham, AIA, IIDA, co-lead designer – Interiors; Daniel Cockrell, project architect – Interiors (RA); Kelly Griffin, LEED AP, workplace (RA); Margaret Montgomery, AIA, LEED AP, sustainability (RA); Kevin Frary, lighting; Eric LeVine, environmental graphics; Kate Austin; Sean Airhart; Harry Bairamian; Christopher Dixon; Benjamin Doty; Maggie Hart; Erik Heironimus; Duane Jonlin; Paula Kirkpatrick; Edward Kranick; Michael Kreis; Chris Larson; William Lehtonen; David Leptich; Peter Lorimer; Damien McBride; Kazuya Mizuno; Ana Moseley; Sandra Muhlbeier; Sonya Poland; Jan Ralkowski; Trevor Schaaf; Donald Schuman; Eric Schuman; Robert Sheh; Dan Simpson; Michael Thomas; Keir Vondruska; Hau Vong; Lori Walker; Ashley Widman; Scott Wyatt; Danielle Gonzalez; Yusuke Ito; Amanda Morgan; Robert Murray; Celeste Robinette; Margot Rosenberg. Architect: NBBJ. Contractor: Cochran, Inc. (electrical); McKinstry (mechanical); Sellen (general). Development Manager: Seneca Group. Consultants: AMA Alexi Marmot Associates Ltd. (workplace); Judith Heerwagen (workplace); TechPMgroup (technology). Lighting: NBBJ. Engineering: Arump (SMEP); KPFF (civil & structural). Landscape: Gustafson Guthrie Nichol. Graphics: NBBJ (environmental). AV/Acoustics & IT: Arup. Vertical transportation: HKA Elevator. Parking: Walker Parking. Waterproofing: Morrison-Hershfield. Wind solutions: RWDI.

**what** Wallcoverings: Knoll; Kvadrat; L.C. Jergens; Maharam; Maya Romanoff; Snaptex NW; Suzanne Tick. Paint: Benjamin Moore; L.C. Jergens; Scuffmaster. Laminate: Custom Interiors; Laminart; Pionite; Wilsonart. Acoustical dry wall: Danoline; Expert Drywall. Movable wall: Modernfold; Teknion. Hard flooring: Alder Endblock; General Terrazzo; Haworth TecCrete. Resilient flooring: Armstrong; Expanko; Forbo; Roppe. Carpet/carpet tile: Interface; Tandus. Tile: Ann Sacks; Daltile; Pental. Ceiling: Armstrong; Decoustics; Prelude; Rulon; Techzone. Interior lighting: Erco (track, downlights); Edison Price (track); Louis Poulsen (floor/table); LSI (track); Lutron (dimming systems); Specialty Lighting (floor/table). Hardware: Corbin Russwin (locksets, closers, exit); CRL (exit devices); Markar Continuous Hinges (special); McKinney Mechanical and Electrified Hinges (special); Rixson (closers, overhead stops, wall magnets); Soss Invisible Hinges (special); Trimco (pulls, kickplates). Door: Crane (glass revolving); Ellison (balanced entry); Kawneer (atrium exterior). Architectural glass: Oldcastle glass; PPG. Architectural/custom woodworking: Custom Interiors; Heartwood; Meyer Wells. Plumbing fixtures: American Standard; custom rain water tank; Elkay; Sloan.

## Steelcase office and Work Café (page 114)

**who** Designer: Steelcase Design. Architect Shimoda Design Group. Interior design project team: Cherie Johnson, Barbara Goodspeed. Contractor: Owens-Ames-Kimball. Consultants: Gary Steffy Lighting Design (lighting); Rovert Darvas Associates (structural engineering); Kitchen: Boelter. Landscape: Harder Warner. Graphics: Video Graphics.

**what** Paint: Benjamin Moore. Laminate: Wolf-Gordon. Walls: USG Sheetrock (dry). Flooring: Florim Ceramiche (tile); Stile (engineered). Carpet tile: Shaw Contract Group. Ceiling: Armstrong. Lighting: Cooper Lighting (recessed, fluorescent); ioLighting (wall, handrail); Lightolier (track); Lumenpulse (color changing LED); Steelcase (task); Targetti Poulsen Industries (pendants); Zumbotel (conference LED). Doors: Steelcase. Architectural glass: 3M. Seating: Coalesse (workstation/task, conference, lounge/reception, cafeteria, other); Steelcase (workstation/task, conference, lounge/reception, cafeteria, other); Turnstone (workstation/task, conference, lounge/reception, cafeteria, other). Upholstery: Maharam. Tables: Coalesse (conference, cafeteria, training, reception, side, other); Steelcase (conference, cafeteria, training, reception, side, other); Turnstone (conference, cafeteria, training, reception, side, other). Storage systems: Coalesse (files, shelving, lockers/cubbies, closet systems, drawers/case goods); Steelcase (files, shelving, lockers/cubbies, closet systems, drawers/case goods); Turnstone (files, shelving, lockers/cubbies, closet systems, drawers/case goods). Architectural woodworking: Caesarstone; Dupont; Grand Valley Wood Products. Planters: Steelcase. Signage: Steelcase. Plumbing: Kohler.

## Shlemmer Algaze Associates (page 120)

**who** Architect and interior designer: Shlemmer Algaze Associates. Architecture and interior design team: Nelson Algaze, AIA, LEED AP, CEO; Steven Drucker, AIA, IIDA, LEED AP, design principal; Bob Larlee, project manager; Joelle Drury, CID, LEED AP, project designer; Lindsay Balton, designer; Antonio Lopez, job captain. Contractor: Inner Space Constructors. Consultants: Shlemmer Algaze Associates (lighting); Nabih Youssef Associates Structural Engineers (structural engineering); Levine Seegel Associates (MEP). Graphics: (Shlemmer Algaze Associates). Project management: Thomas Properties Group.

**what** Wallcoverings: Maharam; Xore. Paint: Dunn Edwards. Laminate: Color Core. Carpet tile: Milliken; Shaw. Ceiling: Armstrong; Decoustics. Lighting: Artemide (floor/table); Bartco (fluorescent); Flos (floor/table); Lightolier (recessed); Tambient (task); Vode (pendants). Doors: Elmes; Hafele; Schlege. Window treatmens: Nysan. Workstations: Haworth; Unisource Solutions. Seating: Coalesse (conference); Haworth (workstation/task, lounge/reception). Upholstery: Designtex; Spinneybeck. Tables: custom by Shlemmer Algaze Associates (conference, training). Architectural woodworking: Artcrafters. Signage: Metropolitan West. Plumbing fixtures: Grohe.

## Red Bull Amsterdam (page 124)

**who** Architect: Sid Lee Architecture. Contractor: Jora Vision B.V. Lighting: Romy Kuhne. Engineering: Fiction Factory. Kitchen: Sid Lee Architecture (design); Fiction Factory (construction). Graphics: Sid Lee Architecture.

**what** Wallcoverings: Fiction Factory; Jora Vision B.V. Paint: Fiction Factory; Jora Vision B.V. Laminate: Fiction Factory. Walls: Fiction Factory (dry); Jora Vision B.V. (dry, mosaic). Flooring: Fiction Factory (hard, resilient); Vision B.V. (hard). Ceiling: Jora Vision B.V. Lighting: Romy Kuhne (pendants/chandeliers). Tables: 2D&W (side); Sid Lee Architecture (conference, cafeteria/dining, reception, airplane desk). Closet systems: Sid Lee Architecture (reception storage/closet). Office furniture: Vitra.

## THQ (page 130)

**who** Designer: id+s Design Solutions Inc. Architect: Réal Paul. Design team: Susie Silveri (project leader); Stegania Pasto; Pascale Fouchard. Engineering: Bouthillette Parizeau.

**what** Carpet: Milliken. Laminate: Haworth. Seating: Ergo (stools); Fatboy (beanbags); Haworth (task, guest, conference); Lummel (compact); Martex (benches); Pantone (cafeteria); Pedrali (stools, cafeteria); Steelcase (sectionals, benches); Steelcase/Campfire (low benches). Tables: Haworth (conference/game); Martex (benches); Pedrali (lunch, coffee).

## Grey Group Roof Deck (page 134)

**who** Architect and designer: Skidmore, Owings & Merrill. Architecture and design team: Stephen Apking, FAIA, interior design partner: Claes Appelquist, AIA, senior designer; Alexander Sipkes, AIA, project manager; John Pickens, AIA, senior technical coordinator; Cinde Meade, LEED AP, IIDA, designer; Alexandra Pollock, AIA, LEED AP, technical coordinator; Cynthia Mirbach, furniture specialist. Contractor: JRM Construction Management. Consultants: Gardiner & Theobald (project manager); Cline Bettridge Bernstein (lighting); Severud Associates Consulting Engineers, PC (structural engineering); AKF Engineers (MEP Engineering); Charles Rizzo & Associates (expeditor); SOM (graphics).

**what** Wallcoverings: Wolf Gordon. Paint: Carboline. Walls: East Coast (aluminum panels); ipe wood. Floor: Floor Gres (porcelain tile); Hanover (concrete pavers). Surfacing: Get Real Surfaces (custom concrete countertop). Lighting: Erco Lighting; Ligman Lighting (light poles). Seating: Kettal (outdoor lounge); Moroso (outdoor chairs). Tables: Stua. Planters: Planterworx. Plumbing fixtures: Duravit. Metalwork: Remco.

## Knoll East Greenville Headquarters (page 138)

**who** Architect: Jeff Biehn. Interior designer: Karen Stone and Knoll Design Team. Consultants: Jeff Biehn (construction, documentation, project management).

**what** Wallcoverings: Knoll. Paint: Benjamin Moore. Carpet tile: Mannington. Architectural glass: Transwall. Seating: Knoll (task, conference, lounge/reception). Tables: Knoll (conference, side, desking). Storage systems: Knoll (files).

# CALL FOR ENTRIES

**DEADLINE: JULY 2, 2012**

# Healthcare Environment Awards Competition 2012

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

## VARD CATEGORIES

cute (inpatient) Care Facilities

mbulatory (outpatient) Care Facilities

ong-Term Care/Assisted Living Facilities

lealth and Fitness Wellness Facilities

andscape Design (healing gardens, etc.)

Conceptual Design

tudent Design Work

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

## JDGING CRITERIA

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

A demonstrated response to the program statement

A demonstrated partnership between the clients and design ofessionals

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

ROFESSIONAL CONCEPTUAL AND STUDENT ENTRIES:
A demonstrated response to the goals mentioned in the project escription

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

## RECOGNITION/AWARDS

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

## JURORS

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

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

## RULES FOR ENTRY

- Professional entries (except for conceptual) must be built and fully operational no sooner than September 1, 2010, and no later than June 1, 2012. Entries must not have been entered in previous Healthcare Environment Awards competitions.
- Each entry must be contained within one binder.
- Professional entries must include 8-by-10-inch color photographs and at least one floor plan. Conceptual submittals and student entries must include 8-by-10-inch renderings.
- No official entry form is required. But all entries must also include the project name and location, submittal category, and a brief program statement addressing the goals of the project and how the project improves quality of healthcare delivery (300–500 words).
- The design firm name, address, and contact person's name, e-mail, and phone number must be provided in an envelope at the back of the binder for purposes of anonymity. For student entry: student names, home address, and verification of student status in the form of a letter from the school registrar certifying enrollment at the time the project was completed must be provided in an envelope at the back of the binder for purposes of anonymity.
- Each professional entry must include a $250 entry fee. Student entries have a $25 fee.

## DEADLINE/SHIPPING

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

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

Make checks payable to Contract magazine.

Mail submittals to:
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c/o Contract magazine
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New York, NY 10003

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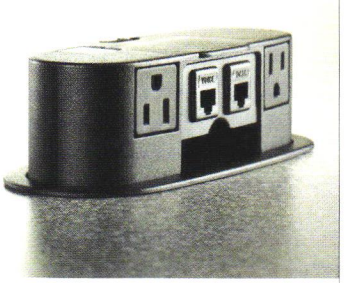

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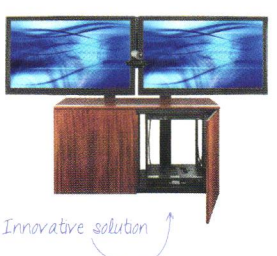


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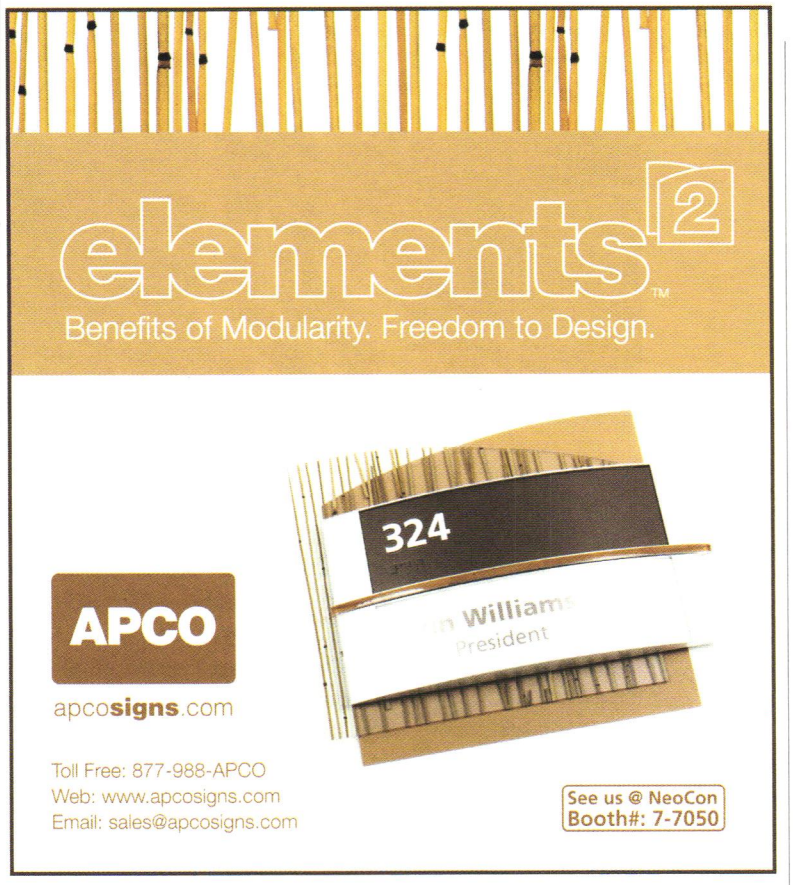


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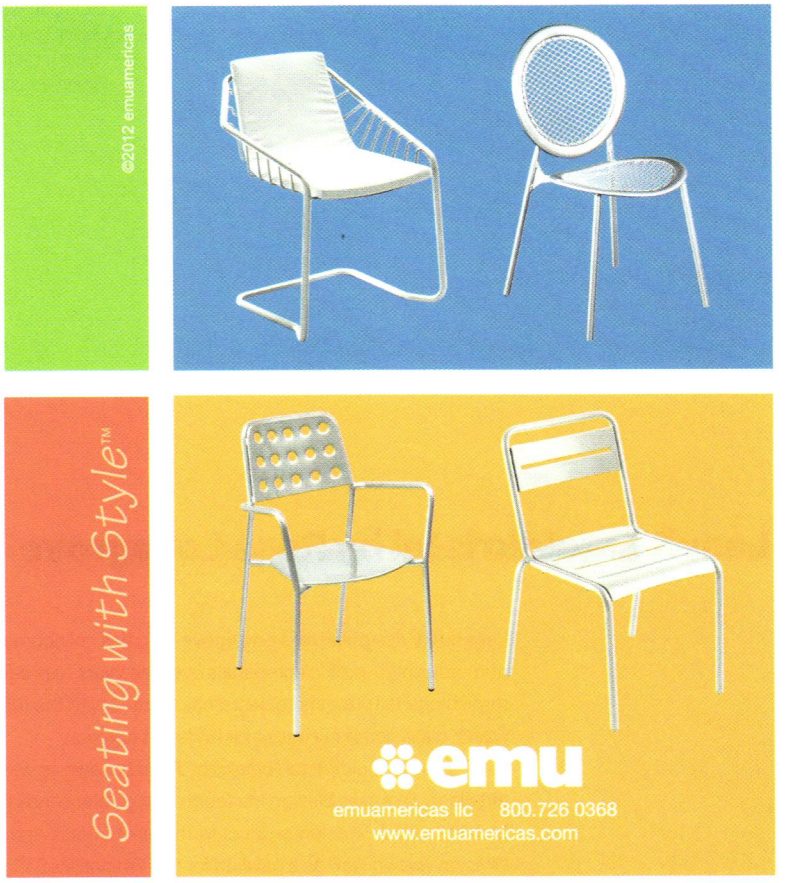


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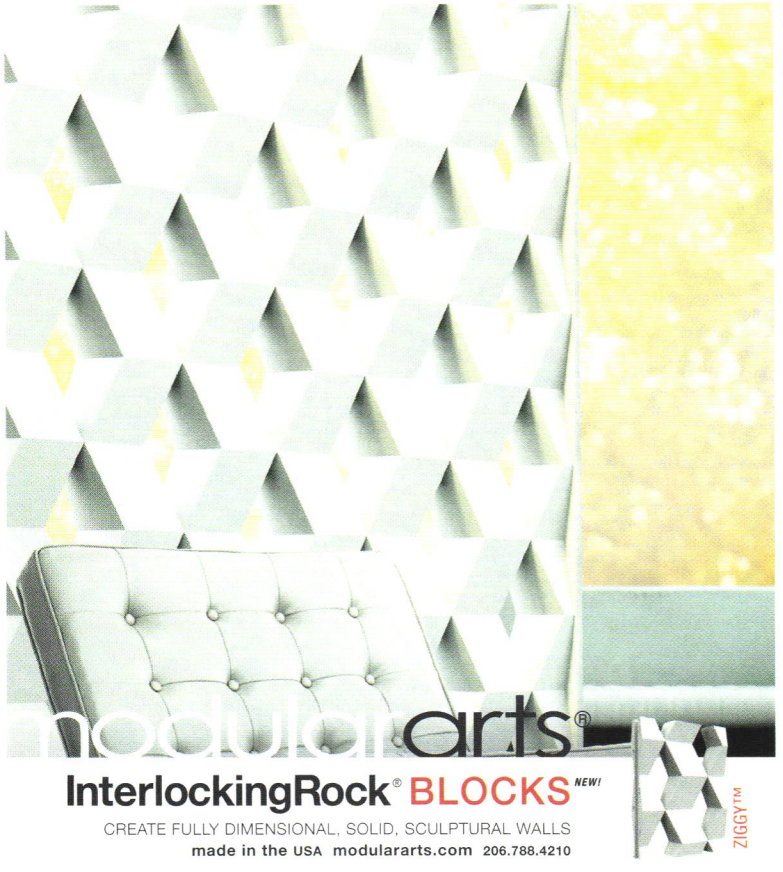


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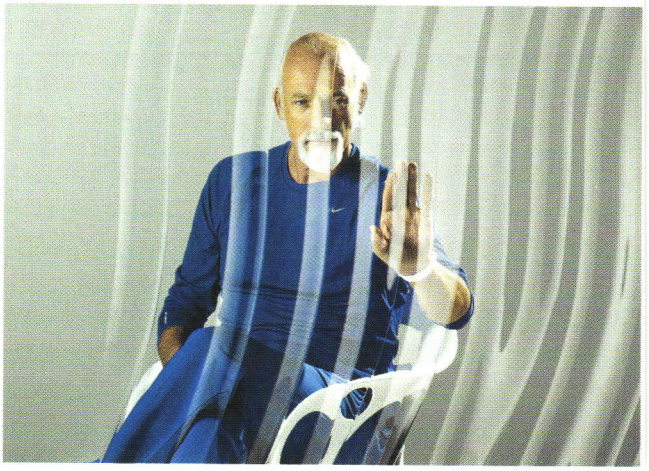


Ross Lovegrove (right) has designed a new glass product called Liquidkristal for Lasvit. Liquidkristal was displayed (below) at Milan's Triennale Design Museum in April.

# Lasvit Liquidkristal by Ross Lovegrove

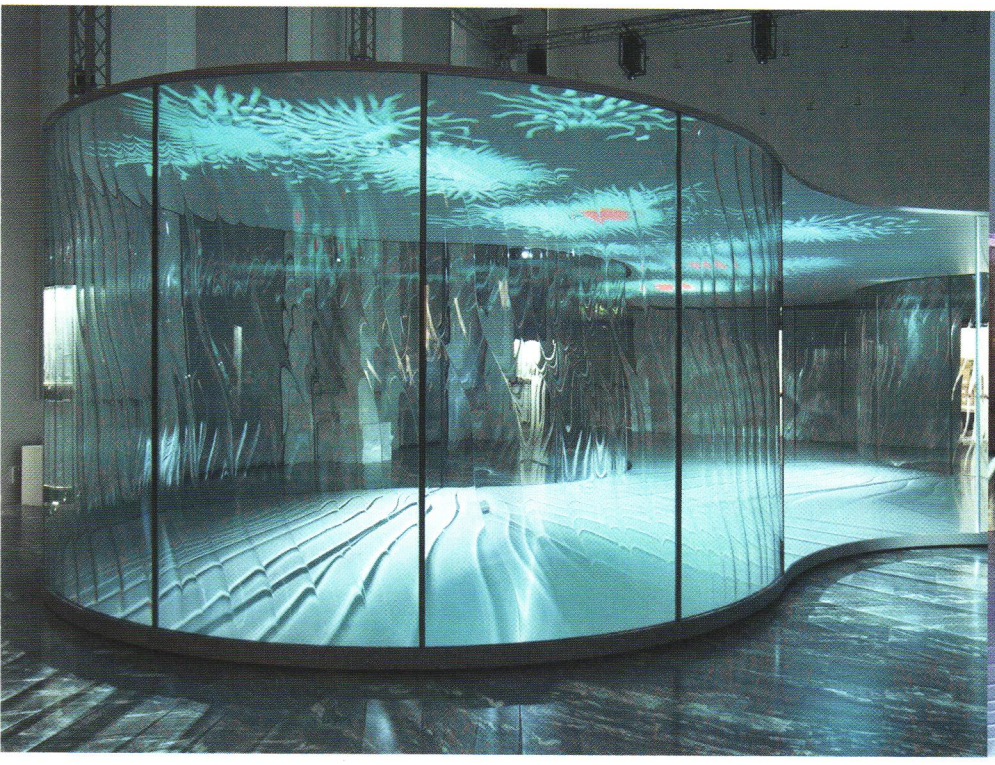
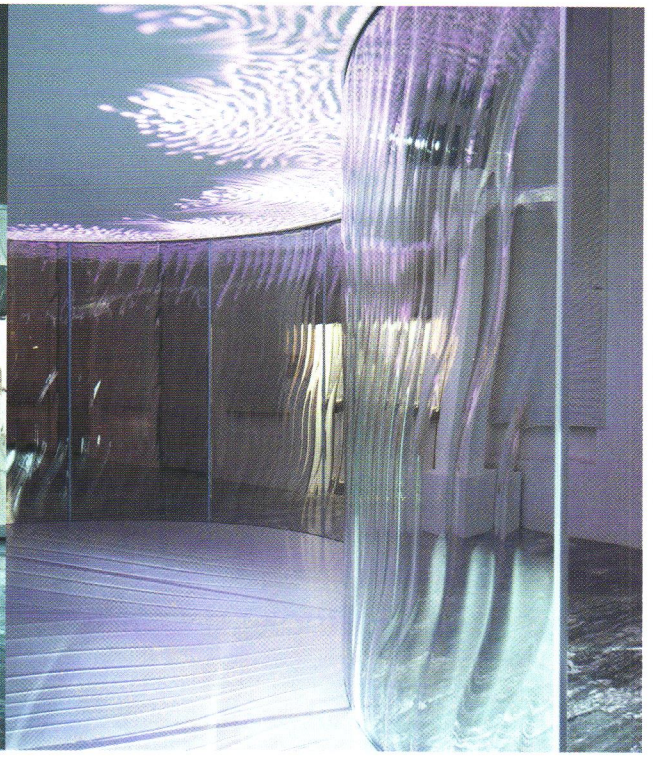
Legendary designer Ross Lovegrove, who has collaborated with numerous high-profile companies over the years to produce furnishings, fixtures, and objects, has teamed with the five-year-old Czech glass company Lasvit for his latest creation.

Lasvit Liquidkristal (below) by Ross Lovegrove was unveiled at Milan's Triennale Design Museum during Salone Internazionale del Mobile in April. The new product from Lasvit's Glass Architecture Division was on view as a pavilion for the Triennale's Salone d'Onore.

Lovegrove describes Liquidkristal as the result of an innovative, proprietary process, a "high-precision heat transfer." Gas is trapped between two panes of glass, and only one of the glass layers develops an undulating texture, giving the effect of a fluid liquid.

Working digitally with fluid dynamics, Lovegrove Studio and Lasvit explored large-scale distribution and densification of patterns found in nature. With mathematical models, the behavior of glass was simulated under controlled thermo induction. This produced a line code that served as the blueprint for the production process in which highly precise temperature control imbued the glass surface with the beauty of optical effects seen in water. Working with Lovegrove, Lasvit's research facilities developed a special flexible mold system to capture this effect. The glass is highly customizable, allowing large-scale pattern aggregations over multiple sheets.

"There is a magic in glass in the way light and transparency are captured in the fusing process, one moment liquid, the next solid," Lovegrove says. "This is something that can be harnessed and predicted in the meeting of design, physics, and technology."

The installation—a freestanding pavilion—was composed of curved Liquidkristal wall panels. An LED light display with changing colors enhanced the water-like effect of the glass.

Lasvit is introducing Liquidkristal for multiple applications in both interior and exterior environments. Lovegrove told *Contract* that he is in discussions with a number of major architects interested in implementing Liquidkristal in their projects. —JOHN CZARNECKI